

THE CONCEPT OF ORFF AND KODÁLY MUSIC TEACHING FOR CHILDREN IN PRIMARY SCHOOL

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Abstract

This article compares the concepts of Orff and Kodály music teaching methods for primary school children. The Orff Schulwerk approach emphasizes active engagement, integrating movement, speech, and instruments. The Kodály Method focuses on sequential learning, emphasizing ear training, sight-singing, and cultural heritage. Both methods prioritize musical competence and creativity. The article highlights their complementary nature and positive outcomes for children's musical development. This analysis informs educators, researchers, and policymakers in designing effective music curricula for primary schools, fostering a lifelong love of music.

Keywords: Orff; Kodaly; teaching; Method music teaching; primary school

Introduction

Primary school music education is the basic stage of school music education, which is deeply concerned by all levels of education authorities and music teachers. Singing teaching in music class of lower grades in primary school is an important part of music teaching in primary school, and is one of the important ways to realize the basic music education centered on aesthetics. It is of great significance to improve students' music accomplishment, promote their physical and mental development, and cultivate students' memory ability, cooperative consciousness, team spirit, performance ability and music aesthetics in singing learning. From the early 20th century school music, to modern school education "singing class", all reflect the importance of singing teaching. Singing is the simplest and most convenient way to learn music, especially for the students in the lower grade of primary school who just accept music learning. In

the process of learning and singing songs, some students will have difficulty in singing songs accurately due to a variety of factors. China's Ministry of Education has detailed provisions on the curriculum objectives. The general objectives mention that students should master the necessary basic knowledge and skills of music, develop musical hearing, and form basic musical literacy. Whether the primary school music singing teaching can be implemented well depends on the effective use of teaching methods and teaching models.

Orff music Teaching method: "Orff teaching method" pioneered by the famous German music educator Mr. Orff, this teaching model combines music with movement, language, story and dance. It is a holistic teaching form with music as its body. Since its birth, it has attracted the exploration and application of music educators all over the world, involving many fields and achieving fruitful teaching results.

Basic principles of Orff teaching method: "Appeal to sensibility, return to humanism" is the basic principle of Orff's teaching method. Related principles of pedagogy show that students' physical and mental development has typical stage characteristics. Orff music teaching method pays attention to the phased development of children and follows the law of physical and mental development of children. It is a kind of music education advocating "original nature". "To be specific, the original principles of sex music education can be reflected as emphasizing comprehensiveness, encouraging improvisation, requiring participation, appealing to sensibility, starting from localization, suitable for beginning, and open to all students." Orff music class changes the traditional "didactic" music class mode, and sets the music teaching mode according to the physical and mental development characteristics and interests of students at different stages, creating a relaxed and pleasant learning atmosphere, leading students to learn music in games, experience music and master learning methods, so as to discover the fun of learning music (Chen, 2014).

Main Characteristics of Orff Teaching Method

Original nature: The "original nature" advocated by Orff teaching method can really make music teaching reach a state of "blending joy". In the Orff music class. In most cases, there are no fixed teaching materials and teaching modes, and most of them lead students to create music "impromptu".

According to the physical and mental development characteristics of students, folk songs, nursery rhymes and other teaching materials which are most suitable for their age groups are selected to guide students into music learning in a flexible and participatory way, which avoids students receiving music education stereotypically and passively. In the teaching process, students' nature is released. Compared with the traditional teaching mode of music, students can enjoy the happiness of learning music, so as to better understand music and finally fall in love with music.

Comprehensive: Orff's teaching method practices the concept of "comprehensiveness". In Orff's classroom, music is never a single art, it is always in rhythm. As the entry point, language recitation is added and simple body movements are combined to explore the musicality of people. "Orff believes that rhythm is the most fundamental element. Different songs have different melodies, but the rhythm can be the same. Language is the essence of music. He believes that the body is the best instrument to explore the musicality in the human body. Physical movements such as finger-twisting, hand clapping and leg clapping are all musical." Music itself is a kind of comprehensive art, it should not be confined to a single mode, but should be flexible with the movement, dance, language and other forms of organic combination. On the basis of following the law of children's physical and mental development, Orff teaching method uses various media to carry out comprehensive music training for children, such as the classic training methods such as "bravado teaching", which all reflect its obvious comprehensive characteristics (Yoon, 2015).

