

Mechanisms and pathways of the Dalcroze music pedagogy in improving emotion regulation in depressed children

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Abstract

The article explores how the Dalcroze method of music teaching improves depressive symptoms by boosting children's emotional control. The method integrates rhythmic movement, improvisation, and solfege exercises in developing mind-body coordination, emotional expression, and social interaction. Using analysis from literature, the research demonstrates how classroom practices, music literacy assessment system and family involvement result in the continuity of emotional growth. The results underscore the clinical potential of the Dalcroze approach and suggest the potential of the approach as a generalist intervention across education and psychology.

Keywords

Dalcroze Eurhythmics, emotional regulation, childhood depression, music pedagogy, music therapy.

1. Introduction

Child depression is increasingly common today. Depression not only influences the mood of children but also causes serious issues in their physical and psychological growth. Literature shows that child depression has the potential to exert severe negative effects on mental health, academic performance, interpersonal relationships, cognitive function, physical growth, and future outcomes [1]. While the conventional treatment approaches of psychotherapy and psychopharmacology have been found to be effective to a certain extent, they are not completely devoid of limitations. Medication has adverse side effects and is not suitable for all children, while psychotherapy generally requires professional intervention, is time-consuming, and difficult to apply on a large scale [2]. Therefore, it is of prime importance to look for efficient and viable intervention strategies to manage depression among children.

Dalcroze Eurhythmics method combines music, movement, and improvisation to deliver distinctive treatment advantages. The method has been proven to enhance the mental well-being of an individual, enhance self-esteem, and facilitate the acquisition of social skills through research [3]. Additionally, it focuses on developing physical and mental coordination. Through participatory learning, it can strengthen children's emotional regulation abilities, thereby stimulating their interest in learning and nurturing creativity [1,4]. Thus, examining the role of the Dalcroze method in the emotional regulation of children with depression holds strong practical significance. Being non-verbal and non-pharmacological, it offers children a cheerful and expressive musical atmosphere in which they can externalize feeling, reduce depressive symptoms, and enhance emotional self-regulation. Generally, to the advantage of mental health and general development.

In this research, the Dalcroze music pedagogy is integrated into the affect regulation study model of depressed children. It not only enriches theoretical models of emotional regulation but also delves into the specific mechanisms by which this method may alleviate depressive symptoms. By revealing the intrinsic connection between music and emotion, the study

provides a theoretical foundation for the application of music education in mental health contexts. It further broadens the academic scope of the Dalcroze approach by offering new directions for diversified music education and supporting its integration into psychological interventions and special education. This paper employs the literature analysis method, systematically reviewed the literature on emotional regulation in depressed children, Dalcroze music pedagogy, and music intervention according to research evidence. It examined the limitation of previous research, drew conclusions on the potential mechanisms of the Dalcroze teaching method on emotional regulation, and suggests practical strategies for future application.

2. Review of Domestic and International Research Status

2.1. Conceptual Definitions

The Dalcroze Eurhythmics method, also known as the Dalcroze music pedagogy, was founded by Swiss composer and music educator Émile Jaques-Dalcroze in the late 19th century [5,6]. This is a unique teaching method centered on rhythm, emphasizing the experience and understanding of music through physical movement. The method aims to enhance the students' musical perception, creativity, and body and mind integration. The method is based on three foundations: Eurhythmics, Improvisation, and Solfege [3,5,6].

Eurhythmics converts rhythm, beat, and music form into body movement so that pupils can connect music with body movement. Such rhythmic exercises aid in the development of rhythm sense, coordination, motor control, and spatial awareness in children. Simple rhythmic patterns improve the sense of rhythm and identification, whereas compound movements involve whole-body coordination, thus developing fine motor skills [7].

Improvisation encourages students to express themselves through spontaneous movements, musical improvisation, and original composition, thereby fostering creative thinking. Improvisation is essential in the Dalcroze method since it helps to enhance the confidence of the children and remove the fear of making mistakes [3]. Children, during improvisational activities, must adjust their movements according to the rhythm and emotional character of music and thereby internalize and express music on a deeper level [7].

Solfege refers to an auditory training and music theory instruction through sight-singing, ear training, and other exercises. These theoretical concepts are not simply explained, but are closely integrated with rhythmic movement and improvisation, enabling learners to understand and apply music theory in practice [5]. For instance, in learning intervals and harmony, students can utilize rhythmic movements to feel the characteristics and emotion of intervals and harmonies of various kinds [8].

