

INFUSING DALCROZE EURHYTHMICS IN IMPROVING SINGING SKILLS AMONG PRIMARY SCHOOL STUDENTS

AZU FARHANA, A.^{1,3} – MD JAIS, I.^{2*}

¹*Student Development, Universiti Kuala Lumpur MICET, Alor Gajah, Melaka, Malaysia.*

²*Faculty of Music, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia.*

³*Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Serdang, Malaysia.*

**Corresponding author
e-mail: mdjais[at]uitm.edu.my*

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Abstract. Singing is one of the main music activities in Malaysian primary music education. It is believed that singing makes a class fun and it is closely related to students. As singing comprises vocal elements such as pitching, tempo, rhythm and expression, students are taught to master all the elements in producing a pleasant song. Nonetheless, the current teaching method does not meet the high level of singing skill among students where all the students scored C Grade (satisfactory) in the preliminary test conducted. Thus, researchers introduced Dalcroze Eurhythmics approach to intervene in the problem, creating a fun music class and further improving students' singing musicality. The ideas of the approach are found to be related to time, space and energy to mold students' comprehension to the concept of tempo, meter and rhythm, further applying in their singing skill. The combination of rhythmic and solfège activities with the accompaniment of percussion enables students to master all the vocal elements in a fun learning environment. This study has patently found the increment of students' result from pre-test to post-test based on quantitative analysis by comparing two groups of students learning in different teaching environments. The strengths and significance of Dalcroze Eurhythmics approach is further discussed with some recommendations for the future studies.

Keywords: *Dalcroze Eurhythmics, singing, movement, music education, quasi-experimental*

Introduction

Singing should become a must activity in primary school. Singing was introduced in Malaysian Music Education Curriculum since colonial era 1816 (Fadzilah, 2012). The activity is still being implemented in today's curriculum which includes various musical activities such as recorder playing, percussion, dance, and music theory. The persistence of singing activities in the music curriculum since the colonial period shows the level of importance of singing to students. Rutkowski (2013) study found singing is students' nature and window for their life. They are more attracted to music and will follow the lyrics of songs in school or at home. With a proper guidance, students might master their singing skills which comprises pitching, tonality, tempo and expression. Nonetheless, based on preliminary observation, it was found that students did not sing patriotic songs properly during school official assembly. They were found to not follow the music tempo, and inappropriate pitches in certain bars of the songs were detected. The problem was still found in music class where the students could not sing students songs properly. In understanding this problem, we found that there is a music approach namely as Dalcroze Eurhythmics may become intervention for this problem as the approach has been widely used to cater students singing problem in the previous studies

(Pretorius and van der Merwe, 2019; Md Jais, 2017; Mei-Ying and Davidson, 2016). Therefore, this study is conducted to intervene the problem by exposing the students towards Dalcroze Eurhythmics pedagogy to strengthen students' singing skills compared to the conventional teaching skills.

Objective of the study

This study aims to; (1) identify the effectiveness of the conventional method and Dalcroze Eurhythmics approach in enhancing students' singing skills; and (2) compare the effectiveness of the conventional method and Dalcroze Eurhythmics approach in enhancing students' singing skills.

Hypothesis of the study

The hypothesis are includes; (1) H₁: There is significant difference in pre- and post-singing 1 test performance scores in the control group; (2) H₂: There is significant difference in pre- and post-singing 1 test performance scores in the treatment group; (3) H₃: There is significant difference in pre- and post-singing 2 test performance scores in the control group; and (4) H₄: There is significant difference in pre- and post-singing 2 test performance scores in the treatment group.

The significance of singing to primary students

Singing activity is perceived as part and parcel of a child's life. Juntunen (2016) and Wolbers (2002) explained that students should be exposed to singing through inner hearing, body movement prior to playing musical instruments. It is unfortunate if a child learn musical instruments without vocal practise. This scheme could facilitate the students to trace the melody in a particular music. Singing is one of students' most favourable skills. These singing skills are learnt through certain mediums, namely from the parents' bedtime singing, television programmes, music education in school and so on. Singing has become a vital activity in students' cognitive and psychological influences (Young et al., 1998). Students' first tonality experience should have been through vocal (Md Jais, 2017). An excellent singing skill learning is via listening and repeating (Fox et al., 2004).

