

An Application Based on the Body Rhythm Teaching Method in Order to Improve the Students' Musical Perception

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ABSTRACT. *"Music aesthetics" is one of the important links of music teaching in primary and secondary schools, and it is also a key form of education to enhance students' humanistic literacy under the current background of "core literacy" education. Music perception, as the psychological behavior of individual students to realize the artistic style, creative form, and emotional expression of musical works, it can also help the students improve their own aesthetic ability and develop their own artistic personality. The teacher's teaching task is to lead the students through the correct ways to feel music, understand music, and express experience. Body rhythm method is the best teaching form to stimulate students' physical and mental participation and cultivate students' musical perception. The reasonable use of it by teachers will be able to develop music aesthetic education more efficiently and further stimulate the humanistic education value of music disciplines.*

KEYWORDS: *musical education, body rhythm, core literacy, artistic aesthetic*

1. Introduction

Since the beginning of this century, with the continuous deepening of the globalization, contemporary primary and secondary school students are living in a society with diverse cultural integration and rich demand for literacy. In order to adapt to the development trend of the world and shape the new generation of talents more in line with the needs of time, China's basic education reform is also constantly deepening. In 2016, the "Core Competence of Chinese Students' Development" was formally proposed. In the process of education reform, aesthetic education has been greatly emphasized as a key subject for the cultivation of students' humanistic background, cultural values, and aesthetic interest. The concept of "core literacy" elaborates the knowledge and skills that students should master through educational activities in the new era from the three directions of cultural foundation, independent development and social participation. Music art is an important part of the process of constructing students' cultural foundation, and the cultivation of its aesthetic appeal has gradually become a hot topic in the current music curriculum reform in primary and secondary schools. The new curriculum standard of the music subject of primary and secondary schools puts forward three

“core literacy of music” based on the talent training concept of “core literacy”, namely aesthetic perception, artistic performance, and cultural understanding. Among them, students’ musical aesthetic perception is the three core literacy. The first is not only the educational value of aesthetic education, but also the “stepping stone” for students to experience multiculturalism. It is also the foundation for students’ future music appreciation, music practice, and even art major study and artistic creation.

The music subject is the main teaching content of excellent music cultures from various countries and world classic music works. It helps students to perceive and express their art through listening, appreciating, singing and other forms. Its teaching content is extremely rich in humanity, artistry and Emotional value, and its learning method also has strong emotionality, internality and initiative. This subject characteristic also clarifies its educational goals in terms of inspiring students’ personal aesthetic interest, emotional cultivation, and emotional artistic expression. The achievement of this educational goal is inseparable from the cultivation of students’ musical perception. Music perception is a subjective behavior. Teachers must fully mobilize students’ autonomy in the process of musical comprehension, and use more interesting and participatory teaching methods to carry out teaching activities. The “body rhythm teaching method” is highly flexible. The advantages of sex and high emotion have become one of the preferred teaching methods in the “music perception” classroom reform. Therefore, this article will combine the actual situation of music classroom teaching to explain this method from three aspects: current teaching situation, body rhythm teaching process and innovative use, in order to help primary and middle school music teachers develop their music perception in the context of “core literacy” teaching and efficient teaching ideas.

2. The status quo of "perception" teaching in music classrooms in primary and middle schools

2.1 Teaching based on "song singing" lacks sufficient music perception links

In traditional music classrooms in primary and middle schools, teachers often use the traditional model of “song singing” as the core of teaching for classroom management of class teaching and to ensure the educational progress of music courses in limited hours. In this mode, the classroom is mostly led by the teacher. Students can only mechanically listen to the textbook repertoire that the class needs to learn under the guidance of the teacher, and accept the music background knowledge and music basic theories delivered by the teacher. On this basis, imitate teachers to sing songs. This classroom process greatly reduces the space for students to independently perceive music in the classroom, and turns music teaching with high empathy and participation into a boring and passive learning process, which makes students lose Appreciation of musical repertoires cannot form a correct perception of the repertoire in relation to the reality of life and cultural background, nor can it accurately express their emotions in music practice such as singing. Music perception is the basis for students to contact, understand, and practice music art.

Only through listening, experiencing and other behaviors can they truly understand music art, and not establishing enough music perception links can only bring about the learning effect of "wholesomeness", which is obviously It is not conducive to the stimulation of students' interest in music learning and the development of artistic quality. Teachers should think about how to give students a higher degree of autonomy in the classroom teaching of music appreciation.