Overall, the Dalcroze method is founded on wholeness and experiential learning, allowing students to learn music and their emotional reaction to sound by engaging the body itself in the learning process. This method has been widely used in music education and is increasingly being applied in special education and music therapy [5,8].

2.2. Application of the Dalcroze Method in Improving Emotional Regulation in Children with Depression

2.2.1. Emotional Regulation Challenges in Children with Depression

Depression is a highly prevalent mental disorder among children, with wide-ranging and negative impacts on their emotional regulation. Emotional regulation is the psychophysiological process by which individuals experience, express, manage, and change emotional states, and it is one of the essential parts of mental health [9]. Good emotional regulation helps individuals to deal with all kinds of emotional problems in life, keep psychological balance, and advance adaptive capability. Numerous empirical research has confirmed that depressed

children have far poorer emotional regulation abilities than their healthy counterparts of the same age. In response to negative emotions, they are not likely to employ effective coping styles and therefore maintain negative emotional states and do not break free from them [10]. Such emotional dysregulation not only occurs at the individual level but can also go on to have a broader influence on children's social functioning, academic performance, and daily life, thus causing them further psychological distress and developing into a self-reinforcing vicious cycle of depressive symptoms [11]. For instance, as a response to stress and adversity, depressed children are likely to have emotional outbursts in the form of excessive sadness, anxiety, or anger [12]. These emotional outbursts not only intensify their psychological distress but also generate further social difficulties, thus influencing the formation of interpersonal relations and social skill.

Furthermore, through the deficits in emotional regulation skills, depressed children have difficulty shifting emotions in adaptive ways when confronted with life's adversities, and even fundamental daily activities like sleep, appetite, and energy can be affected [13]. The persistent coexistence of negative emotions and maladaptive coping mechanisms creates a vicious cycle, constantly amplifying the degree of depressive symptoms and affecting the physical and mental health development of children in general. Hence, proper intervention measures are greatly needed to solve emotional regulation problems among depressed children. These interventions are to aim at improving children's emotional cognitive capacity, emotional expression, and stress-coping skills to enable the children to be capable of managing their emotions effectively, cut off the vicious cycle, relieve depressive symptoms, and facilitate mental health and overall development.

2.2.2. Music as an Intervention for Emotional Regulation

In recent year, music therapy has emerged as a well-known non-pharmacological intervention aiming to enhance emotional regulation in depression children. Previous studies suggest that music, through its melodic lines, rhythms, and harmonies, can directly stimulate the emotional centers of the brain to facilitate pleasant emotional experiences and to counter depressive disorders [2]. For instance, Geipel et al. (2022) established that brief music therapy significantly reduced the severity of depressive symptoms in teenagers and enhanced their ability to regulate emotions, thereby confirming the neurobiological rationale for music therapy [14].

Several empirical research have confirmed therapeutic potentials of music in the emotional recovery of depressed children. Pan's (2009) research, for instance, while conducted on adult participants, demonstrates the efficacy of music in improving mood, showing its applicability across populations [15]. Li and Zhang (2010), who conducted their work on depressed children, determined that music therapy facilitates recovery, providing preliminary evidence for clinical use [16]. In addition, the secure and peaceful atmosphere established by music therapy help children express their emotions and let go of negativity [1,17], thereby improving their ability for emotional self-regulation. Singing, playing instruments, or music games are some of the processes that allow children to express their emotions in a secure atmosphere, developing emotional sensitivity and regulation [18]. Apart from the immediate emotional gains, music therapy also stimulates social interaction and self-esteem, strengthening children's general ability to cope.

2.2.3. Application of the Dalcroze Method for Emotion Regulation

The Dalcroze music pedagogy not only develops musical skills but also facilitates mind-body integration through movement-based experiences, enhancing emotional regulation. Research indicates that the method enhances emotional well-being as it enables relaxation, emotional expression, and social interaction [7]. Over the last few years, the Dalcroze method has been referenced as having the potential to enable emotion regulation, especially in depressed children. For instance, Chen (2024) established that Dalcroze-based movement interventions

facilitated emotional regulation significantly among university students [19]. While the population was older, the process and findings provide important implications for extending the method to children.

In addition, Dalcroze-based music and movement education can develop agency in students with special needs—who have the same profiles as children with depression, including low motivation and passive behavior [3,13,20]. The Dalcroze method's focus on active engagement and creativity differentiates it from passive music therapy, and therefore it might be more effective in promoting good emotional adjustment [21]. These results indicate that the Dalcroze method is an effective intervention to improve emotional regulation and mental health in depressed children.