Creativity: Creativity is a person's potential ability, potential often need external stimulation to show, and "improvisation" is a kind of can activate the potential creation. The important way of force. Orff music especially emphasizes improvisation. In teaching, students are encouraged to create music impromptu by their own hands and words, and take the initiative to participate in music teaching, so as to put an end to the stereotypical "preaching" mode in traditional music classes. "The free and open teaching of music, which starts entirely from improvisation, is a most remarkable foothold and starting point." In music class, the impromptu teaching mode is often full of unknown pleasures for students. This teaching mode seems to have no rules to follow, but it is the most able to release the nature of students. By observing students' most real

reactions in music class, we can further explore students' potential creativity and develop students' creativity imperceptivity (Zhang, 2006).

Practicality: The "practice" of music classroom is an important concept followed by Orff's teaching method. The so-called "practice" is just what the name implies: practical practice, namely personal participation. Traditional music classes are often teacher-centered, and students can only passively accept this learning mode if teachers are willing to teach in any way. In this way, students' sense of participation in traditional music classes is low, the classroom atmosphere lacks vitality, and the expected teaching effect cannot be achieved. As time goes by, music teaching has become a "one-man show" of teachers. Orff teaching method breaks the awkward atmosphere between teachers and students in the previous music class, leads students to participate in the music class and complete the music course together with teachers (Huang, 2009).

The Importance of Rhythm in Orff's Music Teaching Method

The great Swiss composer and music educator Emile Jacques Dalcroze established the music education system of body rhythm, and he proposed the importance of rhythm in music. People began to study and understand rhythm in depth. Influenced by Dalcroze, Orff developed the teaching method of rhythm training on this basis, and he paid more attention to the importance of language in rhythm teaching. Orff believes that language is a basic ability that everyone possesses, which will lead to cultural differences due to different countries, nationalities and regions. Language is one of the most striking signs of cultural differences, no matter how big. Applying the basic ability of language to rhythm teaching is an important embodiment of the "original nature" principle in Orff's music education. Orff said, "The first element of music is rhythm. Rhythm is the life of music and the source of its vitality." Notes alone do not make up a melody. A melody consists of notes and rhythms. Orff music teaching method integrates rhythm learning and training into students' favorite games, allowing students to feel rhythm and learn rhythm through game actions. Rhythm exists in all different aspects of our lives.

It is far from enough to listen to rhythm with ears and understand it with thinking. Teachers should let students feel rhythm in music through different forms. Through different musical art forms, students can perceive the rhythm in music. This form ADAPTS to the lively and active nature of children, and

greatly improves children's hearing ability, participation ability and cognitive ability. It can fully cultivate students' various abilities and at the same time have certain cognition and learning of the rhythm of music. Create targeted music practice activities based on students' interests and hobbies to master different rhythm types. Rhythm is the basis of music melody, break the difficulty of rhythm, to lay a good foundation for the future learning of music knowledge (Wang, 2012).

Kodaly Music Teaching Method

Life of Kodaly: Kodaly Zoltan is a Hungarian composer, ethnomusicology theorist and music educator who enjoys a high reputation internationally in the 20th century. The Kodaly teaching method named after him is widely spread in the world.

