

On the Value and Application Path of Eurhythmics in Basic Music Teaching

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Abstract

Eurhythmics, as the core component of Dalcroze's music education system, takes the deep integration of body movement and music elements as the core characteristic, and provides an innovative practice paradigm for basic music teaching. Based on the core guidance of the art curriculum standard for compulsory education (2022 Edition), combined with the empirical research experience of music teaching in basic education, we can clearly sort out the core values of eurhythmics in activating learning interest, deepening music perception, cultivating core literacy and other dimensions, clarify the cognitive bias and practical obstruction in the current teaching application, and then build targeted application paths and guarantee strategies. Practical verification shows that eurhythmics can effectively improve students' enthusiasm and perception accuracy in music learning, and its scientific application needs to rely on the three core aspects of accurate anchoring of teaching objectives, adaptation to different learning stages and improvement of teachers' quality, so as to provide solid practical support for upgrading the quality of basic music teaching.

Keywords

Eurhythmics, basic music teaching, teaching value, practical path, Dalcroze Teaching Method.

1. Introduction

Basic music teaching is a key component of the aesthetic education system. The core purpose is to cultivate students' music perception ability and art core literacy. Traditional basic music teaching often presents an unbalanced state of emphasizing theoretical indoctrination and neglecting experience perception. For example, the teaching mode with music score recognition and music theory explanation as the core is difficult to take into account the law of students' physical and mental development and the experience essence of music learning, resulting in students' lack of initiative in classroom participation, and their understanding of music only stays at the surface cognitive level. After Dalcroze systematically put forward the concept of eurhythmics in the early 20th century, this teaching form with the core characteristics of "body as an instrument and understanding music with rhythm" has gradually become one of the important directions of global music education reform [1]. China's 2022 art curriculum standard clearly puts forward the specific requirements of "guiding students to mobilize multiple senses to experience music", which provides a clear policy basis for the integration of eurhythmics into basic music teaching. At present, although the practice of eurhythmics has been gradually introduced into the music teaching in primary and secondary schools in China, there are some prominent problems such as formalized application and the insufficient adaptation to different learning stages. In view of this practical contradiction, combined with front-line teaching experience and empirical research data, this paper systematically discusses the teaching value and scientific application path of eurhythmics, which can provide practical theoretical reference and operational guidance for promoting the reform of basic music teaching and improving the teaching quality.

2. Core connotation and theoretical support of eurhythmics

The core connotation of eurhythmics is to realize the intuitive perception and expression of musical elements with the help of the natural rhythm of the body, which is different from simple physical activities. This rhythm is not a random movement display, but a 'living medium' guided by musical elements, enabling the body to perceive rhythm tempo, melody contours, and dynamics. Its theoretical foundation is derived from Dalcroze's classic educational philosophy of "rhythm is the core factor of education". In Dalcroze's educational cognition, the essence of music learning is the experience process of physical-mental collaborative participation. Addressing the flaw of overemphasizing skill training while neglecting students' intrinsic musical perception in early music teaching [2], he proposed to wake up the individual's instinctive response to music through eurhythmics, and to build the internal relationship between hearing, kinesthesia and emotion by mobilizing body movements to respond to the core elements of music, such as rhythm, melody and dynamics, so as to transform abstract music elements into tangible physical activities. This theory has not only been widely recognized by the international music education community, but also been absorbed by mainstream music teaching methods such as Orff and Kodaly, gradually forming a teaching logic framework of "music action emotion" [3]. From the perspective of cognitive neuroscience, relevant experimental studies have been verified by functional near-infrared spectroscopy imaging technology. eurhythmics teaching can significantly activate the students' bilateral frontal polar cortex and other related brain regions related to multisensory integration, making the students' music emotional arousal 37% higher than the traditional teaching mode, providing a solid neuroscientific support for the effectiveness of eurhythmics teaching. In the field of music education research in China, relevant scholars around the teaching practice of primary and secondary schools in China have carried out systematic translation and localization of Dalcroze's theory, optimized the practice logic in combination with the cognitive characteristics of students in different stages, and further strengthened the theoretical foundation of eurhythmics in basic music teaching.

3. The core value of eurhythmics in basic music teaching

eurhythmics injects multiple values into basic music teaching. Its core role is concentrated in three dimensions, and always conforms to the essential law of "experience first" in music learning, which can accurately make up for the gap between knowledge transmission and students' perception in traditional teaching. First, activate learning interest and improve classroom participation efficiency. The physical and mental development of low-level primary school students shows the distinctive characteristics of being lively and active, and the rigid teaching mode is difficult to maintain their concentration. However, eurhythmics integrates music knowledge into physical interaction through game-based and experiential activity design, so that students can establish a positive cognition of music learning in active participation and effectively mobilize their learning initiative [4]. The empirical study of music teaching in primary schools in the field of basic education teaching and research shows that the effective participation rate of music class with the introduction of eurhythmics teaching is 92%, which is 45 percentage points higher than that of traditional lecture class. Second, deepen music perception and solve the core teaching difficulties. Rhythm, as the core difficulty of basic music teaching, is highly abstract and difficult to be accurately transmitted through language. In traditional teaching, it is easy for students to have cognitive barriers only by auditory discrimination. However, through rhythm forms such as body percussion, foot stamping, finger snapping, etc., the concrete cognition of abstract rhythm can be realized. The comparative experimental data of basic music teaching show that the recognition accuracy of syncopation rhythm and dotted rhythm in the experimental group using eurhythmics teaching is 89%,