2.3. Research Gap and Problem Statement

Previous studies have shown that music intervention has positive effects on children's emotions and behavior [1,16], but specific research on children with depression remains limited. Most current studies employ passive listening methods, which differ significantly from the active participation nature of the Dalcroze method. The underlying mechanisms and pathways by which these methods affect emotional regulation should be further investigated. Additionally, many studies conducted so far are concerned mainly with quantifying the general outcomes of music therapy, without comparing the respective mechanisms and results associated with various approaches or styles of musical intervention. Differences in sample sizes, intervention durations, and criteria for measurement also reduce the comparability and generalizability of conclusions drawn. Further, too little research has been conducted on the ways in which music pedagogical practice influences cognitive processing, affective states, and behavioral inclinations of children, and how individual differences are likely to influence susceptibility to different approaches.

To fill these gaps, further research must draw more heavily on the population of depressed children and employ more rigorous research designs. This involves looking into how participatory treatment (e.g., the Dalcroze approach) influence the regulation of emotion and how individual differences moderate these influences. Against this background, the purpose of this study is to investigate the processes and strategies utilized through which the Dalcroze method facilitates emotional regulation in depressed children. The Dalcroze music pedagogy puts major focus on movement, improvisation, and free expression, and can therefore provide special benefits in enhancing articulation of emotion and active engagement.

3. The Mechanism of Dalcroze Music Education Method in Improving Emotional Regulation in Depressed Children

3.1. Achieving Emotional Regulation Through Rhythmic Movement Training

Rhythmic movement training is the core of the Dalcroze method and an effective tool for improving emotional regulation in depressed children. This training coordinates the movement of the body and musical rhythms through the utilization of a body as a medium for emotional processing. Rhythmic movement through the Dalcroze approach, other than developing musical comprehension, also facilitates emotional expression, showing especially profound effects on young learners [6]. And participating in rhythmic activities in the context of music therapy helps alleviate symptoms in children with low-functioning autism and suggested that rhythmic movement intervention may improve the emotional state of patients with neurodevelopmental disorders [22]. This literature also reinforces the perspective that engagement in rhythmic activity offers a means of non-verbal communication of emotions among children afflicted with depression, a group that is usually plagued by the verbal expression of emotions.

It must be mentioned that rhythmic movements contain both structured and flexible aspects and therefore enable children to work with repetitive rhythmic patterns. In this way, children evoke a sense of stability and security and simultaneously convey personal feelings by employing their bodies. A double aspect like this is especially suitable for children with emotional regulation disorders, since the rhythmicity of rhythm provides them with a sense of autonomy, and the expressive aspect ultimately manifests itself in the expression of emotions. A meta-analysis conducted by Geipel et al. (2018) confirmed that music intervention, especially music intervention involving physical elements, can effectively alleviate negative emotional states in youngest with emotional disorders [14].

Subsequent studies have also confirmed the effectiveness of these methods. Chen (2024) demonstrated that university students who underwent Dalcroze rhythm training achieved significant improvements in emotional regulation. While this research employed adult participants, the finding indicates that this method can find general application with numerous age groups [19]. Similarly, Cai (2019) pointed out that rhythmic bodily experiences offer adolescents non-verbal and embodied channels for emotional expression and self-regulation, so there is potential for preschoolers to benefit as well [23]. Additionally, rhythm training can cultivate spatial awareness, optimize postural regulation, and promote dynamic adaptability, all of which help alleviate physical tension—a factor often overlooked but with profound implications for emotional distress in depressed children. These findings are consistent with those of Melero et al. (2021), which indicated that rhythm training helps improve cognitive-emotional regulation strategies [20]. Therefore, rhythm training implemented through the Dalcroze method can be used as a preventive strategy and therapeutic intervention to promote emotional self-awareness and regulation in children with depression.

3.2. Emotional Release Through Improvisation

Improvisation within the Dalcroze approach allows children to search, define, and modulate their emotions using musical expression. This type of emotional release is especially beneficial for depressed children because they frequently cannot describe their emotions and tend to repress them [14]. By creating sound and movement in real-time, improvisation gives these children a safe context to take emotional risks and experience agency, both critical for psychological healing. Daley (2013) emphasizes that improvisation nurtures creative autonomy and reduces fear of failure, allowing children to develop resilience through repeated emotional experimentation [5]. This process aligns with the therapeutic improvisation strategies detailed within the realm of music therapy, where adaptable forms of expression facilitate children in addressing their internal conflicts [18]. Sutela (2020) demonstrated that special needs clients show higher initiative and affective responsiveness when improvisatory movement is used, thereby indicating the high applicability of improvisation in emotionally vulnerable populations [3]. In the Dalcroze method of music education, improvisation is not only a musical technique, but also a means of expressing emotions and releasing feelings through hearing and physical movement. This practice can trigger emotional release, improve mood, and enable children to express inner conflicts and contradictions in a constructive manner.