Kodaly was born in Kochikmet City. He received a good family music education since childhood, and learned piano, violin and other Musical Instruments and reached a high level. Kodaly completed his primary and secondary school education in a small city in northern Hungary. He grew up in a rural artistic environment during his youth, and has been influenced by country music, which makes him understand and love Hungarian folk music. Kodaly began his initial music creation when he was in middle school, and he also had a strong ability in language and literature. Good family music education and the music environment in which he grew up played an important role in shaping Kodaly's music concept (Wang, 2016). Kodaly studied conducting and composition at the Liszt Conservatory, along with Hungarian, German and literature, during which Kodaly also studied many Hungarian national instruments in depth. Kodaly graduated in composition from the Liszt Conservatory in 1904. In 1906, he began his doctoral studies by writing "The Structure of Lyrics of Hungarian Folk Songs" and on Hungarian folk music. Kodaly has created a large number of music works in his life, mainly with Hungarian folk music and compositions. He devoted himself to the reform and innovation of Hungarian music education, and took "inheritance of national music" as his concept of music education, and devoted himself to long-term music teaching in kindergartens and primary and secondary schools. Kodaly has found out a set of music teaching methods in the long-term teaching practice, including singing and reading of rhythm, gestural singing training, solfeggio and

singing teaching materials based on a large number of Hungarian folk songs, music training for children based on Hungarian pentatonic mode, emphasis on chorus, etc. On the basis of Kodály teaching practice, combined with excellent teaching methods in other countries, he formed his own unique "Kodály music education system", which has been widely spread in the international community and gained high recognition (Ding, 2015).

Kodály Philosophy of Music Education

Kodály's thought of music education is inseparable from Hungarian national history, national culture and individual national view. He believes that the inheritance and popularization of national music is one of the important reasons for the existence of music education. After combining the philosophy of Hungarian music education with his own research for many years, Kodály formed his own philosophy of music education. He believed that music is an indispensable part of human spiritual life, a link to the soul, and can shape a person's personality. Thus formed the philosophical basis of Kodály music pedagogy education system: 1. If one can read and write, one is also capable of reading and writing music. The reading and writing of music should be learned and mastered by all, and everyone should have the right to learn and enjoy music, not just a few. 2. Everyone has the ability to sing. It is our own instrument that we were born with. Singing is the most convenient and best way to express feelings. It is necessary to cultivate children's singing ability, so that music knowledge can be mastered by children through singing, and everything gained through singing will be deeply engraved in children's brains and bodies. 3. Music education for children is the most important stage of music learning in a person's life. 3-7 years old is the most important stage to receive music learning. 4. The folk songs of the ethnic group should become the main content of children's music learning. The mother tongue should be combined with the mother tongue of music. 5. Music has a comprehensive influence on people and plays an irreplaceable role in cultivating emotions, aesthetics and improving intelligence. It is necessary to strengthen the teaching of music in school education so that children can get better development (Reimer, 2011).

Kodály's Music Education Concept and Thought

Kodály believed that music education was indispensable to the development of people in all aspects. He insisted on the style of his own folk

music and did not follow the tide of popular music, because he was burdened with the heavy responsibility of the rejuvenation of national culture and was a continuation of tradition for the majority of people, rather than catering to the needs of a few people. National folk music culture is the spiritual wealth of all citizens, and is the right of every citizen to learn and understand, not the privilege of a few people. Therefore, this belief accompanied Kodaly's subsequent theoretical research and creation and educational reform process. Through long-term teaching practice and theoretical research, Kodaly formed his own music education philosophy: 1. Everyone should receive a good music education and learn through singing. Everyone can sing, using the voice to teach music is practical, the most convenient way. 2. The study of instrumental music cannot become popular culture, but singing can. If you want to cultivate the quality of all students, chorus is the best way, the form of collective singing, training students a variety of social abilities, a cappella chorus training, training students good pitch concept and vague sense. 3. School music education must be based on the music culture of the ethnic group, and folk songs must run through all aspects of school music education. Students must learn the folk songs and music culture of the ethnic group, and learn and understand the excellent music of other ethnic groups on the basis of being familiar with and loving the folk songs of the ethnic group. 4. Music education in early childhood will have an important impact on people's life. Music education should be started as early as possible when the mother is pregnant. Children aged 3-7 years old are the best period for music education. Music can express their feelings and become their means of communication. In early childhood music education must pay attention to the quality of music, at this time the quality of music education has a huge impact on the development of all aspects of children. 5. Excellent music teachers are necessary for good music education. They not only need good music accomplishment, but also must love music education and have innovative spirit to constantly improve themselves. In teaching, music teachers must choose appropriate teaching methods, choose each teaching step, arrange teaching links, clarify teaching objectives, flexibly deal with various changes, and choose the best teaching content according to the actual situation of children. 6. The selection of teaching content must be based on the foundation of the national music, and the extensive learning of excellent music of other ethnic groups, so as to diversify the teaching materials and cultivate children's patriotic feelings and the spirit of cultural tolerance (Yin, 2000).