Singing does play a crucial role towards the students' initial growth. Gould and Savage (1972) claim that the fundamental essence in students' singing is pitching. Students are believed to have the capability to sing in a precise tone in their early stage. The range of their voices increases at two to five years. Normally, they can sing from the D to A tones above the middle C on the piano (Fox et al., 2004). The process of learning pitching in the classroom is also said to build students' character. A study conducted by Hallam et al. (2011) found that students between the ages of five and six were more likely to learn pitching than those aged 13 to 15. Students between the ages of 6 and 11 cannot interpret pitching as a high or low note, instead they learn to recognize pitching through informal music learning. Students, therefore, should sing to their full potential and sing in their pitching space or room.

Students are believed to learn to sing by imitation or copying. They can mimic singing through songs sung or lullaby when they were young. Students who were born into the family of singers or musicians background will be more apt to sing from the beginning than students who were born into non-singers' families such as nurses and others. Students' singing skills can also be enhanced by playing games. Through song

play, students will be able to explore the rhythm of the song more deeply. They can also coordinate movements based on rhythm performed through dance with singing (Findlay, 1995). This has been strengthened by Mei-Ying and Campbell (2016) found that body movement to accompany singing brought significant impact on students' singing skill.

Although students seem to be frequently exposed to singing be it at home or other external exposures, they are still facing some common issues in singing especially on hitting precise melody and pitching. Based on research experiences, oftentimes, the primary school students were singing songs with imprecise pitching though they have been taught repeatedly. Peretz and Coltheart Model presented that there are differences in the process of lyric and singing melody in a particular song (Welch, 2005). This principally needs cooperation from both sides of the brain hemispheres to process the lyric and melody. Students who are singing off tune, hence are believed to merely focus on the song lyric aspect per se. It is also found that students hold more interest on memorising song lyrics rather than identifying the pitching on singing the melody of a song precisely.

According to Wood (1999), singing is the fundamental skill in modern music education learning. Students' first utterances are influenced by singing practices. In other words, students start to learn to talk and identify languages through singing. Their language skills as well develop through exercises and practices. Teachers and parents are thus advised to train the students through round songs, poetry songs as well as sound and word exercises in order to strengthen their language skills. This would not only strengthen their language skills, yet could stimulate their vocal skills in recognizing song rhythm in a particular musical activity. Percussion such as *kompang* can be used as vocal accompaniment to sharpen students' musicalities (Md Jais et al., 2020).

In the primary education system in Malaysia, singing activity has been taught since 1985. Students were taught singing skills under the experience musical component where students were exposed with musical concepts namely rhythm, melody, harmony, tone, texture, structure and expression (Zaharah, 2003). Drafted music curriculum has faced changes since 1985 till present, starting from the Old Primary School Music Curriculum to Standard Primary School Curriculum. Although the curriculum has changed, singing is still the preference area in music teaching and learning classroom activity. Through singing, it is hoped that students could apply the music skills, knowledge and produce creative music ideas and appreciate music.

Dalcroze Eurhythmics

Eurhythmics introduced by Emile Jaques-Dalcroze refers to a system of education in the arts based on rhythm, musical theory and gymnastics comprises three domains of rhythmic movement, solfege, and improvisation (Juntunen and Westerlund, 2001; Rogers, 1970). Dalcroze (2013) interpreted le solfege or solfege as an awareness on pitching, tone and tone differentiation. Dalcroze Australia named solfa component or listening practice as vocal and ear practices which identify pitch through guided singing and listening practices. Rhythmic and spacing concepts are being integrated into listening practices to recognize distancing and timing concepts between pitch. Gould (2015) stated that through listening practice, it could strengthen skills and knowledge toward pitching, pausing, scaling, harmony and tonality which build one's musicality and ability to apply it in the improvisation component. While in the improvisation component, it emphasizes on a musician's creativity and ability aspects to communicate

via music. Improvisation refers to an entire creative musical activity starting from an invention to a completed independent improvised piece which comprises gestures, ideas and emotions (D'Errico 2018).

