

Active Music Education versus Excessive Theorization and Digital Mediation

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Abstract: *This study analyses the impact of excessive theorization and digital mediation on contemporary music education, highlighting the limitations of predominantly passive and technology-driven pedagogical models. In contrast, active music pedagogies, particularly the Dalcroze method, alongside the Orff and Kodály approaches, promote experiential learning based on movement, bodily involvement, creativity, and active participation. Drawing on recent research in cognitive neuroscience, educational psychology, and the theory of embodied cognition, the article highlights the positive effects of active pedagogies on rhythmic perception, auditory-motor coordination, executive attention, creativity, and the development of intellectual autonomy. In contrast to the passivity generated by digital consumption and predominantly reproductive educational models, the Dalcroze method proposes a reconnection of the body with the process of knowledge acquisition and the restoration of the living, organic, and formative nature of musical experience.*

Keywords: *Dalcroze Eurhythmics; active music pedagogy; embodied cognition; music education; experiential learning; cognitive development;*

Introduction

The contemporary Romanian educational context reveals increasingly significant difficulties in maintaining attention and achieving deep and lasting learning processes — a phenomenon fueled by the accelerated rhythm of digital stimulation. Paradoxically, although technology provides unprecedented access to information, it often facilitates a form of cognitive and sensory passivity. Music, in particular, has largely been reduced to the status of a “consumer product” or a digital interface, where mechanical execution and superficial listening have replaced the organic involvement of the human being in the artistic act. This degradation of experience — and implicitly of knowledge itself — calls for an urgent reconsideration of the methods of active education currently present and employed in Romania.

1. Contemporary versus Traditional Music Education

Today, the Romanian music education system stands at the intersection of academic pedagogical tradition and the multiple transformations generated by the social, cultural, and technological changes of recent decades. The traditional Romanian model has undoubtedly played an essential role in shaping valuable generations of musicians, pedagogues, and specialists in the field, contributing to the consolidation of a musical school recognized for its rigor and professionalism.

Romanian music pedagogy was built upon the contributions of remarkable figures such as George Breazul, Dumitru Georgescu-Kiriak, Dumitru D. Botez, and Constantin Brăiloiu, who

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advocated the importance of a formative, accessible musical education deeply connected to the cultural and human dimensions of music. Nevertheless, the social and institutional transformations that followed the transition period initiated in 1989 generated a series of discontinuities and instabilities within the educational sphere, affecting the coherence and continuity of pedagogical strategies. In many situations, successive curricular and methodological paradigm shifts led to the fragmentation of educational practices and created adaptation difficulties for both teachers and students.

At the same time, the accelerated development of digital technology and the integration of multimedia applications into the educational process have considerably altered the relationship to learning itself. Although these tools have contributed to increasing access to information and stimulating students' interest through their interactive and visual character, their excessive use has, in certain contexts, diminished concentration, active engagement, and the deep internalization of knowledge.

Within the traditional model of music education, the teaching process was often structured around a predominantly one-directional relationship in which the teacher represented the central source of information, while the student assumed the role of receiver and executor of transmitted content.

The subject formerly known as *Music*, now renamed *Music Education* within general education curricula, was frequently approached through visual symbols, theoretical rules, and intellectual analysis before being experienced sensorially and emotionally. Under these conditions, students could develop a strong capacity for the theoretical decoding of musical language without always succeeding in organically internalizing rhythm, expression, and the living dimension of musical experience.

It must also be acknowledged that these limitations cannot be attributed exclusively to the pedagogical models employed, but also to the material and institutional contexts in which school music education has historically taken place. In many situations, teaching activities unfolded under conditions insufficiently adapted to the specific nature of the discipline, lacking spaces suitable for active musical experiences, the necessary instruments, or the technical resources required for interactive and applied activities and for listening experiences conducted under optimal conditions. These limitations inevitably contributed to orienting the educational process toward the predominantly theoretical and reproductive dimensions of music, to the detriment of direct, embodied, and expressive experience.

This separation between intellectual understanding and the direct experience of music represents one of the major limitations of predominantly passive educational models and constitutes one of the central arguments supporting the need for active, experiential pedagogies centred on bodily engagement, such as the Orff, Kodály, and Dalcroze methods.

