

THE APPLICATION OF DALCROZE MUSIC METHODS IN MUSIC EDUCATION IN CHINA

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This paper categorizes and summarizes the research on Dalcroze's pedagogy in China in recent decades, synthesizes the shortcomings of the existing research in terms of theory and application, and provides references and suggestions for the application of Dalcroze's pedagogy in China in the future.

Key words: Dalcroze, pedagogy, music methods, music education, education in China

Since the idea of Dalcroze's music education was proposed in the 19th century, it has gone through the stages of creation, practice and development for more than one hundred years, and has become a complete music education system. The teaching method has turned the traditional rigid music teaching into experience-based learning, breaking the shackles of traditional teaching and promoting the reform and development of modern music education. Nowadays, this teaching method has been developed and promoted all over the world, not only in the field of music, but also in the fields of dance, drama, painting, sports, and rehabilitation medicine. The author searched with the keywords of "Dalcroze" and "somatic rhythm", and found more than 480 related journals and 100 academic papers, which are rich in related theoretical researches, and the research is organized as follows.

From 1996 to 2007 the exploratory theoretical research stage developed. With the introduction of Dalcroze's music teaching method (hereinafter referred to as Dalcroze), China began to systematically sort out and study Dalcroze, including research on the formation and development of its music education ideas, characteristics and values, as well as comparative studies with other music teaching methods of Orff and Kodály.

From 2008 to 2014, the stage of localized and applied research followed. During this period, Dalcroze was applied to research on various music classroom teaching practices, including research on the application of basic music courses such as ear-training teaching and conducting teaching, as well as professional courses such as piano, violin, and various ethnic instruments; research on the application to different levels of music teaching, including research on the teaching of different music stages such as early childhood, elementary and middle school, and high school; research on the application of teaching specific music works, local school applied research, etc.

From 2015 till present is interdisciplinary humanistic research phase. It is a crossover interdisciplinary research with many disciplines such as medicine and psychology, especially for the treatment of special groups such as autistic children and autistic disorders. Standing on the height of aesthetic education, enhancing individual creativity, nurturing the complete human being, and reforming the traditional music teaching model to think about the ultimate meaning of Dalcroze.

Different theoretical research contains the research on the source, formation, development, characteristics, basic features, value and significance of Dalcroze's thought. In "The Formation and Development of Dalcroze's Thought on Music Education" [1], Cai Jumin starts from Dalcroze's question on the relationship between music and the body, focuses on the issue of rhythmic movement and children's education, expounds the basic ideas of Dalcroze's thought on music education and its developmental lineage, and puts forward theories and methods that can help music educators study and learn from them in depth. A Revolution in Music Teaching that Moves – On In "A Moving Music Teaching Revolution – On the "Moving" of Dalcroze's Somatic Rhythmic Teaching Method" [2], The author Li. M examines how to interpret the "movement" of this Western teaching method from the perspective of Chinese culture from three aspects: what is rhythm (义), why it rhythms (意), and how to rhythm (象), suggesting that although Dalcroze comes from the West, the system is closely related to Eastern wisdom, opening up a new Chinese perspective for exploring somatic rhythmic teaching method.

Another type of theoretical research is the inspirational research on Dalcroze's music teaching method. At present, China's applied research on Dalcroze mainly focuses on the following aspects. First, the applied research on music education and teaching of various age groups. This type of research is mainly based on the school education system and practical research on Dalcroze teaching at the primary education level, secondary education level, and high school education level, respectively, with specific Dalcroze teaching designs based on the age characteristics of the teaching subjects. For example, "the study on the application of Dalcroze's music teaching method in junior high school music classroom" (Li.XF). Second, the specific application research of vocal or instrumental music. The main applications in vocal music teaching are chorus, conducting, ear training and several other aspects. Instrumental music is richer in content, including both western instruments such as piano and violin, as well as research on the teaching applications of traditional Chinese instruments such as guzheng and erhu. For example, "The Application of Dalcroze Teaching in Children's Piano" (Wang. ZHJ) and "The Application of Dalcroze Rhythm Model in Erhu Rhythm Teaching" (Yang. JX). Third, research on teaching practices in specific classrooms. For example, "The Practice and Application of Somatic Rhythm in the Music Classroom" (Li.M), etc.

As one of the world-famous music teaching methods, with great influence on Orff and Kodály, comparisons between the three teaching methods are rare. For example, articles such as "A Comparative Study of Three Music Teaching Systems of Dalcroze, Orff and Kodály" [3] argue that although the three teaching methods emerged from different contemporary backgrounds and humanistic environments, they are basically the same in terms of educational philosophy, cultivation goals and main principles.

The proposed Dalcroze music education system has the important significance of overturning traditional music education, emphasizing the relationship between music and the body, restoring the emotional essence of music, and attaching importance to the aesthetic function of music, which has far exceeded the scope of music itself, making interdisciplinary research another research and direction. At present, there are different disciplines and fields in China such as psychology, Chinese international education, and treatment of special children studying Dalcroze or conducting other researches with the help of this pedagogy. For example, Yang Huaiyi [4] used rhythmic rhythm

training and improvisation training to teach Chinese phonetics to Thai college students with zero foundation. The author believes that the interdisciplinary research of Dalcroze belongs to an emerging field in China. From the above article, we can see that the pedagogy has a wide range of uses and has strong applicability and service to other disciplines and fields of study, and its potential value still needs to be continued to be explored.

Although the application of Dalcroze in China has achieved some research results, there are still many shortcomings and gaps in some aspects. The scope of research objects can be expanded. In recent years, China has been vigorously promoting art education for all people, and a large number of adult choirs and instrumental music classes have appeared one after another. Combining the actual situation and musical background of the social masses, we should conduct an in-depth study and try to make this large range of people become the beneficiaries of Dalcroze's music teaching method, so as to enjoy the charm of music.

Research on the use of folk music is not extensive enough. The practice of applying Dalcroze to traditional Chinese music in China is still in its infancy. From the current literature, the only ethnic instruments involved are erhu and pipa, and the research on ethnic minorities is only limited to Yunnan, while the practical research on other ethnic instruments, minority songs and dances, and ethnic folk operas is rare. China should explore the possibility of interoperability and application between traditional folk music and Dalcroze, and enrich the learning and transmission of local music culture with the help of foreign music teaching methods, so as to explore a novel and effective transmission method in the form of compatibility between East and West.

To summarize, the research results on the application of Dalcroze are fruitful, but at the same time, it should be clearly understood that the depth of the research is not deep enough, and most music teachers only emphasize "body rhythm" when using Dalcroze, and even think that "body rhythm" is equivalent to Dalcroze. They do not know that Dalcroze is a comprehensive and integrated system, from aural, visual to kinesthetic exercises, from music skills training to human shaping, which includes multiple dimensions and the whole process of music teaching, and I think that in the future, Dalcroze should be studied from these two aspects. In the future, I believe that Dalcroze should be studied in two aspects: expanding the scope of research objects and exploring more possibilities; deepening the local application of research in the field of music and promoting the formation of localized theoretical systems.



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