A finding from a study by Dennis (2008) and Md Jais et al. (2021) proved that students demonstrated a significant improvement in learning rhythmic aspect, especially on 'steady beat' and 'down beat' through a scheduled Dalcroze practice. Based on the results, researchers believed that through constant music practices, injecting some aspects of rhythmic learning, would aid the students to gain proper knowledge on rhythmic and metering concepts. The music approach applied could cultivate interest among the students towards music learning and would create an interesting learning environment especially when it involved two groups of students. Manifold (2008) in his study outlined that Dalcroze approach has been elementary to music learning for the entire music concept including singing and musical instrument practices. This approach is apt and relevant to be applied on students to widen and develop their music experience.

The application of Dalcroze Eurhythmics has been widely practiced in the music education field. A study by Juntunen (2002) discovered that Dalcroze Eurhythmics approach has been applied into music teaching as for comprehension of motion-based music concept, development of musical instruments and vocal skills. Eurhythmics approach as well has been conventionally implemented as music therapy for special students and students with disabilities (Bachmann, 1993; Dutoit, 1971). There are people who employ this approach as an intervention for dance learning (Johnson, 1993). Juntunen (2016) explained that Dalcroze Eurhythmics activities prioritize one's pleasure to learn music which can stimulate the mental strength to assimilate learning. Musical activity via music is a means to obtain fun and excitement in Dalcroze's class. Recently, van der Merwe and Habron (2019) found that eurhythmics activities may develop spiritual awareness through communication along the activities.

Dalcroze expressed the idea of 'body as instrument' that directs to singing, rhythmic movements and body percussion. This idea hence has offered opportunities to one to discover her/his own body as a musical instrument, provide him/her kinaesthetic experience, give responses and a deep hearing that can amplify his/her music conceptualization (Daley, 2013). Via this approach, the coordination within aural, kinesthetic, affective, cognitive and rhythmic movement aspects would generate something called eurhythmics as *Figure 1*.

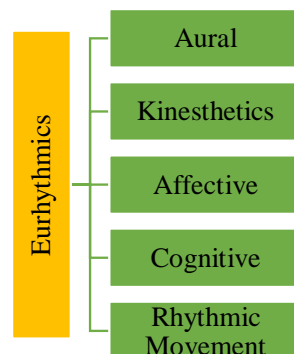


Figure 1. Eurhythmics Elements.

Materials and Methods

This study was conducted quantitatively through a quasi-experimental approach. The respondents were students aged 9 years old, and studied in a primary school in Putrajaya, Malaysia. There were 70 selected respondents which were categorized into two groups; 35 in the control group and 35 in the treatment group. On gender wise, overall, it was found that male were more than female which contributed 39 people (55.7%) and 21 people (44.2%), respectively. Specifically, there were 21 male (60%) higher than 14 female (40%) in the control group. While there were 18 male (51%) and 17 female (49%) in the treatment group. All of the students have achieved Mastery Level of (Band) 4 in their end year music assessment when there were in year 2. The summary of numbers of students and gender can be seen based on *Table 1*.

Table 1. Respondents' profile.

Students' gender	Research group	N
Male	Control	21
	Treatment	18
	Total	39
Female	Control	14
	Treatment	17
	Total	31
Total	Control	35
	Treatment	35
	Total	70

The respondents in control group were exposed to music teaching and learning using conventional method meanwhile treatment group was using Dalcroze Eurhythmics approach. The implementation procedure of both methods is shown as in *Table 2*. This study was carried out for 2 weeks where the first and twelfth week were allocated for pre and post tests. The students were asked to sing 2 songs which were patriotic song namely '*Maju dan Sejahtera*' and students song namely '*Azam Baru*' as the second song. The evaluation was performed by 3 evaluators which involved academic and musical experts. Evaluation rubrics was Inculcating Eurhythmics Dalcroze in improving singing skills among primary school students test that was administered into two which were pre-test and post-test. Data were analysed through T-Test which used Statistical Packages of Social Sciences (SPSS) 23 version. Respondents' singing scores were mapped with the current primary school grade system shown as *Table 3*.

Table 2. Implementation methods of conventional approach and intervention research.

