

Research on Instructional Design Based on Embodied Cognition Theory in "Singing & Playing · Music" for the First Stage of Chinese Primary School

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ABSTRACT

Embodied cognition theory has been effectively applied across many disciplines. However, research on its application in music education mostly remains at the conceptual level, with limited practical use in Chinese primary school frontline teaching. This paper first reviews the literature to identify basic principles for using embodied cognition theory in music teaching, analyzing the absolute advantages of embodied cognition theory in music learning. Then, starting from the development of "Singing & Playing · Music" in the first stage of primary school and the physical and mental development characteristics of students in this stage, the importance and significance of applying embodied cognition theory in this context. Finally, based on the author's teaching internship experience, specific instructional designs are developed using selected lessons from the *People's Music Publishing House* as examples. These designs focus on music movement, rhythm and body percussion, scenario creation, and multi-sensory linkage teaching. Addressing practical challenges in the classroom, the paper reflects on obstacles to implementing the theory and proposes optimization suggestions. The aim is to present the abstract theory, offering new references and ideas for frontline teachers.

KEYWORDS

Embodied cognition theory; Singing & Playing · Music; First stage of Chinese primary school; Primary school music teaching

1 Introduction

On April 21, 2022, the Ministry of Education issued the *Compulsory Education Arts Curriculum Standards of 2022 Edition* (hereinafter referred to as the "2022 Arts Standards"), emphasizing core competencies development and adjusting the division of learning stages from three to four to better suit the transition from kindergarten to primary school and from primary to secondary school. The "Singing & Playing · Music" course is set for the first stage, aiming to unify core competencies educational goals through integrating singing with playful activities.

In practice, however, venue constraints and unclear teaching objectives lead many teachers in the first stage to still adopt the traditional "mind-body separation" teaching model. Students in the first stage are in an exploratory period of music cognition, and the characteristics of embodied cognition theory align well with the goals of the "Singing & Playing · Music" stage. A CNKI literature search shows only 68 articles on embodied cognition in music and dance, mostly discussing its application in music performance or interpreting the concept itself, with very few exploring its practical application in instructional design or its combination with the first-stage "Singing & Playing · Music" course. In contrast, since 2006, 4123 search results related to embodied cognition theory in other disciplines, indicating its broad recognition. Therefore, instructional design based on embodied cognition theory is of great practical value.

2 Embodied Cognition Theory

Contemporary embodied cognition represents a transformative shift in cognitive science, offering a novel framework for investigating the nature, structure, and mechanisms of cognition. It is an approach distinct from traditional Cognitivism (Meng, 2007). Traditional cognitive psychology regards learning as an information processing activity involving input, retrieval, processing, manipulation and output, but ignores its connection with the body. The biggest difference of embodied cognition is that it emphasizes the body as the subject of cognition, highlights the environment's influence on cognitive activities, and regards the cognitive subject's environment as part of the cognitive system (Chen et al., 2010).

Philosophically, embodied cognition holds that the subject's cognition is not merely a product of abstract inherent representations of the world, but is strongly influenced by all aspects of the body, not just the brain (Wilson & Foglia, 2011). It involves multiple internal and external factors (e.g., body and environment) acting on the development of cognitive abilities.

Research on embodied music cognition focuses on two main trends: exploring embodiment and expanding musical embodiment. The first trend investigates the body-music relationship, approaching musical experience through action and perception (Bader, 2018). Expanding musical embodiment is reflected across cultures, where music and dance convey musical meaning through distinct body movements—contrasting with traditional music cognition that grounds meaning

solely in perceptual analysis of musical structures. By integrating sound, movement, physiology measurements and computational modeling, embodied music cognition provides a more comprehensive framework for understanding how musical experience emerges from bodily engagement (Bruyn et al., 2009). The second trend connects embodied music cognition with neuroscience and psychology. For example, research has shown that Parkinson's patients can benefit from music-guided timed movement sequences, which activate motor functions and enable performance levels comparable to healthy individuals (Rose et al., 2019).