which is significantly better than 62% in the traditional teaching group [5]. Third, cultivate comprehensive quality and implement the core goal of aesthetic education. eurhythmics teaching focuses on guiding students' independent expression and group cooperation. In the process of jointly conceiving rhythm scheme, adjusting movement details and completing collective display, students not only deepen the understanding of music emotion, but also cultivate creativity, cooperation ability and emotional expression ability synchronously. The follow-up study of junior high school music teaching shows that the class that has carried out eurhythmics teaching for a long time has a 31% improvement in the achievement rate of students' musical core competencies compared with the control class, and has a significantly higher score in team collaboration assessments.

4. The current situation and dilemma of the application of eurhythmics in basic music teaching

At present, with the deepening of the reform of aesthetic education, eurhythmics has been initially launched in the field of basic music teaching in China, but the application quality and practical effect are obviously unbalanced, and there are significant differences between urban and rural areas and between schools. Many practical difficulties to be solved restrict the full release of its educational value. From the perspective of cognition, some teachers have obvious conceptual cognitive bias. They simply equate eurhythmics with dance movements or interesting activities in the classroom, ignoring the core essence of "understanding music with rhythm", and then design rhythm as a simple physical performance, which is divorced from the core goal of musical element perception, ultimately leading to the teaching activities becoming a mere formality [6]. According to the special survey data of high school music teachers in some regions, only 32% of the surveyed music teachers can accurately grasp the teaching connotation of eurhythmics, and 68% of the teachers have the cognitive misunderstanding of "emphasizing action arrangement and ignoring music perception". From the perspective of practical operation, the problems are mainly manifested in two aspects: on the one hand, the lack of adaptability of the learning stage, the design of teaching activities fails to follow the gradient law of students' cognitive development, and does not fully meet the age characteristics and cognitive development needs of students from different classes [7]. For example, the simple rhythm form of the lower stage is still used in the upper stage of primary school, which is difficult to meet the cognitive improvement needs of students' deep perception and creative expression of music; On the other hand, the application lacks systematicity. Most teachers only randomly insert rhythm links in singing or music appreciation classes, which fail to form a precise connection with teaching objectives and teaching contents, and it is difficult to form a complete teaching chain. From the perspective of support, the two core factors of teachers' professional quality and the lack of teaching resources seriously restrict the teaching application effect of eurhythmics. The survey on the professional quality of grassroots music teachers shows that more than half of the grassroots music teachers have not received systematic eurhythmics teaching training, lack of scientific teaching design methods and practical guidance experience, and insufficient allocation of high-quality teaching cases and special training resources to the grassroots level, which further exacerbates these practical dilemmas.

5. The practical path of integrating eurhythmics into basic music teaching

Combined with the core goal of basic music teaching and the characteristics of students in different stages, the scientific application of eurhythmics should follow the core principle of "accurate adaptation and gradual progress", and build a diversified and collaborative practical path with "music ontology as the core and student experience as the guide", so as to ensure that

the rhythm design is deeply echoed with the teaching objectives and knowledge system. Based on the core elements of music, the design of rhythmic activities constitutes the basic support for the practice. For rhythm teaching, we can use the form of clapping hands, stamping feet, finger snapping, etc. in combination with the type of beat (such as duple meter and triple meter), and help students accurately perceive the stress patterns and duration differences of rhythm through the movement combination and strength change of different body parts; For melody teaching, it can design spatial rhythm such as arm ups and downs, body movement back and forth, and adjust the range of motion with interval span, so that students can intuitively feel the internal relationship between melody trend and pitch change [8]; For the expression of music emotion, guide students to convey the emotional connotation of music, such as joy, excitement or relief, through the flexible adjustment of movement amplitude and rhythm speed. Taking the appreciation teaching of the primary school music piece *Labor Is the Most Glorious* as an example, through the design of rhythmic activities that imitate the floor sweeping, watering and other labor movements, it can help students accurately perceive the cheerful rhythm and positive emotions of music. Optimizing the implementation strategy in combination with the differences of the learning stages has become a key measure to meet the needs of the learning stages. The lower stage of primary school is mainly interesting and playful rhythm, and the participation experience of students is mainly guaranteed through the forms of "rhythm relay" and "Melody imitation show"; In the upper stage of primary school, the rhythm creation link can be appropriately increased to guide students to independently design simple body percussion patterns combined with basic music theory knowledge, and focus on cultivating innovative thinking; At the junior high school stage, professional and expressive rhythmic activities should be designed in combination with the historical and cultural context of music works. For example, typical rhythmic elements of Anhui folk dance should be integrated into the teaching of Fengyang flower drum to help students deepen their understanding of regional music style and cultural connotation of works [9]. The construction of a complete closed-loop teaching is the core link to ensure the quality of application. A coherent teaching chain of "listening-experience-creation-presentation-commentary" is built. After the presentation, a mutual comment and teacher comment link are added to focus on the accuracy and creative expression of music perception, ensure the deep integration of rhythm activities with music knowledge learning and core ability training, and fundamentally avoid the problem of formal application.