Week	Conventional	Dalcroze approach	Similarities of teaching traits
1	Students sat for singing pra-test. (a) Students listened and tapped the tempo quickly and slowly. (b) Students listened and sang song.	Students sat for singing pra-test. (a) Students walked while patting song bits when music was played and stopped when music stopped. (b) Students walked while patting song rhythm patterns on percussion.	Music practice test Tempo recognition activity. Movement component application.

		(c)Some volunteers or randomly selected students to play percussion. Other students were singing song.	
3	(a) Students were listening to song and questioning-answering about dynamics. (b)Students sang according to dynamics . (c) Students sang in groups.	(a) Students walked four steps forward and back while counting 1, 2, 3,4 in the group. (b) Students sang while patting rhythm pattern (c) Students sang while patting rhythm patterns by using percussion.	Singing activity, solfege skills.
4	(a) Students listened and sang song. (b) Students patted rhythm patterns and played percussion according to song. (c) Students sang while playing percussion according to hard and soft dynamics.	(a) Students sang while walking and jumping according to the rhythm pattern in circle formation. (b) Students sang while patting rhythm patterns by using percussion accompanied by music.	Singing activity and playing percussion.
5	(a) Students listened and sang song. (b) Students clapped according to hard and soft dynamic icon chart. (c) Students played percussion with hard and soft dynamics.	(a) Students patted thier friends' shoulders according to rhythm accompanied by music. (b) Students who were standing in fornt of each group patting the percussion. (c) Students sang while playing percussion accompanied by music	Clapping hands and playing percussion.
6	(a) Students listened and patted on song rhythm pattern. (b) Students sang and played percussion according to tempo and dynamic.	(a) In pairs, students played body percussion according to sounded rhythm pattern. (b) Students sang while patting two rhythm patterns that have been learnt using percussion accompanied by music.	Singing and playing percussion.
7	(a) Students listened to fast and slow tempo. (b) Students patted on fast and slow tempo. (c) Students sang song according to fast and slow tempo.	(a) Students listened to songs while moving into various directions. (b) Students patted on rhythm patterns that have been learnt when the song was on while moving into various directions. (c) Students sang while	Singing according to song tempo.

8	<p>(a) Students were listening to song and questiong-answering about hard and soft dynamics. (b) Students sang song according to hard and soft dynamics in groups.</p>	<p>patting two rhythm patterns that have been learnt using percussion accompanied by music (a) Students patted on rhythm patterns on percussion held by friends in groups. Activity was carried out while singing the song. (b) Students performed. (c) Students sand while patting on two rhythm patterns that have been learnt using percussion accompanied by music.</p>	Singing song.
9	<p>(a) Students listened to and sang song. (b) Students patted on rhythm patterns and played percussion according to song. (c) Students sang while playing percussion according to soft and hard dynamics.</p>	<p>(a) Students walked stickily (light) while singing in soft dynamic and walked stickily (heavy) while singing in hard dynamic. (b) In pairs, students practised singing while playing percussion according to signs or dynamic signals that were shown. (c) Students sang while playing percussion together.</p>	Singing and playing percussion.
10	<p>(a) Students listened to and sang song. (b) Students clapped according to hard and soft dynamic icon chart. Students played percussion with hard and soft dynamics.</p>	<p>(a) Students walked and jumped according to their own styles according to the rhythm pattern that was played while singing song with dynamics. (b) Students could also move into various directions and apply dynamics according to creativity in groups. (c) Students performed in groups.</p>	Singing.
11	<p>(a) Students listened to the song and patted the song rhythm pattern. (b) Students sang and played percussion according to fast and slow tempo. (c) Students sang and played percussion</p>	<p>(a) Students chose rhythm patterns and planned suitable movements while singing song according to dynamics in their own groups. (b) Students performed in groups. (c) Students sang songs</p>	Singing and playing percussion with dynamics.

12	according to hard and soft dynamics. Students sat for singing post-test.	that have been learnt while playing percussion. Students sat for singing post-test.	Music practice test.
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Table 3. Malaysian primary school grade system.

Marks	Grade	Interpretation
80-100	A	Excellent
65-79	B	Good
50-64	C	Satisfactory
40-49	D	Pass
0-39	E	Fail

Results and Discussion

H₁: There is significant difference in pre- and post-singing 1 test scores in the control group.