Students in the first stage are in an exploratory period of music cognition. Embodied cognition theory helps change the traditional music teaching approach that neglects the student's body and acquires knowledge through mechanical training detached from cultural context, breaking the inherent classroom view of the traditional cognitive teaching model. It provides an important theoretical perspective for promoting student-centered core competencies development in music teaching reform and facilitating educational method innovation. Combining embodied cognition theory with "Singing & Playing · Music" aligns with the physiological and psychological characteristics of students' music learning at this stage. Through bodily engagement, students experience music by "promoting play through singing and promoting singing through play", achieving the integration of knowledge, emotion, intention and action, fostering a lasting music appreciation and supporting their holistic development in subsequent learning.

3 Basic Principles of Using Embodied Cognition Theory in Music Teaching

Embodied cognition posits that cognition arises from the brain, body and bodily experiences, with cognitive activities grounded in bodily processes (Ye, 2015). Individual music development and all music activity processes are termed "integration" (Elliott & Silverman, 2018), which entails the unity of body, brain and mind while emphasizing the learner's subjectivity. This inherent connection between music and embodied cognition underscores the necessity of an embodied approach in music teaching (Shang, 2025), which should follow three core principles:

3.1 Principle of Body-Mind Unity

Embodied cognition theory holds that human learning is not a pure cognitive activity detached from the body; mental abilities such as thinking and memory do not exist independently of the body (Shang, 2025). No mental activity is separate from the body, and all information processing is closely related to bodily awareness and behavior.

Within the framework of embodied cognition, students' mental activities originate from the performance of body-mind integration. Teachers can interpret students' cognitive understanding of musical works and their comprehension of musical connotations by observing their bodily responses. Therefore, music learning is not a pure information processing or body-independent mental activity, but a reflection of the synergistic principle of body-mind unity.

3.2 Principle of Mental Unity

Embodied learning emphasizes the unity of knowledge, emotion and intention in the learning process. When listening to music, people subconsciously make natural reactions such as nodding, snapping fingers, swaying or stomping—a common daily experience. The auditory-visual-kinesthetic mechanism combines the auditory and visual representations of rhythm with the body's motor system. Even without actual body movements, hearing and vision change based on movement, and thinking operates according to musical changes; these are innate natural reactions, not constrained by specific training (Hodges & Sebal, 2015).

Body movement directly affects learning outcomes. Mirror neuron research shows that learning and understanding have both conceptual and action components (Shen, 2015). People understand others through imitation and adjustment, achieving active construction of knowledge and skills. In this process, students' knowledge acquisition, emotional experience and behavioral operation are all based on bodily activities with the unity of knowledge, emotion and intention.

3.3 Principle of Situatedness

Embodied learning is characterized by situatedness; learning is a holistic activity involving the interaction between the body and the environment. Since learning is based not only on the body but also on the body-environment interaction, the learning process is not abstract information processing isolated from situations and the brain. It occurs in specific cultural contexts and is influenced by situational factors.

Learning situations close to students' lives are thus particularly important. On the one hand, they awaken students' bodily experiences and encourage active participation in the learning construction process; on the other hand, they promote the generation of learning meaning. Situated learning helps awaken students' life experiences, enabling them to apply music experiences from familiar life and social scenes. Teachers should carry out situational music teaching based on this principle, and design teaching objectives not merely for knowledge and skill transmission, but for enriching students' bodily practice and experience.

4 The Role of Embodied Cognition Theory in "Singing & Playing · Music"

The reform and development of China's compulsory education music curriculum standards has evolved from a simple "game + music" combination to comprehensive music learning activities involving multiple senses such as "listening, watching, moving, feeling and creating". This shows that the concept of "Singing & Playing" is not unique to the *2022 Arts Standards*, but has been continuously evolved and updated by the state according to the educational needs of the times. As an important way for schools to implement aesthetic education, music education has unique advantages: it allows students to feel, appreciate and express beauty, promoting their development towards goodness and beauty. Applying embodied cognition theory to the first-stage "Singing & Playing · Music" course helps better achieve stage goals and teaching tasks, with its importance and significance manifested in the following aspects:

4.1 The Importance of Using Embodied Cognition Theory in "Singing & Playing · Music" for the First Stage of Primary School

4.1.1 Meets the Needs of Students' Physical and Mental Development Characteristics

Students in the first stage of primary school of China (Grades 1-2, ages 7-9) are in a transition from early childhood to childhood, with physical and mental development characteristics such as rapidly improving visual acuity, strong auditory ability, curiosity, high mobility, strong imitation ability and short attention spans. Their thinking is primarily imagistic, and their cognition mainly comes from direct perception of concrete things, meaning abstract thinking development relies on perceptual experience support.

"Singing & Playing" is a fun game-based teaching activity that uses songs, dances, creation and arrangement to guide students to perceive music. Therefore, teaching at this stage should abandon pre-designed, task-oriented activities and instead use embodied cognition theory to organize free, body-involved activities. Teachers must grasp the aesthetic psychological characteristics of primary school students in the "realistic stage", avoid "quiet listening" becoming the classroom norm, emphasize the unity of knowledge, emotion and intention, and implement stage-specific teaching to maximize music's positive impact, allowing students to acquire knowledge through singing and playing and form a love for music and life.

4.1.2 Meets the Needs of Chinese Education's Development

The continuous revision of China's curriculum standards, particularly the shift from "Three-Dimensional Goals" to "Core Competencies," reflects the evolving educational philosophy and the commitment to fostering well-rounded individuals with moral, intellectual, physical, aesthetic, and labor development. In the context of rapid informatization, education must move beyond traditional models. Cultivating comprehensive talents through music education is a long-term endeavor that must begin at the foundational stage. Integrating embodied cognition theory into the classroom restores the body's role in music learning and constructs a new music classroom that is body-based, situated, interactive, and constructivist. This approach enables students to enrich their musical cognition through multiple senses and cultivate comprehensive abilities through music learning, making the development of well-rounded individuals truly achievable from the ground up.

4.2 The Significance of Using Embodied Cognition Theory in "Singing & Playing · Music"

Embodied cognition theory helps assist singing and playing in completing learning tasks, avoids monotonous teaching, stimulates students' interest in music learning, improves students' learning initiative, and enables students to genuinely love various forms of music expression and maintain this love in subsequent education. Therefore, it is very important for teachers to use embodied cognition as a link to promote students' comprehensive development.

It also helps teachers make the "reshaping" of teaching content possible from the bodily aspect using original knowledge structures and life experiences, promotes student-centered construction, and provides new ideas for curriculum reform. It returns music lessons to their original purpose as warm-hearted spiritual education and puts school music education back on the right track of aesthetic education.

5 Application of Embodied Cognition Theory in "Singing & Playing · Music" Teaching for the First Stage

To promote student core competencies-centered music teaching reform, embodied cognition theory has unique advantages in its application to the music subject. Combining scholarly interpretations and personal teaching practice, this paper summarizes three core application forms: Music Movement, Rhythm and Body Percussion, and Scenario Creation and Multi-sensory Linkage Teaching.

5.1 Music Movement

The core theories of embodied cognition and music movement teaching align well. From music teaching methods like the Orff Approach and the Dalcroze Eurhythmics system, it can be seen that they all emphasize the important position of the body in human thinking processes, using "movement" as both a means and an end for learning music. Music teaching should, under the further guidance of embodied cognition theory, effectively enhance students' experience of "moving," use "movement" to decode music, and further advance the internal mechanism of body-mind linkage.

Due to characteristics like difficulty concentrating and being curious and active among first-stage students, it is difficult for students in this stage to perceive the emotional expression contained in "intangible music" only by "quiet" listening without "moving," especially when appreciating musical works without lyrics. Teaching at this stage should seize students' love for "moving" to design teaching, turning disadvantages into advantages. Therefore, in the teaching process, teachers should not only let students "move" while listening to music but also avoid simply "moving for the sake of moving." Instead, they should carefully design the synesthesia between body movement and musical elements, guiding music movement. The following is an actual instructional design example:

5.1.1 Initial Listening Segment (Example Theme: Music Movement)

To avoid distraction due to the length of the piece, as a warm-up activity for the lesson, the teacher poses questions before listening (How many times did we clap? How many times did we walk?). During listening, a group game is designed. To avoid monotony during the walking, the teacher also guides students to do some upper body movements on the platform.