In contrast, the contemporary paradigm is defined by massive technologization, in which technology is no longer merely a support tool, but a “study partner.” Artificial Intelligence-assisted applications and gamified systems attempt to address chronic issues such as the absence of feedback during individual study and students' declining motivation toward repetitive methods. Nevertheless, specialized literature warns that excessive use of digital devices and prolonged screen exposure may encourage sedentary behaviours and reduce the quality of direct social interaction, influencing both well-being and the psycho-emotional development and learning processes of children and adolescents².

² Nicholas Kuzik, Bruni G. G. Da Costa, Yeongho Hwang, Simone J. J. M. Verswijveren, Scott Rollo, Mark S. Tremblay, Stacey Belanjer, Valerie Carson, Melanie Davis, Susan Hornby, Wendy Yajun Huang, Barbi Law, Jo Salmon, Jennifer R. Tomasone, Lucy

A tension therefore emerges between screen-mediated “activity,” which captures immediate interest through novelty, and the somatic “activism” proposed by active pedagogies — particularly Dalcroze — which aims at active attention and long-term internalization. Although technology has transformed modes of interaction by creating multimodal³ experiences, it also risks neglecting the child’s fundamental biological need for movement and motor coordination.

The relevance of the Dalcroze method today lies in its fundamental critique of conventional educational systems that privilege theoretical dimensions at the expense of direct sensory experience. From the earliest stages of developing his pedagogical system, Émile Jaques-Dalcroze observed that the development of musical competencies was often hindered by what he referred to as “arrhythmia,” a dysfunction in rhythmic perception and organization caused by an imbalance between intellectual activity and neuromotor coordination⁴.

In the contemporary context, characterized by increasingly sedentary lifestyles and intense technological mediation of learning experiences, direct bodily involvement tends to diminish, while the body risks being reduced to the status of a passive receiver of information. In opposition to this tendency, eurhythmics proposes a reconfiguration of the relationship between body and knowledge, supporting the idea that authentic musical awareness is formed through direct experience, in which physical, emotional, and cognitive dimensions operate in an integrated manner.

The present study addresses primary school teachers, music teachers, music theory instructors, instrumental teachers, and all musicians involved in artistic and pedagogical formation. The intention of this approach is to bring back into focus the essential foundation of music education: music itself, in its living, organic, and experiential dimension. Beyond its theoretical structures, music integrates social, psychological, pedagogical, and didactic components, defining itself through a profoundly multidisciplinary character that transcends the mere accumulation of information or technical competencies.

From this perspective, the article seeks to demonstrate that contemporary technological systems, although useful as tools for information and access to content, cannot substitute the direct experience of the musical act or the authentic process of artistic learning. Music cannot be reduced to analysis, intellectual consumption, or mechanical performance, because its essence is constituted through lived experience, internalization, and active participation.

The aim of this study is to support the necessity of an experience-centred music education in which the student does not become merely a “mathematician” of sounds, limited to the abstract decoding of musical structures, but rather a person capable of deeply internalizing and understanding sonic phenomena through a formative process that develops autonomy, confidence in one’s own cognitive faculties, and artistic expressive capacity. Thus, the relationship with music is not reduced to the passive perception of sonic parameters, but instead facilitates the conscious expression — through movement and artistic sensitivity — of the expressive dimensions of musical language.

– Joy Wachira, Katrien Wijndaele & Travis J, Saunders. 2022. „School-related sedentary behaviours and indicators of health and well-being among children and youth: a systematic review” in *International Journal Of Behavioral Nutrition and Physical Activity*, volume 19, article number 40 (2022). Retrieved May 5, 2026, from <https://link.springer.com/article/10.1186/s12966-022-01258-4>.

³ A techniques to achieve or deliver information by using different and combined semiotic languages – sounds, words, colours, images

⁴ Emile Jaques – Dalcroze. 1921. *Rhythm, Music and Education*, Translated from the French by Harold F. Rubinstein. London: Chato & Windus, 1921, p. 2.

In this sense, the method developed by Émile Jaques-Dalcroze proposes the cultivation of inner hearing, motor spontaneity, and the organic relationship between body, emotion, and sound, offering a pedagogical perspective oriented toward balance, awareness, and authentic expressivity.

2. Fundamental Principles of the Dalcroze Method

The Dalcroze method, internationally known as *Dalcroze Eurhythmics*, represents one of the most influential modern pedagogical approaches in the field of active music education. Developed at the beginning of the twentieth century by Émile Jaques-Dalcroze, the method emerged as a reaction against the excessively intellectualized and mechanical character of academic musical instruction of the time. Observing that many conservatory students were capable of analysing and technically reproducing music, yet encountered difficulties in experiencing it organically and expressively, Dalcroze formulated the idea that authentic music education must begin with direct bodily experience.

