

# The Effect of Teaching Physical Rhythm on Students' Music Perception Ability

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**Abstract:** The new curriculum standard in the core qualities and three-dimensional goals have emphasized the improvement of students' music perception ability, not only the mastery of knowledge and skills, but also pay more attention to students' emotion and understanding of music. The Dalcroze Method is one of the internationally recognized mainstream music education systems, which detaches music from mere appreciation and writing and turns it into a subject of wholehearted perception, innovating the traditional classroom model and conforming to students' psychology. In rhythm, improvisation and other aspects of the development of students and the connection between music, in the process of mostly students' own explorations, the teacher is only guided, emphasizing the status of the student body, students spontaneously participate in the classroom, feel the music.

**Keywords:** Émile Jaques-Dalcroze, somatic rhythm, musical aesthetics, perception

## Introduction

The integration of Dalcroze body rhythmic concepts with elementary and secondary school classrooms under the requirements of the new curriculum. The promulgation of the Art Curriculum Standards (2022 Edition) clarifies the fundamental task of establishing moral values and fostering students' aesthetic perception, imagination and creativity based on the core literacy. Dalcroze somatic teaching method is one of the four major music education systems, he advocates the importance of the teaching process, so that students feel the rhythm and music through body movements. Learning through fun, used in primary and secondary music classrooms, students can better experience the emotions of music, and can also effectively demonstrate their individualized understanding and creativity.

### 1. A summary of the theory of the Dalcroze system.

Emile Jacques-Dalcroze is a Swiss musician and educator. In the course of his teaching, he found that the traditional mode of music teaching only stays on the surface and it only conveys music theory or performance skills to students in an indoctrinated way. Students who compose music learn music by paper and pen, and students who play perform mechanically, which separates music skills from music perception, and the students are unable to feel the emotions in music. He believed that music is inseparable from rhythm<sup>[1]</sup>, that music is linked to all the senses of the human body, and that the expression of human feelings is integrated into movement, emphasizing that "music is the art of movement. In response to this, around 190 Dalcroze put forward this new doctrine: somatic rhythmic pedagogy.

The Dalcroze Method consists of three components: physical movement, sight-singing and ear training and improvisational music activities, of which "physical movement" is the most influential and important part. Throughout the Dalcroze music education system from beginning to end. From the point of view of educational psychology the human perception of music is reflected in the understanding of the music emotion<sup>[2]</sup>, through the body movement to express their

own emotions, is an important way that people use to express the music, the movement of the body and the emotion of the music itself combined with each other, to deepen the understanding and awareness of the music. Body Rhythm divides movements into two categories: in-situ movements and spatial movements<sup>[3]</sup>, focusing on the cultivation of a sense of rhythm with experience and performance of rhythm as the basis, the body as a musical instrument, perceiving musical emotions, and cultivating a sense of rhythm and musical aesthetic ability in a relaxing and enjoyable process. It inspires students' passion and emotional commitment to music and promotes their imagination and creativity. In the traditional music classroom, the way of learning is very single and boring, Dalcroze teaching method brings vitality to the classroom, turns abstraction into concrete, stimulates the students' experience of the elements of music, and improves the individual's ability to learn and perceive music.

## **2. Problem statements**

Physical rhythm is consistent with the core literacy goal of the new standard. "Educating people with beauty" is an important educational policy of our country, but in primary and secondary school classrooms, they often focus only on the results of aesthetic education and do not give students the ability to innovate and imagine space.

### **2.1 Fill-in teaching model**

In the traditional teaching model, everything is measured by scores, and all students are like uniform formulaic dolls, inputting the same program and getting the same answers. Music teaching is sealed in the textbooks and the music classroom is placed in the small space of desks and chairs. Under such teaching, students can only passively accept knowledge, which is not conducive to the development of individuality and hinders the stimulation of creativity<sup>[4]</sup>. The unequal relationship between students and teachers is also the reason for the tense classroom atmosphere and rigid classroom interactions, and the criterion of a good student often becomes whether he/she listens to the teacher or not, which strangles the students' ability to develop on their own.

Fill in the duck type of teaching can only be applied to the examination education, but music is an abstract art, he is closely related to human emotional perception, change the traditional listening to appreciate, simply do the problem, the use of body movement to perceive, hands-on learning, in order to achieve the real resonance with the music, so as to achieve the aesthetic goals of the core literacy.

### **2.2 Students lack the ability to perceive music aesthetically**

Aesthetic perception ability is to be able to from a piece of music, a simple distillation of the mood and the way the song expresses, didactic classroom so that the students of the aesthetic perception of the music melody weak, unable to understand the time and space differences between different musical backgrounds, including history and culture, national culture and other different music charm, unable to personally feel the deep heritage and connotations contained in the back of the. Music is an inner human experience, not just a course or a task to gain the ability to discover beauty, feel beauty and experience beauty in the learning process. Music is never just one correct answer, what matters is the process of listening and perceiving music, being able to transform the emotional content felt into a delicate language, so as to make an effective expression of musical understanding, and then realize the progress of musicality.

In the teaching of music perception many teachers will choose to pass by, only staying at the stage of letting students master the knowledge of music theory and appreciate musical works, which will lead to the bias of students' music perception.