Figure 1 First Listening Session

From the author's educational narrative records, it was found that under the group game, students focused all their attention on the music. 90% of the students did not talk or play with peers, cooperated fully with the teacher's movements throughout, and could immediately state the correct answers during the Q&A session without hints, with some students even able to hum the main melody directly.

5.1.2 Segmented Listening Segment B (Example Theme: Music Movement and Multi-sensory Linkage)

Entering the second section, which differs significantly from the first, the author designed guidance for students to listen to the music while drawing graphics, to guide thinking about musical mood changes and imagine the experiences of the dog and its owner. Then, a sound graphic was presented, and the whole class experienced it through movement together, finally transforming musical elements into experienceable clues.

From the author's educational narrative records, it was found that students actively raised their hands to answer, could

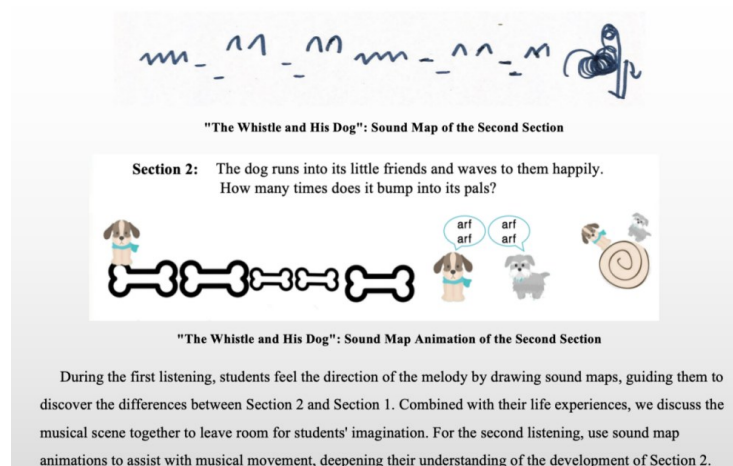


Figure 2 Series of Listening B Session

accurately describe the musical mood, and combined their life experiences to describe various scenes. They could express their own thoughts and feelings while exploring sound and music and make corresponding movements. These reactions indicate that through the interaction between body and music, students can better understand musical works deeply.

5.2 Rhythm and Body Percussion

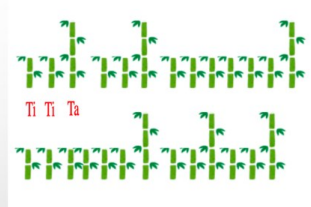
Determined by the nature of rhythm itself, it is inherently a combination of body and movement. From ancient Chinese murals to the strong rhythmic dances still practiced in African tribes today, it can be seen that the innate talent for creating rhythm is inherent to humans and timeless. Movement stimulates the body's desire to express rhythm.

Therefore, the process of learning rhythm must be combined with the body and put into specific practical activities. Thus, when teaching rhythm, it must be carried out with the body as the intermediary. Teaching activities should be closely integrated with the body, using the body to feel music, experience rhythm, and master abstract rhythmic knowledge and skills subtly. Compared with traditional training, students' grasp of rhythm will penetrate into bodily memory, making it more solid and thorough. In the process of rhythm teaching, bodily participation becomes a matter of course. Teaching, through actions, games, dances, props, etc., fully mobilizes students' various senses, enabling students to achieve "integration" in rhythm teaching.