Kodály believes that music education is related to the needs of everyone's life ontology, the development of culture and the development of nation and society. Kodály put forward the following three educational purposes for school music education. Kodály's idea of music education is: from the childhood, even early childhood, through folk music education, through music education to cultivate the individual, to cultivate the society.

Ethnic music education thought: Hungary was colonized by Turkey for more than a hundred years, and then by Austria. It was only after World War I that Hungary gradually became an independent country. After being colonized for a long time, the life and national culture of the Hungarian people were severely impacted. The education level was backward, and the people's national consciousness and national culture were missing. However, some traditional national culture still existed in relatively isolated places such as rural areas and remote areas of Hungary. In such a social background, Kodály defined his own path, starting from music education to let Hungarian people re-understand the Hungarian national culture. Kodály uses the Hungarian folk music that he has been searching for and collecting for a long time as creative materials or creates them, and integrates them into the music education content of Hungarian schools.

Kodály emphasized: "Folk songs are the best materials to guide children into the hall of music, singing folk songs is the best basis to inspire children's national consciousness, learning folk music is the best way to develop national culture." Kodály believed that the national folk music should be the main content of the primary school music textbook, and "mother tongue music teaching" and pentatonic mode throughout the teaching activities of recognition, singing, reading, writing and other links. Kodály believes that the music education of a nation must be based on the music of its own nation, and emphasizes that the power of tradition is special and irreplaceable, and the study of ethnic music must be the focus of music education in schools. Kodály's theoretical research, educational objectives and educational views all reflect the characteristics of carrying forward and inheriting folk music.

Kodály's ethnic music education thoughts are reflected in: 1. The teaching content of school music lessons should be based on the ethnic folk music, and the traditional ethnic culture cannot be replaced. The ethnic music of

ethnic group is the essence of the inheritance of ethnic culture, and after thorough carving and inheritance and development of several generations, it is the condensation of the national spirit and cultural essence. Kodaly collected, studied and adapted more than 3,000 Hungarian folk songs, and used some of them for music education in schools, which can be seen from his attention and love for Hungarian folk music, as well as his determination and efforts to inherit it.

Mother tongue music education thought: "Only when children learn music in their native language can they deeply feel the history, culture and feelings of the nation." Kodaly believes that children learn other things in their mother tongue, so if they want to learn music, they must first learn the mother tongue of music, which is folk music. The use of mother tongue teaching and pentatonic mode in music teaching is conducive to the cultivation of children's national spirit and the enhancement of national feelings. Using music as a bond, the wisdom, feelings and national feelings of predecessors are integrated into the hearts of children, which is closely connected with the nation and the country and conducive to the inheritance of national culture and spirit. In a word, Kodaly's native language music education idea is to conduct music education for children with folk music as their native language, because mother language is the first language for children to talk with, learn and be most familiar with, so that children can learn music in the music environment of folk music, so that they can better understand folk music and enhance their sense of nationality. It also conforms to the law of music education.