Additionally, the collaborative nature of improvisation fosters relationship interaction, cultivating a sense of belonging and empathy. According to Sinaga (2023), improvisational learning, which requires learners to adjust their expressions based on peers' emotional, can trigger positive emotions and social connection [21]. The interactive training program aims to assist children in comprehending and managing their emotions during social interactions, a significant obstacle to people who suffer from depression [12]. Therefore, improvisation is not merely an emotional expression technique but also a development model for the establishment of emotional literacy and resilience in children who suffer from depression. The

improvisational non-judgmental and supportive atmosphere enables children to take a risk and express themselves freely, which is essential for emotional expression and well-being in general.

3.3. Achieving Emotional Control Through Solfege Training

Solfege training in the Dalcroze approach to music education play a basic function in facilitating emotional regulation in depressed children by integrating intellectual, auditory, and bodily processes to this end. The exercises encourage children to attend closely, recognize musical patterns, and reproduce these through singing and movement, thus stimulating the various sensory modalities involved in emotional regulation. According to Daley (2013), the integration of pitch, interval recognition, and pitch function with bodily movements helps consolidate musical imagery while deepening emotional awareness [5]. This multisensory engagement is particularly important for children with depression, as their emotional regulation abilities are often impaired by cognitive and emotional processing difficulties [24]. The nature of solfege training allows children to re-establish relationships between their mind and feelings, offering a non-verbal avenue to react to and regulate their internal emotional experience.

This exercise also enhances those psychological skills that are usually deficient in depressed children. Chen (2015) observed that deficiencies in emotional regulation are significant cause of child depression and therefore posit building self-regulation skills as an imperative treatment objective [12]. The core components of Solfege training required sustained attention, breath control, and emotional neutrality to accurately reproduce musical stimuli. These skills are closely connected with the skills for controlling emotional reactions to stressful conditions. For instance, as children learn through imitating melodies following attentive listening, they acquire delayed responses, reflection, and calmness, which are essential to suppressing spontaneous emotional reactions. Based on this, Geipel et al. (2022) found that short-term music therapy incorporating active listening and performance tasks significantly reduced depressive symptoms in children, highlighting the therapeutic value of structured music training [14].

Additionally, solfege training support emotional development by helping children perceive the emotional characteristics of musical intervals and tonality. Sutela et al. (2016) explained that some intervals, such as major thirds or minor sixths, carry distinct affective connotations [8]. Major intervals are most likely to connote happiness or excitement, with their minor counterparts activating melancholy, thus enabling students to relate musical structures to their own emotional experiences. As these elements get integrated with body movement during practice, affective experience gets converted into somatic experience and expressed outwardly, thus allowing children to convey intricate emotions in meaningful and systematic ways. This embodied musical experience transforms abstract emotional cues into specific, controllable sensory experiences. Therefore, solfege training serves not only as technical training tools but also as cognitive-emotional bridges, enabling children with depression to access, organize, and regulate their emotions through a structured and responsive musical framework, ultimately promoting emotional balance and psychological resilience.

3.4. Promoting Social-emotional Development Through Collaborative Music Experiences

In this system of Dalcroze education, active involvement in music is fundamental in developing social-emotional competencies that are critical determinants in regulating depression emotions among children. Ensemble performances, group improvisation, and movement coordination provide opportunities for peer interaction in a structured and expressive setting. For a child who may constantly undergo emotional retreat and social withdrawal [11], being involved in group music-making not only triggers emotional reactions but also offers an open

avenue for shared experiences. The collaborative nature of these practices encourages children to synchronize with others on both musical and emotional levels, thereby fostering empathy, active listening, and mutual responsiveness [13]. These dynamics of interpersonal interaction are central to the reinstatement of the sense of connection and feeling of psychological safety that are lost in depressive conditions.