Body percussion teaching is a novel, creative, and generative humanistic music education concept. It emphasizes the learner's active experience and participation in music through the body. In this dynamic process, students, through bodily behavior and active participation, generate bodily experiences and musical bodily experiences in specific situations; teachers need not only to focus on the linkage formed between music cognition and the learner's body but also to see the diversity of student classroom performance: observing the subjective participation and expressive individuality of different students, paying attention to individual differences, and pay attention to students' emotions during the teaching process, inspiring and awakening students' bodily expression of music, thereby achieving the unity of body and mind in students' understanding of music. The following is an actual instructional design example:

In the rhythm learning segment, the teacher used sound-motion games combined with graphics and Rhythm Syllables to guide students to learn the 2/4 time signature rhythm pattern and the concepts of eighth and quarter notes (with "short bamboo" for eighth notes and "long bamboo" for quarter notes). Three rounds of practice were designed: clapping/stamping, thigh/shoulder clapping, and group differentiated clapping.

Initially, students were excited and slightly disorderly, but quickly adjusted after the teacher restored order with a drum signal. They progressed from uncoordinated hands and feet to mastering the rhythm pattern through observation and imitation, actively responded to the teacher's analogies, and finally integrated lyrics into singing smoothly. Through bodily practice, students learned rhythmic knowledge in a relaxed atmosphere, transforming abstract note perception into concrete cognitive understanding.



The music will be played three times, following the 2/4 time signature (strong-weak beat pattern):

1st playthrough: Clap hands and say "Ti Ti" when you see "short bamboo"; stamp feet and say "Ta" when you see "long bamboo".

2nd playthrough: Alternate clapping thighs with both hands and say "Ti Ti" for "short bamboo"; clap shoulders with both hands and say "Ta" for "long bamboo".

3rd playthrough:
Groups 1 & 2: Follow the rules of the 1st playthrough.
Groups 3 & 4: Cross hands to clap shoulders and say "Ti Ti" for "short bamboo"; clap hands (palms together) and say "Ta" for "long bamboo".

Figure 3 Rhythm Learning Segment

5.3 Scenario Creation and Multi-sensory Linkage Teaching

Traditional music teaching is often lecture-based; to cultivate students' core competencies, it is necessary to establish a relaxed appreciation atmosphere, innovate teaching methods, and reform the cramming teaching model that keeps students' music understanding superficial and fragmented, and suppresses their exploratory and creative potential. Teaching should go beyond theoretical transmission and skill training to design learning situations conducive to knowledge generation.

Embodied cognition theory emphasizes that the body's environmental perceptions are an important source of cognition, and situational music teaching can materialize abstract concepts by placing students in specific situations. Classroom scenario setting should take "situation" as a support and return teaching to real life: condense music from life, and generate musical thinking and cognition in students' musical behaviors, activities, listening and feelings. Through the linkage of hearing, kinesthesia, touch, vision and singing sensation, students' learning interest and exploratory initiative are mobilized; by connecting practical behaviors with cultural contexts, students achieve social situational interaction

with teachers and classmates. Only in this way can emotional resonance be generated, music be deeply understood, and body-mind integration be realized, making music learning a cooperative and positive activity of learning through play and joy, replacing abstract and isolated mechanical learning.

5.3.1 Comprehensive Lesson Focused on Appreciation: *The Whistle and His Dog*

To further explain and internalize the musical structure, the author used sound graphics to allow students to visualize the development of the music, using audio-visual combination to discover the number of times the whistle melody appears. Then, a group movement game challenge was conducted.

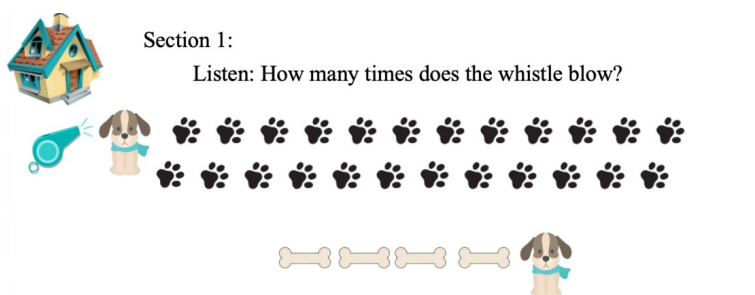


Figure 4 Series of Listening A Session

From the author's educational narrative records, it was found that without the teacher emphasizing specific actions, students began to spontaneously make movements like shaking their heads left and right, stomping their feet, etc., along with the music and graphics. After watching the puppy animation, they actively shared their imaginations combined with the music's direction. When performing the group clapping challenge, the rhythm was not very accurate at first, but with the previous, students quickly caught the rhythm. During the process, they consciously played the strong-weak pattern, being careful not to hurt their partners' hands, initially showing care for others from the game and music. This reflects the continuous improvement of students' perception and adaptation ability to musical rhythm through multi-sensory linkage.