According to his conception, music cannot be reduced to an abstract system of symbols and theoretical rules, but must instead be internalized through the simultaneous involvement of the body, auditory perception, emotion, and intellect. The body thus becomes the principal mediator between sonic experience and conscious understanding, while movement is regarded as the foundation of musical sensitivity. From this perspective, the Dalcroze method belongs to a holistic pedagogical vision in which artistic education aims at the integral development of the human being.

The Dalcrozian system is structured around three essential and interdependent components: rhythmic (eurhythmics), solfège, and improvisation. These function complementarily and seek to form a musician capable of perceiving, understanding, and expressing music in a living and authentic manner⁵.

2.1 Rhythmics (Eurhythmics)

Rhythmics represents the core of Dalcrozian pedagogy and constitutes the element through which musical experience is translated into bodily expression. The fundamental principle of this component asserts that rhythm must first be physically experienced before being intellectually conceptualized. In this sense, the body is used as the principal instrument for receiving and expressing musical phenomena.

Through exercises involving walking, running, balancing, changes of direction, pauses, or expressive gestures, students directly experience musical parameters such as pulse, meter, accent, tempo, phrasing, and dynamics. Movement does not serve a decorative role, but rather a cognitive and perceptual one: it facilitates the internalization of musical structures through sensorimotor experience.

During rhythmics lessons, students are required to react instantaneously to musical changes, thereby developing divided attention, coordination, bodily control, and adaptability. Variations in tempo, for example, are translated into changes in walking speed, while dynamic contrasts are expressed through modifications in bodily amplitude and energy. This type of exercise simultaneously stimulates auditory perception and motor response, creating a profound integration between hearing and movement.

⁵ Émile Jaques - Dalcroze, *op. cit.*, p. 6.

An essential aspect of rhythemics lies in its transformation of the body into a space of musical awareness. Students no longer learn rhythm as an abstract formula, but perceive it as an internal, organic, and living experience. Consequently, the relationship with music becomes intuitive and natural, while the educational process acquires an active and participatory character.

From a pedagogical perspective, rhythemics develops not only musical competencies, but also broader abilities such as concentration, emotional balance, spatial orientation, inner discipline, and collaborative capacity⁶. It is precisely this integrative dimension that explains the applicability of the Dalcroze method in varied contexts, ranging from early childhood education to professional artistic training and activities designed for adults and senior learners.

2.2 Dalcroze Solfège

Dalcroze solfège fundamentally differs from traditional approaches to music education, which place predominant emphasis on the abstract reading of notes and the mechanical reproduction of intervals. In Dalcrozian pedagogy, the learning process begins with the development of inner hearing and auditory sensitivity prior to theoretical conceptualization.

Inner hearing refers to the capacity to mentally imagine and anticipate sounds, the relationships between them, and melodic directions without immediate external support. Dalcroze considered this competence essential for the development of authentic musicality, since it enables students to cultivate a living inner relationship with music, independent of mere technical execution.

The method establishes a constant association between auditory perception and bodily experience. Pitch, harmonic tensions, and melodic directions are correlated with specific muscular sensations and types of movement. For example, melodic ascent may be expressed through lifting the body or through an ascending gesture, while descending melodic motion may be associated with relaxation and gravitational release⁷. Through these kinesthetic connections, musical concepts are internalized intuitively and profoundly.

Dalcroze solfège also aims to develop auditory memory, attention, and rapid responses to sonic stimuli. Exercises include vocal improvisation, bodily reactions to melodic changes, reproducing intervals through movement, and actively exploring rhythmic-melodic relationships. This approach contributes to overcoming the rigid and anxiety-inducing character of traditional solfège, transforming the learning process into an expressive and creative experience. The student is no longer a passive executor of abstract rules, but an active participant emotionally and physically engaged in constructing personal musical perception.

2.3 Improvisation

Improvisation occupies a central place within the Dalcroze method, being regarded as the most direct expression of musical freedom and creativity. Unlike pedagogical systems based exclusively on the faithful reproduction of repertoire, the Dalcrozian approach places great importance on the student's capacity to react spontaneously and to create in real time.

⁶ Emile Jaques – Dalcroze, *op. cit.*, p. 19.

The object of the method is, in the first instance, to create by the help of rhythm a rapid and regular current of communication between brain and body...