2.2 Lack of theoretical training on basic skills of music perception behavior

Music as a kind of "emotional" art, the understanding of it needs to be based on the students' "empathy" ability. In addition to the individual "artistic talent" of students, the achievement of music empathy is also related to the students' art The aesthetic experience is related to the basis of ability. Due to limited social experience, primary and secondary school students' aesthetic experience and awareness of art are often immature. Therefore, if teachers want to enhance students' musical Etc.), the teaching of music expression methods is also essential. In the current appreciation activities of music classrooms, teachers mainly use multimedia materials to popularize the cultural background of songs, and then let students listen to the songs and express their appreciation. In this process, due to the lack of theoretical basis for analyzing songs, students also lack auditory memory of various tones, rhythm patterns, and sense of harmony. They can often only rely on their "ears" to feel the songs. Therefore, it is easy to feel at a loss for music works.

2.3 Students lack opportunities to participate in music perception and emotional expression

Music perception is the emotional basis of music learning and music practice, and it is an activity that requires students to participate actively. However, in a teacher-led classroom, students are often in the position of "passive" listening to music and receiving music appreciation analysis. Students appreciate music works according to the teacher's analysis of the music characteristics of the repertoire, which makes music appreciation become a "stereotyped" behavior. It is difficult for students to exercise the relevant skills of autonomous perception. At the same time, in addition to singing and answering questions, the current primary and secondary school music curriculum lacks relevant links for students to use body, language and other ways to express and communicate their own understanding of music. on the other hand, students in primary and secondary schools are in an important stage of having a very high desire to explore and communicate with the world and forming their own personality and artistic aesthetic interest. The lack of emotional expression and communication of students' music perception in music classroom will make students feel strange and shy about the expression and behavior of music emotion, and directly affect the development of their artistic expression in the future music practice. Therefore, while guiding students to perceive music, teachers should pay attention to students' psychological characteristics, give them enough space for self-expression, and improve students' awareness of communication and expression

in the process of artistic perception.

3. The basic function and Teaching process of posture Rhythm Teaching method in Music Teaching

3.1 Dalcroze and "The Teaching Method of Body Rhythm"

"Body Rhythm Teaching Method" is a music teaching system created by Swiss music educator Dal Kroz at the beginning of the last century. It helps students perceive the rhythm of music by mobilizing various parts of the student body to perform regular rhythmic movements. In order to experience the artistic charm of different musical elements, in Dalcroze's words, "build a channel between the human spirit and the body." The body rhythm teaching method captures the bones of music—rhythm and beat, and the emotional nature of music—the movement of the melody. It guides students to imitate and self-create or cheerful or soothing body movements to make them understand music, The teaching process of expressing artistic emotions. This teaching method deepens students' artistic perception by transforming musical works into engaging and concrete physical movements [1]. There are three main reasons why this pedagogy has been promoted by children's music educators around the world: First, the pedagogy displays abstract musical art by connecting students' bodies and minds, lowering the threshold of music perception; second, teaching The method conforms to the emotional connotation and rhythmic characteristics of musical works, strengthens students' artistic participation, and opens up artistic communication channels; third, primary and secondary school students have the characteristics of active and expressive learning psychology, and the teaching method is in line with While improving the students' study habits, it also stimulates the formation of students' artistic personality and creative ability, which is in line with our country's current compulsory education stage music curriculum "quality" education needs [2].

3.2 The basic process of body rhythm teaching method

The body rhythm teaching method establishes a stimulating learning mechanism of "music works-audience-body-emotion-art thinking". At present, although the body rhythm teaching method has been used in the music classroom in our country, it is because of this A complete stimulus mechanism is not fully understood. Many teachers equate it with a simple "music rhythm game". This misuse makes the body rhythm teaching method a tool to enhance the fun of music classrooms, but it reduces its effectiveness. The effect of music emotion and music thinking teaching [2]. Therefore, in order to maximize the educational potential of this pedagogy in the cultivation of students' musical perception, teachers must follow the internal mechanism of the body rhythm pedagogy, and develop it in accordance with the basic characteristics of music and quality teaching needs of our students. It is extended to a teaching form that is more suitable for primary and secondary school students' music learning.

Based on the educational connotation of the teaching method, its application can be divided into four links.

3.2.1 Auditory stimulation and study preparation

This stage is the link between "music work and hearing". In body rhythm activities, students need to mobilize their bodies to feel the music. This is a process that needs to "mobilize consciousness". Therefore, students must first be psychologically prepared, that is, to selectively grasp and perceive music, such as emphasizing the emotions and rhythm characteristics of music, so as to prepare for the learning of body rhythm and behavior [3]. At the beginning of the music class, teachers can use audio or video to let students listen to music works, generate auditory stimulation, and cooperate with their own rhythmic movements when typical musical elements appear to give students the ability to mobilize their bodies in subsequent teaching. Behavioral hints make the application of body rhythm teaching more natural.