6. Safeguard strategies for the effective implementation of eurhythmics teaching

In order to achieve the sustainable development of eurhythmics teaching, we need to closely follow the actual needs of grassroots teaching, and build a closely connected and coordinated all-round guarantee mechanism from the three core dimensions of teacher literacy improvement, teaching resource supply and evaluation system optimization, so as to lay a solid foundation for the normalization and high-quality application of eurhythmics. Strengthening the training of teachers' professional quality is the core premise. It is necessary to accurately design the training content based on the teaching difficulties in different stages, systematically improve teachers' theoretical cognition and practical design ability of eurhythmics by carrying out diversified activities such as special research on the Dalcroze Teaching Method, observation and discussion of high-quality courses, and cross-regional teaching and research pairing exchange. It is suggested that eurhythmics teaching skills should be clearly included in the compulsory content of music teachers' continuing education, and the assessment criteria should be refined to ensure the effectiveness of training [10]. Enriching the supply system of teaching resources is an important support. Relying on the strength of the regional teaching

and research core team, the team cooperates with the front-line excellent teachers to develop a eurhythmics teaching case library divided into learning stages, themes and difficulties, and prepare supporting teaching design guidelines and learning needs analysis manuals; At the same time, with the help of digital multimedia technology, we built a universal online resource sharing platform, integrated high-quality practice cases, special teaching videos, research courseware and other resources, targeted to rural and underdeveloped schools, and provided convenient and accessible learning and communication channels for teachers. Building a scientific and diversified evaluation system is the key guarantee. It is necessary to completely abandon the single fixed evaluation guidance with action standards as the core, build a multi-dimensional evaluation framework of "participation+perceptual accuracy+ creativity+ collaboration ability", and use a three-dimensional evaluation method combining classroom observation records, students' self-evaluation and reflection, and peer group evaluation to comprehensively and accurately evaluate the teaching effect [11]. We can refer to the mature evaluation index system of music classroom in primary and secondary schools, refine the scoring standards of each dimension, carry out quantitative and qualitative evaluation from the aspects of students' enthusiasm for participation, accuracy of rhythm perception, integrity of creative expression, etc., and incorporate the evaluation results into the feedback loop of teaching improvement, so as to ensure the positive guiding effect of evaluation on teaching practice and ensure the objectivity and comprehensiveness of the evaluation results.

7. Conclusion

With its unique advantages of physical-mental collaborative experience, eurhythmics has irreplaceable teaching value in activating interest in music learning, deepening music perception ability, and cultivating comprehensive artistic literacy. It is deeply in line with the core guidance of aesthetic education in the new era of "fostering virtue through aesthetics and cultivating people through culture", and it is also an important path to implement the cultivation goal of basic music teaching literacy. At present, although the application of eurhythmics teaching has achieved preliminary results, it still faces some practical difficulties, such as cognitive bias, inadequate adaptation of learning stages, weak support systems and so on. These problems not only restrict the full release of its teaching value, but also affect the promotion effect of basic music teaching reform. To achieve its scientific and efficient application, we need to accurately grasp the core connotation of its "understanding music with rhythm", accurately design rhythm activities in combination with the teaching objectives and the characteristics of the learning stage, and build a complete teaching chain of "design implementation evaluation improvement"; At the same time, safeguard measures such as teachers' professional training, high-quality resource development and evaluation system reform should be strengthened to promote the supply of resources to the grass-roots level and the training content should fit the teaching practice. In the future, basic music teaching should further promote the localization and innovation of eurhythmics, deeply integrate it with the inheritance of local music culture, realize the normal application, break the rigid constraint of "emphasizing skills and neglecting experience" in traditional music teaching, so that students can truly understand the charm of music and improve their artistic quality in eurhythmics, so as to consolidate the foundation of aesthetic education and provide strong support for the high-quality development of aesthetic education. It is worth noting that the application of eurhythmics should always avoid the formal misunderstanding, firmly adhere to the core goal of music element perception and core literacy cultivation, and only by achieving synergistic integration between the precise design of the practical path and the comprehensive implementation of the guarantee mechanism can its unique educational value be fully released.

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