⁷ *Ibidem*, p. 92.

Improvisation may take multiple forms: bodily, vocal, rhythmic, or instrumental. Teachers frequently propose musical stimuli or expressive situations to which students respond through movement or through the spontaneous production of sounds and rhythmic structures. This process stimulates imagination, mental flexibility, and creative adaptability.

From a psycho-pedagogical perspective, improvisation plays an essential role in developing self-confidence and expressive freedom. Students are encouraged to explore, experiment, and assume responsibility for their own artistic choices without fear of error — *“It may not be realised by all people that everyone can be taught to play original music”*⁸. Thus, the educational process becomes open and dynamic, centred on personal experience and the authenticity of expression.

Improvisation also fosters attention and social interaction. In group activities, participants must listen actively, respond to one another, and collaboratively construct coherent musical and bodily structures. In this way, empathy, synchronization, and nonverbal communication are developed.

Within the Dalcroze method, improvisation is not merely an artistic exercise, but a fundamental pedagogical instrument that facilitates the integration of rhythmic, auditory, and expressive knowledge into a unified creative experience — *“Every musical manifestation should rest on a joint physical and intellectual basis, demonstrating the inseparability of body from soul.”*⁹

The entire Dalcrozian pedagogy is governed by the fundamental principle that direct experience must precede intellectual analysis. Dalcroze believed that every musical concept should first be lived through the body and sensory perception before being theoretically explained:

*“The whole method is based on the principle that theory should follow practice, that children should not be taught rules until they have had experience of the facts which have given rise to them, and that the first thing to be taught a child is the use of all his faculties.”*¹⁰

This conception aligns closely with theories of active pedagogy and experiential learning, according to which authentic knowledge is constructed through direct involvement and active participation. Instead of passive accumulation of information, the Dalcroze method proposes an educational process grounded in discovery, experimentation, and progressive internalization.

By integrating body, emotion, and intellect into a unified pedagogical act, the Dalcroze method transcends the boundaries of a simple music education technique and becomes a genuine pedagogy of human development. Its relevance is all the more significant in today’s context, marked by increasing passivity, digital overstimulation, and the growing separation between bodily experience and the learning process.

3. Limits of Passive Traditional Music Education and Over-Technologized Music Education

Numerous pedagogues and researchers in music education have highlighted the limitations of traditional instructional models predominantly centred on reproduction, technical discipline, and theoretical accumulation. Although these approaches contribute to the rigorous development of musical competencies, they often encourage a separation between the lived experience of music

⁸ *Ibidem*, p. 58.

⁹ *Ibidem*, p. 105.

¹⁰ *Ibidem*, p. 90.

and the learning process itself. At the same time, the development of digital technologies has introduced new pedagogical tools, alongside the risk of an educational process excessively mediated by applications and virtual interfaces, in which direct contact with bodily and expressive experience is diminished.

One of the principal limitations of traditional music education lies in its emphasis on mechanical memorization and the faithful reproduction of musical material. Students are frequently evaluated according to the correctness of execution and the avoidance of mistakes, which may transform the artistic process into a rigid and anxiety-inducing activity.

Similarly, many digital music education applications prioritize rapid responses and instant feedback, stimulating immediate performance at the expense of the deep internalization of musical experience. Music thus risks being reduced to a sequence of correct responses and automated exercises, in which the affective and creative dimensions become secondary.

Both the traditional and the hyper-technologized models tend to diminish the role of personal experience within the learning process. Students often spend prolonged periods in static positions, focused either on the score or on a screen, without active bodily (muscular) involvement. Under such conditions, the relationship between rhythm, movement, and expression becomes fragmented, and music turns into an intellectual object rather than a sensory and emotional experience.

Another important consequence is the transformation of the student into a passive recipient of musical information. Instead of exploring, improvising, and creatively participating in the artistic act, the student is frequently limited to reproducing fixed models (as is often the case in exercises and activities where sound is merely associated with images). This passivity—or more precisely, musical „passivization”—may inhibit spontaneity, creativity, and expressive freedom, fostering anxiety and artistic blockages.

In numerous cases, this results in the abandonment of musical study, particularly among children and adolescents who fail to find in music education a space for personal expression and authentic joy. Music comes to be perceived as an obligation, a repetitive exercise, or a constant source of evaluation rather than as a meaningful and living experience.