Wagner (2016) suggested the application of the term 'health-musicking' in reference to the therapeutic potential of communal music-making, where musical activity is employed as a means of co-regulation of emotion [7]. In such environments, children learn turn-taking, shared leadership, and adaptive communication through collaborative processes. These group dynamics mimic healthy social interactions, enabling children to relearn interpersonal relationship patterns and develop prosocial behaviors [1]. When children engage in co-creating musical expressions, they begin to form emotional bonds with peers, thereby reducing feelings of loneliness and alienation, which are common symptoms of depression. Through continuous participation in various activities, children can not only cultivate self-emotion management skills but also develop the ability to recognize and respond to the emotions of others, thereby comprehensively improving their social and emotional skills.

In addition to interpersonal relationships, the emotional connection gained through collaborative music creation can provide a sense of identity and understanding, thereby maintaining the emotional regulation function of such activities. Braet et al. (2014) established that emotional regulation in psychologically distressed children is highly susceptible to positive social atmospheres, a condition met directly through Dalcroze Eurhythmics' group-based activities [24]. Zhang and Talib (2023) maintain that socially embedded music education, like that offered by the Dalcroze approach, develops self-awareness and cooperation skills and is thus especially suitable for children with depression-impaired social functioning [25]. Sutela (2020) also supports this view, noting that inclusive interactive group activities in Dalcroze music pedagogy can increase learning motivation among students with special needs and reduce social withdrawal [3]. These findings suggest that the Dalcroze teaching method not only provides emotional expressive but also help children rebuilt trust, safely express emotions, and re-establish meaningful social connections-all of which are foundational for long-term emotional regulation and mental health.

4. Teaching Strategies of the Dalcroze Method for Improving Emotional Regulation in Children with Depression

4.1. Classroom-Based Implementation Strategies

The effective implementation of the Dalcroze music education method in the classroom requires carefully designed courses that are both emotionally responsive and educationally structured, integrating movement, improvisation, and solfege into an effective whole. In depressed children, who are low in motivation, regulation of affect, and withdrawal behaviors, it is critical to create a secure, predictable, and affirming learning context. Juntunen (2016) indicates scaffolding in curriculum planning through starting with a simple rhythmic movement and progressing further to introduce successively complex improvisational tasks [6]. This step-by-step progression keeps students involved while reinforcing the step-by-step acquisition of self-regulatory skills. Liu (2011) further noted that the embodied learning process of the Dalcroze method enables children to articulate emotions through the language of bodily movement, thereby creating a strong non-verbal means of expressing emotions [26]. Teachers can design rhythm response activities derived from specific melodic motifs or emotional color that enable students to tap into and convey emotions difficult to verbalize.

For increasing deep emotional processing, reflective activities need to be included in the curriculum. These can be anything from post-activity brief diaries, facilitated self-assessments,

or group discussions in which the children are prompted to report how particular movements, or musical features made them feel. Chen (2012) explains that connecting body movement and emotional terminology strengthens children's capacity for reading and monitoring their internal experiences [9]. Similarly, Cai (2019) noted that self-reflection approaches implemented in music classes enable adolescents to recognize emotional transformation, a process that is equally beneficial for younger children [23]. Teachers should incorporate pair and group tasks to promote mutual attention, feedback, and nonverbal comprehension. These interactions establish emotional trust and interest, even among children who struggle with verbal communication [13]. In this way, by using these approaches to teaching, teachers can transform the classroom into a double space of musical development and emotional recovery. Furthermore, ensemble-based interventions like group improvisation and synchronized rhythmic movement offer a systematic approach to developing cooperation, empathy, and mutual regulation. Wagner (2016) proposes that the co-creative process of music-making translates into a therapeutic process in and of itself [7]. Engaging in coordinated group activities enables children to be attuned to others' emotional signals and efficiently regulate their emotions, fostering a sense of interdependence and emotional reciprocity. Such collaborative settings are especially beneficial for children with social avoidance tendencies. As Sutela (2020) argues, educators are central in this context and must be equipped to recognize emotional signals while responding with flexibility along with empathy [3]. When applied by professional educators, the Dalcroze approach can turn music classroom into learning environments that ensure emotional development in children and enhance the overall well-being of depressed children.

4.2. Establishment of a Music Literacy Assessment System

To effectively monitor and support the emotional development of children with depression through Dalcroze music pedagogy, it is crucial to establish a comprehensive music-based emotional regulation assessment framework. Traditional music assessments typically emphasize technical accuracy and often overlook emotional and therapeutic dimensions, which play a decisive role in intervening in the emotional state of children with depression. A comprehensive assessment framework should include behavioral observation, self-regulation tools, and teacher rating to be able to properly record emotional responses, gains in self-regulation, and social interaction. Chen (2012) states that measuring young children's ability to regulate emotions in the music class within early childhood education can give valuable information about their developmental status [9]. The measurement would involve observation of how actively the children engage in Dalcroze activities and how they express and manage emotions in music and movement.