3.2.2 Auditory perception and behavior stimulation

After giving students sufficient learning hints, the next step for teachers is to allow students to establish a connection between hearing and physical activities. At this stage, the teacher can divide the music repertoire into multiple segments, each segment can be composed of a rhythm pattern or harmony melody with a clear characteristic, and then design the rhythmic actions for each segment, and teach students in segments [4]. After establishing a physical connection between specific musical elements and behaviors, teachers can play the entire repertoire, allowing students to experiment with rhythms, and spontaneously perceive and express musical emotions.

3.2.3 Development and improvement of rhythmic behavior

In the stage of auditory perception and behavioral stimulation, students will make some preliminary rhythmic responses to the rhythm segment under the guidance of the teacher. At this stage, the body state is often relatively mechanical and monotonous, but for the subsequent more autonomous posture Rhythm has laid a certain foundation. After students have a preliminary understanding of the connotation of rhythmic behavior, teachers can guide students to spontaneously design musical rhythmic movements through impromptu accompaniment similar to musical elements. At the same time, they can also use longer and more diversified music pieces for rhythm training. Through this stage of training, students can not only flexibly use the previously learned rhythm form, but also start to try to practice their own musical emotions and hearing training rate, forming a more detailed and active "body memory", thereby optimize its music perception and expression ability.

3.2.4 Musical hearing and rhythmic behavior reproduction

The original intention of the body rhythm teaching method is to enable students to better use their bodies to understand and master rhythm patterns and musical emotions, but in the long run it is to enable students to build more agile musical thinking in future music practice and artistic performance. Therefore, after students are familiar with body rhythms, teachers can connect them with basic music skills training links such as music theory, sight notation, and sight singing and ear training, and encourage students to be more creative in song singing and instrumental performance. According to the performance needs of the repertoire, use and reproduce the body rhythm behavior, making it a "subconscious" musical emotional expression behavior of the students, so as to further cultivate the students' artistic aesthetic personality, and realize the artistic aesthetic, artistic quality and art of the students in the aesthetic education teaching in our country. The ultimate teaching goal of creativity.

4. Innovative application of body rhythm teaching method in music perception teaching in primary and middle schools

The music perception teaching in elementary and middle schools is the core part of the training of music appreciation ability. It is aimed at teenagers with ordinary music skills and less experience in music appreciation. At the same time, students at this stage have a strong desire to explore and are active and active. Be willing to communicate and show the psychological characteristics of oneself. Therefore, in the process of applying the body rhythm teaching method, teachers should not completely imitate the foreign teaching system. Instead, they should make innovative use of the body rhythm teaching method based on the repertoire design characteristics of textbooks and the learning personality of the students at this stage. To scientific rationality, experience participation, and fun gamification [5].

4.1 Body rhythm method and the stimulation of students' interest in music perception

The body rhythm method is often targeted at specific repertoires in the initial perception of the repertoire, starting with fragmented musical elements to help students familiarize themselves with the characteristics of rhythmic behavior. However, due to the limitation of the teaching time of the course, in many cases the teacher will use one unit as the stage of teaching content, which means that the teacher may have to expose the students to more than one piece of music in a course and be familiar with various music cultures, instrumental timbre and other artistic characteristics [5]. Based on this, teachers can start from the characteristics of the unit repertoire, combine the body rhythm from the three aspects of instrumental music type, rhythm type, and repertoire to stimulate students' interest in all aspects of music perception, build a foundation of ability, and stimulate learning motivation.

For example, in the teaching of "Classic Symphony" of "Happy Dance" in the

second part of the human voice version and "Soul of Dance Drama" in the second part of the ninth version, the two units have clear music appreciation categories and emotional themes, and also use Many elements of "nationalism" and "dance" are very different from students' daily appreciation of classical music. For students who are new to such a large number of musical works with unique styles, it is difficult to understand such works only by "listening" and the teacher's background explanation. At this time, the teacher can creatively use the body rhythm method. Lead students to understand symphonic art more intuitively. From the perspective of instrumental music types, teachers can design actions based on the musical characteristics of the brass, string, and percussion groups, or the timbre characteristics of instrumental music that have the status of the lead player, such as the British pipe and flute in "From the New World" When the woodwind instruments have a strong singing ability, teachers can swing their upper limbs to represent the sound of this type of instrumental music, and sing the melody while performing body rhythm; similarly, in the eighth "Olympic Horn", the snare drum is used to show sports competition The embodiment of the beautiful and powerful musical image, teachers can instruct students to use stomping, clapping and other methods to simulate the drum beat of the snare drum and perceive the "competitive spirit" in the music.