H₂: There is significant difference in pre- and post-singing 1 test scores in the treatment group

Based on *Table 4*, a paired T-Test was conducted to compare playing percussion, singing and coordinating skills between pre and post tests in the control group. Song 1 which was ‘*Maju Dan Sejahtera*’ was used for the playing percussion, singing and singing coordination activities while playing percussion. Based on *Table 4*, it was found that there was no significant difference in singing skills ($t=-0.294$, $sig=0.771$, $p>0.05$), in pre and post tests for the control group. This demonstrates a hypothesis (H₁) is rejected.

Table 4. Paired statistics sample for control group song 1.

Dependent variable	N	Min	T score	df	Sig. (2-tailed)
Pre-singing test	35	63.06	-0.294	34	0.771
Post-singing test	35	63.71			

As referred to the primary school grade system, it was found that students’ mark grades in the control group did not show improvement from pre to post singing tests which is maintained at C Grade (satisfactory). Pair T-Test was conducted to compare playing percussion, singing and coordinating skills between pre and post tests in the treatment group. Based on *Table 5*, there was a significant difference in singing skills ($t=-4.364$,) in pre and post tests in the treatment group. This shows a hypothesis (H₂) failed to reject.

Table 5. Paired statistics sample for treatment group song 1.

Dependent variable	N	Min	T score	df	Sig. (2-tailed)
Pre-singing test	35	62.60	-4.364	34	0.000
Post-singing test	35	73.09			

By referring to the primary school grade system, it was found that the students’ mark grade in the treatment group has shown an improvement from pre to post singing test

which increased from C Grade to B Grade. To conclude, we provide a comparison of pre and post tests for Song 1 through the following graph as *Figure 2*.

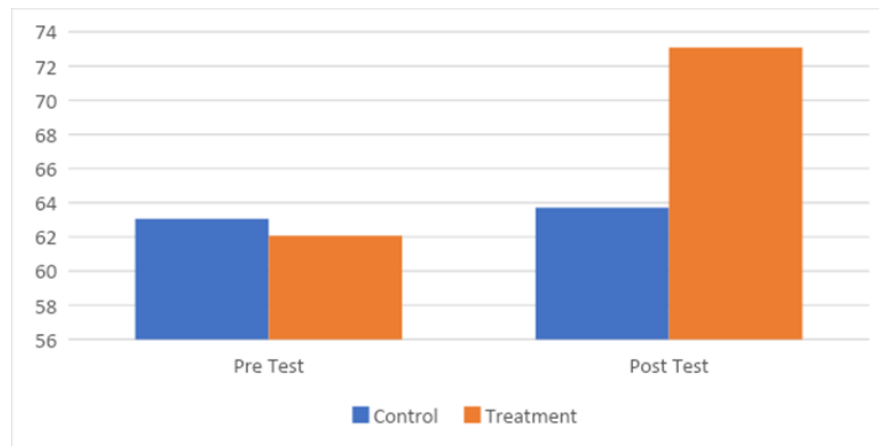


Figure 2. Comparison between groups for song 1.

Analysis by using different song

H₃: There is significant difference in pre- and post-singing 2 test scores in the control group.

H₄: There is significant difference in pre- and post-singing 2 test scores in the treatment group.

Pair T-Test was conducted to compare percussion playing, singing and coordination skills between pre and post tests in the control group. Percussion playing, singing and coordination activities were conducted while playing percussion using Song 2 which was 'Azam Baru'. Based on *Table 6*, it was found that there was no significant difference in singing skills ($t=-0.06$, $sig=0.96$, $p>0.05$), in pre and post tests for control group. This shows that a hypothesis (H₃) is rejected.

Table 6. Paired statistics sample for control group song 2.

Dependent variable	N	Min	T score	df	Sig. (2-tailed)
Pre-singing test	35	63.06	-0.056	34	0.956
Post-singing test	35	63.17			

By referring to the primary school grade system, it was found that the students' mark grade in the control group showed no improvement from pre to post singing test for all three tests which maintained at C Grade which was satisfactory grade to B Grade. A pair T-Test was conducted to compare playing percussion, singing and coordinating skills between pre and post tests in the treatment group. Song 2 which was 'Azam Baru' was used for the playing percussion, singing and singing coordination activities while playing percussion. Based on *Table 7*, it was found that there was a significant difference in singing skills ($t=-5.51$, $sig=0.00$, $p<0.05$), in pre and post tests for the treatment group. This demonstrates a hypothesis (H₄) is failed to reject.