Expressive blockages and difficulties in the spontaneous manifestation of artistic sensitivity may also emerge. Students trained exclusively within rigid systems sometimes develop an excessive dependence on the score, external instructions, or technological feedback, gradually losing the ability to improvise, to listen inwardly, and to respond creatively to musical experience.

From a pedagogical perspective, such models may lead to a loss of motivation for musical study and even to the abandonment of artistic practice altogether. Music ceases to be perceived as a personal and living experience and becomes associated instead with performance pressure, permanent evaluation, and conformity to external standards. Consequently, the natural and organic relationship between the individual and musical experience is weakened.

The analysis of active music pedagogies, particularly the Dalcroze, Orff, and Kodály methods, reveals a paradigm shift in the understanding of musical learning—from a predominantly receptive and intellectualized model toward an experiential, embodied, and integrated one. Within this framework, music is no longer perceived exclusively as an object of theoretical study, but rather as a lived experience in which the body, hearing, movement, and thought function synergistically.

Research in cognitive neuroscience and educational psychology supports the effectiveness of learning through active engagement, demonstrating that both the perception and production of

music simultaneously activate the auditory cortex and sensorimotor networks, confirming that musical learning is profoundly multisensory and embodied¹¹.

In the case of the Dalcroze method, research in the field of embodied cognition supports the idea that learning rhythm through bodily movement significantly improves temporal perception, attention, and auditory-motor coordination. The integration of the body into the learning process facilitates not only the understanding of musical structures, but also the development of an internal sense of temporal organization, essential both in music and in broader cognitive domains¹².

Similarly, the Orff-Schulwerk pedagogy, developed by Carl Orff through the use of percussion instruments, movement, and improvisation, has been associated in educational studies with increased intrinsic motivation, social cooperation, and divergent creativity. Students engaged in active musical activities demonstrate greater capacities for creative exploration and flexible problem-solving compared to those instructed primarily through frontal teaching methods.

Likewise, the Kodály method, based on vocal singing, relative solfège, and progressive auditory internalization, has been validated by studies demonstrating significant improvements in inner hearing, auditory memory, and musical reading performance. Research indicates that systematic exposure to vocal and rhythmic activities contributes to the development of transferable phonological and cognitive competencies, including those related to language acquisition.

Regarding the Dalcroze method, empirical research in contemporary music education points to positive effects on executive attention, cognitive flexibility, and behavioral self-regulation. The simultaneous engagement of movement and auditory perception supports the development of executive functions such as inhibition, working memory, and attentional control—competencies essential for effective learning in a broader sense.

An essential aspect emphasized in the specialized literature is the development of intellectual autonomy through active pedagogies. Students involved in learning processes based on exploration, improvisation, and direct experience demonstrate a greater capacity for decision-making, creative problem-solving, and knowledge transfer to new contexts. This autonomy derives from the fact that learning is not based exclusively on imitation or memorization, but on the personal construction of understanding through experience.

In conclusion, active music pedagogies represented by Dalcroze, Orff, and Kodály are supported both by educational tradition and by contemporary research in neuroscience and cognitive psychology as effective models for the integrated development of the individual. These approaches contribute not only to the formation of musical competencies, but also to the broader development of cognitive, emotional, and social functions, reinforcing the idea that authentic musical learning is fundamentally an experiential, embodied, and deeply formative process¹³.

In the context of the Romanian educational system, which for an extended period has been undergoing a process of reform and structural reconfiguration characterized by the transition from

¹¹ Pando-Naude, V., Patyczek, A., Bonetti, L. *et al.* 2021. „An ALE meta-analytic review of top-down and bottom-up processing of music in the brain”. *Scientific Reports* 11, no. 20813 (2021). Retrieved May 5, 2026, from https://www.nature.com/articles/s41598-021-00139-3?utm_source=chatgpt.com.

¹² Marja-Leena Juntunen and Leena Hyönen, 20024. „Embodiment in musical knowing: how body movement facilitates learning within Dalcroze Eurhythmics”. *British Journal of Music Education, An International Journal*, Published online by Cambridge University Press, 24 June 2004. Retrieved May 7, 2026 from https://www.cambridge.org/core/journals/british-journal-of-music-education/article/embodiment-in-musical-knowing-how-body-movement-facilitates-learning-within-dalcroze-eurhythmics/8F7B0C4A2D759B7D29E4215DC9C8BBC9?utm_source=chatgpt.com.