This design avoided the monotony of listening again and allowed students to discover the secret of section division. It helped stabilize the internal construction of the 2/4 beat rhythm, while also cultivating students' sense of cooperation with classmates and exercising their brain coordination.

5.3.2 Comprehensive Lesson Focused on Singing: *Qiduolie*

The teacher played videos of Yunnan's beautiful scenery and the life scenes of the Hani people, focusing on presenting the images in the lyrics. After students understood the Hani people's living habits, a scenario was created inviting students to visit the home of a new Hani friend. Through alternating male-female singing and performance based on the scenario, students experienced the activities on the Hani children's way to school.

① Lyrics of Section 1

A. "Qiduolie, Qiduolie" (Put both hands to your mouth, make a shouting gesture to the right 3 times, then to the left 3 times);

B. "Going up the hillside" (Do arm-swinging running motions back and forth); "Picking bamboo leaves" (Do a "picking up" motion 3 times);

C. "Taking a long knife" (Mimic carrying a schoolbag on your back with both hands); "Chopping bamboo tubes" (Do a "chopping" motion 3 times);

D. "Qiduolie, Qiduolie" (Put both hands to your mouth, make a shouting gesture to the left 3 times, then to the right 3 times).

② Lyrics of Section 2

"The small leaves by the road, blowing and fluttering with the wind." (Raise both hands to sway left and right, and shake your body left and right once each);

③ Lyrics of Section 3

"Colorful schoolbag" (Raise both hands to pat your shoulders up and down);

"Carry it on my back" (Mimic carrying a schoolbag on your back with both hands);

"Happy and joyful" "Going to school" (Do arm-swinging running motions back and forth).

Figure 5 Lyric Creation Segment

From the author's educational narrative records, it was found that students were very happy and excited to hear about the performance, with high learning enthusiasm. Especially in the parts "cutting bamboo tubes" and "picking bamboo leaves," students imitated very vividly, as if transporting themselves to the bamboo forest in Yunnan. They not only made movements where there were lyrics but also continued movements during the intro, interlude, and outro based on their own ideas or the teacher's demonstration. Even students who did not make large movements swayed their bodies and heads with the music.

In the lyric creation segment, the author asked students to actively think based on their own life experiences, replacing "Qiduolie" with local dialect and changing other parts to describe their own school experiences. This helps students shift their focus from ethnic minority children's songs to their own lives. Incorporating local dialect also helps students practically understand the meaning of "Qiduolie". Throughout the process, students' multiple senses such as vision, hearing, and kinesthesia were fully mobilized, achieving social situational interaction with teachers and classmates. They deeply understood the music within the situation, felt the close connection between music and life, achieved a state of body-mind "integration," strongly proving the positive role of embodied cognition theory in scenario creation and multi-sensory linkage teaching.

6 Suggestions for Applying Embodied Cognition Theory in the First Stage

6.1 Reflection on Difficulties in Applying Embodied Cognition Theory in the First Stage of Primary School

Due to the particularity of the first stage, music teachers often fall into teaching method misunderstandings. Although some regions and schools have carried out practical explorations, the overall effect is not significant. Based on participatory observation during the teaching internship, two core difficulties in applying embodied cognition theory are summarized:

6.1.1 Teachers Overemphasize Classroom Discipline

As first-stage students transition from kindergarten to primary school, teachers often overemphasize classroom discipline, to cultivate good habits and behavior. While this is necessary, requiring students to sit quietly and learn music passively is clearly inappropriate. Embodied cognition holds that mind, body, and environment are inseparable; learning occurs through action, and understanding is embedded in it. A quiet classroom cannot support embodied cognition teaching. Physical confinement restricts the imaginal thinking of young students and hinders the development of their musical cognition.