Table 7. Pair statistics sample for treatment group song 2.

Dependent variable	N	Min	T score	df	Sig. (2-tailed)
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Pre-singing test	35	62.60	-5.514	34	0.000
Post-singing test	35	75.14			

As referred to the primary school grade system, it was found that the students' mark grade in the treatment group has shown an improvement from pre to post singing test which increased from C Grade to B Grade. To conclude, we provide a comparison of pre and post tests for Song 2 through the following graph as *Figure 3*.

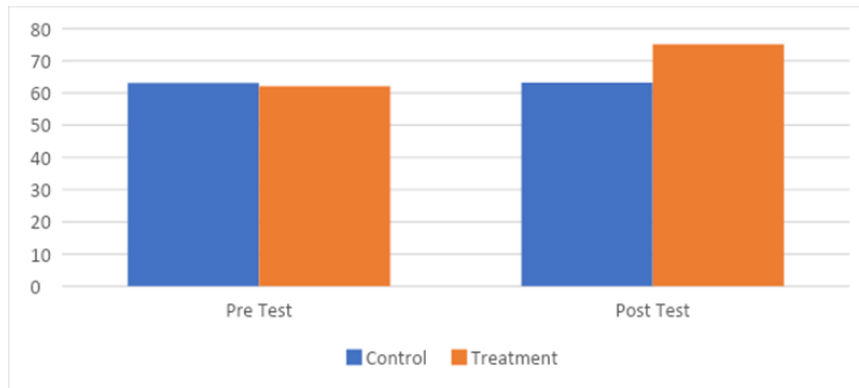


Figure 3. Comparison between group for song 2.

At the initial stage, we found that the achievement level of students' coordinating skills was at C Grade which is satisfactory. Based on researchers' opinion, the achievement at this stage was weak but there was potential to be further enhanced. Vygotsky Theory has stated that students are capable of learning a particular skill by their own selves but somehow guidance is needed (Fisher, 2005). By applying the Dalcroze approach, students discover music elements with the teacher's guidance as a facilitating tool for conducting eurhythmics activity. Students' weak achievement could be polished through guidance (Campbell and Scott-Kassner, 2013). For instance, the teacher guides the students by demonstrating or displaying step by step of movements to the underachievers. Researchers as well found that one advantage of Dalcroze approach is that the guidance does not solely lean on the teacher's shoulder but the students themselves could act as the mentors by conducting pair or group activities. The underachievers students could observe their peers' movements, compare with their own movements and interact to one another to acquire the skills that have been exposed. By applying Dalcroze approach in singing activities, we believe that students would hold enormous space and opportunity to further improve their achievement and possess a better understanding of musical concepts by connecting the space, time and energy elements. Students communicate, collaborate, and actively participate in all activities executed along this study as shown in *Figure 4*.



Figure 4. Students were doing Eurhythmics activities.

The effectiveness of Dalcroze Eurhythmics approach has patently been proven in practical tests conducted which the students' achievement in treatment group has found to be soared significantly from C Grade to B Grade. This spike in the achievement occurred not only in coordination skills but also occurred when it was tested separately without coordination. The findings have strengthened Swift (2017) as well as Glover and Yong (2002) studies which found that teaching and learning using movement and playing elements could attract students' interest and could further shoot up their potential. As comparison, students' achievement that applied conventional method experienced no surge. It was found that the students' achievement was maintained at a satisfactory level, before and after the study. This signifies that conventional intervention conducted on control group has not yet shown the effectiveness in line with the problems faced by teachers. This is related to previous study conducted by Douglas in Crumpler (1982) and Md Jais et al. (2021). Studies showed that students who learned using the Dalcroze approach have a strong physical response to rhythm compared to those who learnt in conventional group. Same goes to what was happening in this study where rhythmic element was applied as the basis to percussion activity while singing songs. In fact, in the song itself, the students applied the concept of rhythm together with the melody. This is attributed to Dalcroze (1945) where rhythm influences an individual's capacity to control time, space and energy in movement. By performing rhythmic movements and then applying it on singing coordination skills while playing percussion strengthens the focus of the students in performing two skills simultaneously.