¹³ Susan Hallam. 2010. „The power of music: Its impact on intellectual, social and personal development of children and young people”. *International Journal of Music Education*, vol. 28, Issue 3.

traditional teaching models toward contemporary educational approaches, one may observe a trajectory that has often been sinuous and lacking long-term strategic coherence. This dynamic has frequently been accompanied by the absence of a unified direction and of stable educational policies capable of ensuring both the continuity of reforms and the effectiveness of their implementation.

As a consequence, teachers have often been required to adapt rapidly to successive curricular and methodological paradigm shifts without consistently benefiting from a coherent framework of continuing professional development, mentorship, or adequate institutional support. In certain situations, this reality has generated a process of “learning while adapting,” in which responsibility for implementing new educational requirements has fallen predominantly upon the individual initiative of teachers rather than upon a coherent system of sustained professional development.

In this regard, a significant role in supporting the continuing education of music teachers in Romania has been assumed by National University of Music Bucharest, an institution that has succeeded in bringing closer to the educational community both non-formal courses—such as a specialized seminar on Orff-Schulwerk Elemental Music and Dance Education—and specialized postgraduate programs, including *The Dalcroze Method in Music Education*. These initiatives represent an important first step toward the ongoing updating and professionalization of music educators, facilitating access to active pedagogical methods centred on experience, movement, and creativity.

The benefits of this type of complex, interdisciplinary, and profoundly practical training are particularly significant for music theory teachers in music schools, as the method offers them the possibility of translating abstract notions of rhythm, pulse, phrasing, or musical structure into bodily experiences and concrete rhythmic exercises, thereby facilitating the internalization and organic understanding of theoretical concepts.

Likewise, the principles of Dalcroze pedagogy may constitute valuable support for choir directors, instrumental teachers, educators, and primary school teachers responsible for the subject *Music and Movement*, contributing to the development of a more active, expressive, and experience-centred pedagogical approach. Through the integration of movement, improvisation, eurhythmics, and elements of bodily expression, the method facilitates the simultaneous development of musical, motor, cognitive, and relational competencies.

At the same time, the multidisciplinary nature of the Dalcroze method—which combines eurhythmics, solfège, improvisation, and expressive movement—grants it broad applicability across diverse educational contexts, extending beyond the boundaries of traditional music education. A particularly important aspect is the accessibility of the method for a very wide range of age groups, as it can be adapted both for activities intended for very young children, beginning as early as one year of age, and for work with adolescents, adults, and seniors (a pedagogical category still insufficiently explored within the Romanian educational space). From this perspective, Dalcroze pedagogy emerges as a flexible and inclusive educational method capable of responding to the needs of various categories of participants and learning contexts.

The motivation underlying this advocacy for the Dalcroze method originates both in personal educational experience and in the direct observation of the transformations produced by active pedagogies upon the process of musical learning. Participation in the postgraduate program dedicated to the Dalcroze method and the opportunity to study under the guidance of specialist professors from the Geneva Jaques-Dalcroze Institute represented defining experiences in the profound understanding of the concepts and principles underlying this pedagogy. These courses

demonstrated concretely the value of bodily experience, movement, and active engagement in the development of an authentic relationship with music.

At the same time, teaching experience and observation of the contemporary educational context lead to the conclusion that excessive theorization, together with the constant technological mediation of information, may gradually diminish the student's genuine involvement in the learning process. In many situations, music risks being perceived predominantly as information to be processed or content to be consumed rather than as a personal, sensory, and emotional experience. Although the use of digital and multimedia resources may stimulate students' interest and attention in the short term, there remains the risk that direct, spontaneous, and embodied experience will gradually become marginalized.

Simultaneously, it becomes increasingly evident that many children—and not only children—continue to manifest the natural need for exploration through play, movement, and free expression. The need to run, dance, experience sound through the body, and communicate spontaneously through rhythm and movement remains an essential dimension of human and artistic development. From this perspective, Dalcroze pedagogy responds to a profound need to reconnect learning with lived experience and with the embodied dimension of knowledge.

In a society marked by the expansion of digital technology, the responsibility of the educational community becomes all the more significant, as contemporary education is called not only to integrate modern tools, but also to preserve the balance between technological efficiency and the authentic development of the individual. In this sense, it is essential that the educational process continue to cultivate direct experience, personal reflection, creativity, and intellectual autonomy, thereby contributing to the formation of individuals capable of critical thinking, artistic sensitivity, and authentic engagement with the world around them.

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