At the same time, teachers should also be mindful of their demeanor when setting rules. Maintaining a consistently serious attitude is not required. If teachers create an overly authoritative or autocratic classroom image, students may fear them during embodied activities and hesitate to imagine and create freely. Even well-designed embodied lessons cannot function optimally under such conditions, and the transmission of musical beauty is compromised.

6.1.2 Limited Student Activity Space

Transitioning from the open music activity experience in kindergarten to attending class in space-limited primary school classrooms causes many experiential and active segments to be unconductable due to venue factors. If music classes mainly rely on listening and singing without bodily movement, confinement in seats during the stage when they most need "movement" will greatly sever the connection between music learning and the body. This is unscientific and unreasonable from the perspective of student mental development. Apart from environmental factors, teachers should consider how to achieve the desired effect of music learning in limited space without large movements.

6.2 Related Suggestions for Using Embodied Cognition Theory in Music Teaching

Embodied cognition theory has great potential for development in the field of music teaching. However, it is unrealistic for the embodied cognition model to completely replace the traditional music model. Each music lesson has its own charm, and there is no universal model. Therefore, embodied cognition mostly provides teachers with reference ideas and evaluation tools, from "teacher-centered teaching" to "student-centered teaching," from "mainly lecture-based teaching" to "mainly encouraging student bodily participation," from "mainly symbolic learning" to "mainly situated learning." Based on this, two specific suggestions are proposed:

6.2.1 Increase Mental Practice in the Teaching Process

Mental practice helps cultivate the development of students' inner hearing ability and also helps avoid muscle fatigue or even injury caused by excessive physical practice. According to multiple studies in neuromusicology, the effect of consolidating cognition through mental practice on the brain is almost the same as that of actual practice. The combination of mental practice and physical practice has been proven to be an effective music learning method, also reflecting the unity of body and thought in embodied cognition.

First-grade students tend to overuse their voices when singing, causing irreversible impacts. In a 40-minute lesson should not have students singing continuously; instead, multiple segments should be integrated into the singing teaching, allowing students to do mental practice while listening and moving, effectively protecting their voices while cultivating inner hearing and broadening music learning horizons. Therefore, in the process of music learning, the natural development laws of the body should be respected. Teachers should pay attention to the appropriateness of training in the classroom, stopping at the right point, and not rushing.

6.2.2 Apply Embodied Cognition Theory to Teaching Evaluation

Philosopher Joel Krueger once said: "Thinking and experience manifest in embodied action, exploratory activities carried out by situated subjects in extended time." Due to the physiological characteristic of first-stage students being primarily imagistic thinkers, their ability to explain knowledge points verbally is weak. If students are only asked to review old and new knowledge concepts by "speaking," the effect of their expression is poor and interactivity is low, and teachers cannot truly understand students' mastery.

Therefore, constructing a "body-mind integrated" evaluation system can assess students' mastery based on factors such as their participation, emotional state, and interaction, providing traceable clues for student learning and teacher teaching. This enables teachers to quickly discover problems in the classroom, make timely teaching adjustments, and improve teaching quality.

7 Conclusion

Learning is a holistic process. Embodied cognition theory regards students as complete people, acknowledging and respecting the role of students' bodies, minds, and emotions. Integrating embodied cognition theory into the instructional design practice of "Singing & Playing · Music" for the first stage of primary school, the positive responses of students fully confirm that this theory is suitable for singing and playing lessons.

How to break the inherent "mind-body separation" view under the traditional model and apply embodied cognition theory in the classroom requires starting from the situation, paying attention to the role of the body in the student cognitive process, and exerting the main role of the student as the center. The author looks forward to frequently seeing the figure of embodied cognition theory in future music teaching, allowing students to grow through movement based on situations and feel the beauty bestowed by music!

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