We have found that high scores obtained by students were contributed by rhythm items after assessment was conducted. The students have been able to play a variety of percussion rhythms along with the singing of songs. This is beyond the expectation of researchers because the researchers thought that the students could only play one percussion rhythm to accompany singing but the students could do more than what was being expected. Most students could combine two different rhythmic patterns while singing songs as proven by (Md Jais et al., 2019). This usually does not happen with conventional methods (Md Jais et al., 2018). The ability to perform these skills has contributed to higher scores. It is evident, then, that Dalcroze's philosophical claim that the concept of rhythm is instilled naturally in an individual in exploring music. Rhythmic movement enables individuals to master music skills (Linkins, 2015).

In contrast to the conventional approach where teachers prefer theories such as questioning and answering about the meaning of dynamic, tempo and rhythm without giving the students the opportunity to explore these elements first. Students were constantly asked to practice the skills of singing and playing percussion while the students were not ready to do so. This is contrary to Dalcroze's philosophy which explains theory should be taught after practice. This means that practice should be taught and learnt beforehand. Students are given the experience of exploring musical elements first and then focusing only on musical skills such as playing an instrument or singing (Crumpler, 1982). The rhythm aspect was also not emphasized in the activities conducted that led to most students being unaware of the rhythm they played while singing. This is one of the reasons for the lack of students' scores in the control group.

The use of percussion as the accompaniment instrument in this study was also found to be very compatible with Dalcroze Eurhythmics approach. It is found that the percussion accompaniment strengthened singing skill among students. This is related to previous studies which found the accompaniment of musical instruments, especially percussion can improve singing skill by injecting confidence to students (Ismail and Fung Chiat, 2018; Mei-Ying and Campbell, 2016). The consistency of the intervention applied was also proven by the results of significant differences in students' achievement scores between the control group and the treatment group in where Eurhythmics Dalcroze approach used was still effective compared to the conventional method. This finding shows consistent effectiveness when the skills were studied in diverse situations, using different music. In fact, the results show that using different songs has improved the achievement of students in the treatment group which approaching to excellent grades. It turns out that Dalcroze Eurhythmics approach has been effective as a singing coordination intervention while playing percussion instruments. This finding enhances Juntunen (2002) study that the application of the Dalcroze approach not only reinforces singing and playing of instruments but also the coordination of both activities.

Conclusion

Dalcroze Eurhythmics teaching approach has provided the students with the opportunity to move through space, explore their individual movements, in pairs and in groups in mastering singing skills. They can interact while doing activities, observing each other and discussing problems as mentioned by Juntunen (2004). Engaging in movement and interacting with friends certainly involves physical and emotional elements. Indirectly, good values can be incorporated into group work plus value-added by teachers such as cooperation, obedience, discipline, respect, kindness and tolerance in the 21st century learning needs (Hayati, 2018). Although intervention in the present study has not integrated directive teaching method as applied by Kamis et al. (2019; 2018) and Anuar et al. (2020), we found movement activities has successfully infuse learning values to kids. This does not only produce balanced individuals but also promotes humanitarianism. In this research context, we hope that this study could be a guidance to all parties, especially primary school teachers, to consider the application of Dalcroze Eurhythmics approach for singing teaching and learning activity in music classes. This approach could also be applied in other subjects in order to create an active, fun and enjoyable learning environment as proposed by Ludke (2018). We believe that this approach may enrich music pedagogy and further develop students'

thinking style, mould good values and heightene musicalities (Md Jais and Azu Farhana, 2020; Ismail et al., 2020). Therefore, we found that the novelty of this study are movement activities can build students' awareness, improve music skills and strengthen the concept of music for students in line with the philosophy of Dalcroze approach itself. The suggestion for future studies are the use of Dalcroze approach in inclusive education such as gifted education and special education. We also hope that the findings of this study are in line with 21st century pedagogy and remain relevant throughout the ages.

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Conflict of interest

There is no conflict of interest as a result of this study.

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