In addition, the use of formative assessment techniques, such as peer feedback or guided reflection can play a significant role in the construction of children's emotional metacognitive abilities. Daley (2013) argues that self-assessment in music education internalizes music and emotional learning more deeply [5]. This combined evaluation process allows instructional strategies to become more responsive to the needs of individual children. For instance, if a child is making great strides in emotional expression but continues to have difficulty with social interaction, teachers can set up additional group activities to continue to develop their socialization skills. Liu (2019) also recommends that emotion mapping tools (e.g., children marking their emotional level before and after musical activities) can be used as self-reflection exercises and as long-term assessment tools [1]. By combining the evaluation practices with the therapeutic aims of the Dalcroze pedagogy, teachers can more effectively evaluate progress, modify interventions, and facilitate greater autonomy for students in emotional growth.

4.3. Integrating Family and School Environments

When the Dalcroze teaching method, which is based on emotional regulation strategies, is extended beyond the classroom to children's boarder environments, its effectiveness can be significantly enhanced, particularly within family and school communities. For children with depression, consistent emotional support and behavioral reinforcement across different contexts are crucial [11]. Parental involvement plays a key role in this process. Educators can provide practical guidance to parents to help them incorporate simple Dalcroze-inspired activities into their home routines, such as rhythmic clapping, physical games, or shared musical activities, which should be coordinated with school interventions. These practices not only facilitate emotional learning but also provide safe environment of connection that enhance parent-child relationship. According to Cai (2019), incorporating emotion regulation into everyday routines with the use of music and physical activity normalizes emotional expression and offers more practice opportunities [23]. Moreover, when caregivers can demonstrate calm responses and participate in musical activities, they are optimally placed to model emotional strategies, a mechanism that has been shown to significantly affect children's emotional growth [20].

At the institutional level, the development of a collaborative network between music teachers, mental health professionals, and general education teachers is central to the integration of Dalcroze approaches into whole-school emotional support initiatives. Sutela et al. (2016) emphasize that inclusive music education is most effective within a broader culture of care across disciplines [8]. Coordinated communication among stakeholders ensures consistency of expectations, frequent reinforcement of skills, and timely intervention when emotional issues arise. Through collaboration, both parents and teachers can help provide continuity from home to school, and through this, children can receive consistent care during their upbringing, particularly emotionally. The combined approach is expected to yield deeper and more sustained changes in the emotional regulation abilities of depressed children.

5. Conclusion

This study illustrates that Dalcroze approach to music education offers a viable and holistic model of affective control for depressed children. By incorporating structured rhythmic movement, improvisation, and solfege training, Dalcroze music pedagogy utilize a multi-sensory instructional methodology that holistically unites intellectual, emotional, and physical processes. Unlike conventional interventions, which tend to target either language or behavioral outcomes, the Dalcroze lessons enable children to communicate messages and manage emotions in embodied musical interaction, thereby providing opportunities for the development of emotional awareness, flexibility, and self-regulation competencies [5,6]. The Dalcroze Eurhythmics method, with its focus on embodied learning and interpersonally engaged activity, is attuned to depressed children's complex needs and offers them a healing space in which to build emotional regulation skills.

To effectively implement this pedagogical approach, teachers must create affectively stimulating, reflective, and socially supportive learning environments. By providing task scaffolding, providing safe environment to enable imaginative exploration, and integrating reflective activities such as journaling or group work, educators can promote students' emotional awareness and enable internalization of self-regulation strategies [9,26]. When parents continue Dalcroze-based rhythm games or use music and movement to check emotions at home, children receive repeated emotional regulation cues in various contexts [20,23]. Moreover, the cooperation of music teachers, classroom teachers, and psychologists can coordinate objectives and strengthen the long-term impact of interventions [8].

Further research should address sample size and diversity enhancement to confirm the results. Longitudinal research yields would be expected to reveal the long-term outcomes of Dalcroze Eurhythmics method on emotional regulation. A study of the precise mechanisms by which musical engagement and body movement affect emotional well-being could further refine the efficacy of this method. Lastly, an exploration of the integration of Dalcroze music pedagogy along with other treatment modalities, such as cognitive behavior therapy, would offer novel prospects for integrative treatment strategies.

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