### **2.3 Students are less motivated to learn and less interested in musical exploration**

Fill-in learning can also make students lose interest and become exhausted. For the compulsory stage children, long-term single boring repetition of listening, learning, singing, it is difficult to stimulate their interest and continue to explore the idea. In the music classroom, student learning motivation and classroom teaching mode is inseparable, when a music class inertia, the state of the students will also be quiet and depressing, but when the atmosphere of this music class becomes lively and vivid, the students' creative thinking will also be stimulated. According to the students' psychological development characteristics, teachers can consult the relevant theoretical knowledge of the explanation, combined with their own unique and in line with the teaching requirements of the teaching method. According to the students' aesthetic

psychological characteristics, the clever use of physical rhythm into the music classroom, driving students to experience music with their whole body and mind, and explore music<sup>[5]</sup>.

### **3. The use of three body rhythms in the classroom**

#### **3.1 Use music games to compose according to students' psychology**

For primary and secondary school students, interest is the best teacher<sup>1</sup>, physical rhythm into the music classroom, can make students "move". Dalcroze believes that game-based music activities can more deeply inspire students' enthusiasm for learning, game-based music activities are not simply playing games but through music games to stimulate students' love of life and art. Fit the students' psychology to add games in the teaching process, so that students from passive acceptance to active feelings, feel relaxed and pleasant atmosphere of the game, the memory of the music material is more profound, perception and understanding is also more unique. The game is a means for students to perceive music, and the practice of fun is more student-oriented. Some students in adolescence may be shy to express themselves, unwilling to use the body movements, the game way to stimulate their desire to express, improve the coordination of body and music, so as to achieve the purpose of music aesthetics.

In the preliminary stage of the game needs teachers to reasonably design the game link, according to the rhythm of the material repertoire, the melody, the background to start with, the upbeat rhythm of the song design interactivity, movement amplitude of the game: lyrical slow songs designed to interpret the perception of the game. Repeatedly explaining the rules and demonstrating, after students are familiar with it, as long as they hear the rhythm, the body will have an intuitive response and naturally transform the game experience into musical language.

#### **3.2 Rhythmic movements to assist rhythmic training**

Rhythm is an important musical element, the skeleton and soul of music. The first thing that students catch when they perceive music is the rhythmic movement, and a student with a strong sense of rhythm can often demonstrate a high level of musicianship in the process of music appreciation and music singing. The essence of Dalcroze method is rhythmic training, people will subconsciously beat the beat with their head or feet when they hear a dynamic song, which is the connection between rhythm and people. Dalcroze designed a lot of physical movements such as clapping, shaking head, spinning, walking, running, crawling, jumping, sliding, etc, which can perceive the music rhythm. Teachers need to reasonably design body movements according to different types of rhythms in music, and guide students to imitate and learn, and more effectively master the rhythmic ability required in the teaching objectives. For example, when learning cheerful music, you can clap your hands, clap your shoulders, stomp your feet, and turn in a circle to express; when enjoying soothing and gentle music, you can wave your hands to make waves or sway with your body<sup>[6]</sup>. You can also combine the action with a fixed rhythmic pattern, with a pat on the shoulder to express, stomping, clap your hands, whenever you encounter the same rhythmic pattern to make the corresponding action, over time students are familiar with these rhythms, the teacher then explains the corresponding theoretical knowledge, the students can have their own feelings, to reduce the beginning of the boring introduction to a more direct and more succinct way of presenting to the students.

#### **3.3 A collaborative group approach to improvisation**

Improvisation is a musical activity carried out without prior preparation on the basis of musical and rhythmic materials accumulated by oneself<sup>[7]</sup>, which requires students to be creative, and improvisation is also an important part of the Dalcroze pedagogy. The cultivation of students' creative practice ability required in the core literacy and Dalcroze's improvisation have the same goal, so that students can express musical emotions in their own way. The traditional music classroom is difficult to achieve this goal, focusing only on learning with knowledge and skills, unable to stimulate students' creativity and sense of autonomy, imitation, close to the correct answer also limits the imagination. The way of group cooperation can not only cultivate students' spirit of unity and cooperation, but also the creation of new materials in the mutual exchange.

Teachers should guide students to create through existing materials and their cognition, give a theme or a melody, and let students use their imagination to match the music with movements or performances, which can not only consolidate the basic rhythms and knowledge learned before, but also perceive and express the music, which is conducive to the exercise of divergent thinking<sup>[8]</sup>. In the group exchange can be combined with a variety of ideas, get inspired at the same time

stimulate the potential of students, but also conducive to the students to find individuality, everyone can find their own flashpoints and characteristics in the process. Improvisation is also constantly in practice to rub out the sparks, teachers only need to correctly evaluate and guide, but also give full play to the student's subject position, in group cooperation to cultivate a collective consciousness, discipline and cohesion, but also an important part of the development of individual students<sup>[9]</sup>.

#### 4. Conclusion

The Dalcroze Method is still an important part of music teaching today and is widely used in practice. The teaching of rhythmic movement is also very important for the improvement of students' core qualities. This new and interesting classroom method impacts the traditional teaching. Compulsory education students are an important period of creativity development, Dalcroze music teaching method to make the classroom "move" to stimulate students' creativity and potential, but also to improve music appreciation, perception and expression. Musical emotion and body language connection, in-depth understanding of the various elements of music, optimize the teaching method in practice, comprehensively improve students' musical literacy and perceptual ability<sup>[10]</sup>.

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