From the perspective of rhythm, teachers can start with rhythmic dance sense, allowing students to perceive changes in strength and weakness through hand movements or dance movements similar to those when directing a beat. For example, "Swan Lake", "Spanish Dance", and "Gavotte" are typical dance rhythms. Teachers can design movements according to the steps of dance types such as ballet and waltz, and lead students to perceive the rhythm characteristics in the dance. Secondly, teachers can also use more typical rhythms (segmented and attached points, such as "The Charming Fire Pond") or more varied repertoires to stimulate students' ability to switch between different rhythms and emotional changes, and improve the rhythm of sight singing Grasp the accuracy. For example, "Axi Jumping in the Moon" is a very varied folk music work, consisting of three parts: a warm opening, a girly and brawny style dance show melody, and the original tune of carnival. At the same time, the repertoire is in a special rhythm of 5/4. The style shows the dance characteristics of the Yi people. Teachers can use the first three rows to take three steps forward and the last two beats to kick back to restore the "jumping moon" dance and perceive the rhythm.

From the perspective of repertoire, which is a more comprehensive application of rhythmic behavior, teachers can lead students to start from different music styles and assign each segment to a specific body movement, so that students can more clearly distinguish between differences. The way of conversion between the sections, to further understand the specific art forms of musical emotion expression such as Rondo form, Sonata form, and music motivation development. In addition, teachers can also use the melody characteristics between the various voices to design the body rhythm behavior as a "multi-voice" class cooperative activity. For example, in the piano sketch teaching of "Song of Flowers" under Five, it is a typical Rondo form (A+B+A+C+A). The teacher can divide the dances of A, B, and C into three groups Students, let them focus on listening to the music of their own parts, and start

dancing when the melody appears, so that students can more clearly perceive the ups and downs of the various sections of the musical structure.

4.2 Teaching of body rhythm and basic knowledge of students' music appreciation

Perfect music perception ability must be composed of three parts: personal "auditory memory" of musical elements, sufficient basic knowledge of music appreciation, and abundant empathy ability. Among them, students have a strong sense of tone, rhythm, harmony, and visual spectrum. The mastery of relevant music skills is the basic link, which is the key for students to form scientific musical perception thinking. However, the complexity and abstraction of basic music skills also make it the most "headache" teaching section for music teachers. Through various dances, rhythm games and other physical game activities developed by the body rhythm method, teachers can carry out more interesting teaching music theory foundations, and perform solfeggio and ear training, so that students can build musical perception in the process of moving their limbs. The basis of skills [4]. For example, in the rhythm training of the second grade of elementary school, teachers can use the movements of tapping, nodding and shaking the head, and tapping the shoulders, linking the teaching of staff and music scores to mobilize students to remember music elements through their bodies.

4.3 Cultivation of students' autonomous music perception and emotional expression behavior

Music perception is the core of students' experience and expression of musical emotions. It is ultimately to prepare for the completion of music practice teaching. In addition to guiding students to use body rhythms in the process of music appreciation, teachers also need to guide students to use body rhythms in singing activities. The body rhythm is naturally integrated into it, thereby enhancing students' emotional expression ability and artistic innovation ability. Therefore, teachers can use repertoire collective rhythm teaching, group impromptu rhythm activities and other teaching activities to allow students to practice body rhythm in music appreciation classes and singing classes, and cultivate their autonomous perception ability. For example, in the teaching of "Two Little Stars" in "The Voice of Silver Screen" by Ren Yin Liu Xia, the teacher can first play the movie singing clips and the performance video of the children's choir to the students, and let the students shake their bodies with the songs. After students have a certain familiarity with the music, teachers can start with the green-rule relationship behind the 12/8 special rhythm pattern of the repertoire, design the "star dance" with both hands and feet and the "percussion" accompaniment game that beats the seat. Let students perform physical performances while singing to enhance the creativity of song learning. At the same time, teachers can also inspire students to choreograph the repertoire in groups, so that students can more consciously and actively use posture and rhythm behavior, and increase students' innovative awareness and emotional communication skills in music practice participation. For example, in the "Song of

Labor" in the unit of "Song of Labor" on the seventh floor, because the musical form of "labor chant" is different from the actual teaching of students' lives, teachers can first play some videos and videos of boaters and farmers in the Three Gorges Pictures, let students imitate their actions, and then start playing the track, let the students design actions in groups according to the music. At the end of the class, the teacher can let the group perform actions while singing trumpets in the form of a "small stage", so that they can experience traditional music more deeply.

5. Conclusion

China's aesthetic theorist Mr. Dong Xuewen once said, "Art education is human spiritual civilization, self-cultivation, soul education", which undoubtedly clarifies the importance of art disciplines in the education of students' aesthetic perception Elaboration. The cultivation of aesthetic perception is based on students' autonomous participation, and the body rhythm teaching method is the key to stimulating autonomous participation. Therefore, music teachers in primary and middle schools should fully recognize the educational connotation and application steps of the body rhythm teaching method in the teaching reform, and be more innovative based on the practical background of China's music textbooks and teaching goals, the foundation of students' artistic personality and learning habits, etc. Use this teaching method to build a music classroom with high participation and high emotion.

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