The idea of national music education: Kodaly took improving the music culture quality of the whole nation as the purpose of his educational thought and showed his patriotism. Since the 20th century, Hungary has been in a poor economic and cultural situation. Kodaly knew that improving education level was a necessary condition to change the backward culture. In order to improve the educational level of the country's entire people, it was necessary to enhance the overall level of national music education. Kodaly believed that music is necessary for everyone's personal cultural development, and that music education needs to improve the level of music culture and music ability of the whole nation, rather than just cultivating professional talents and serving a few people. Music is an indispensable element in everyone's life. Music education is definitely not only to train musicians, but also to train qualified listeners. Music

has the ability to shape character, develop perception, feeling and emotion. It has an impact on people that cannot be replaced by any other means. If a person does not know music, then his life is incomplete. "Music is not the enjoyment of a few distinguished people, but a source of spiritual strength. Music must not become the property of a few, but should belong to everyone, this is the highest ideal, and all educated people should make it a public property." Music education should be enjoyed by every citizen. The purpose of music education for all is to enable citizens to master basic music knowledge and singing skills so as to acquire certain music appreciation ability and music accomplishment. The nation cultivated by music education does not regard music as a means of making a living, but as a part of life. Kodaly therefore chose singing as the basis of his teaching ideas and teaching methods, because singing is something that everyone can do, and it is also the way to maximize the appeal and cohesion. In school music education, singing is not only a way to train children's musical ability, but also a way to cultivate national patriotism and improve cultural quality.

Early music education thought: The early music education thought is the foundation of Kodaly's music education thought system. Music education in children's formative years is very important, and he stresses the importance of early music education for musical learning throughout life: "Even if a person has no specific plans when he reaches 15, it does not prevent him from becoming an excellent engineer, chemist, and so on. But he would never have known music if his hearing had not been trained regularly from the age of six." At the age of 3-7, children's body and mind grow rapidly, especially in the aspects of emotion and perception. At this time, good music education for children can help them form a good character, quality and music accomplishment. The influence of music experience in this stage on people's life is huge, if missed, it will be difficult to make up.

Kindergartens are the first social groups that children come into contact with. The collective environment of schools can help children adapt to group life and cultivate children's social and social ability, so good early education is also extremely important. Kodaly believes that the lack of group education and spirit may lead to poor qualities and habits in children as adults. In the aspect of music education, the school's collective music activities are of great value in the early stage of the development of children's musical ability. Correct early musical

training can enable most children to have good musical experience, develop their musical feeling naturally, become accurate and sensitive to music feeling, acquire music learning experience and interest, and keep music with them for a lifetime.

Kodaly believes that cultivating good conduct in early childhood is not only a kind of wealth for children and their families, but also a part of social wealth and national spirit, and plays an important role in improving the quality and cultivation of the whole nation. Kodaly became concerned with early childhood music education in 1941, advocating that music education should begin in kindergarten or earlier. Kodaly found in one of his investigations that children under the age of two who were exposed to music and singing every day in Budapest State kindergarten were significantly better at learning, speaking and learning music than other children who were not exposed to music growing up.

Kodaly emphasized that early music education should focus on cultivating children's sense of nationality, musical ability, collective spirit and musical interest. Kindergarten is the group environment that children come into contact with at the earliest. The materials of music education at this stage should be mainly folk songs and classic folk songs, and the mother tongue should be used for teaching. In mother tongue music teaching, music lyrics play an irreplaceable role in children's music learning and language foundation, helping to form and develop children's national character subconscious. With the addition of various folk music games, singing combines action and activity, and transmits traditional music to children in a more complex and primitive form. The combination of folk songs and singing games gives play to children's imagination and creativity, so that they can obtain more in-depth life experience, and develop the national characteristics and national subconscious (Qin, 2013).

Kodaly Teaching Method

Kodaly teaching method is a characteristic teaching method gradually formed in the long-term teaching practice of Kodaly. He integrated his methods and ideas with the excellent music teaching methods at home and abroad, and localized them according to the actual needs of the country, so that they could play a proper role in the teaching process of Kodaly teaching system, which also inspired us to base on the cultural traditions and actual conditions of the country

or region when learning and understanding a certain method and education system. It is necessary to update the educational concept and teaching method with the change of the actual situation in order to achieve the best effect.

First tune singing method: The first intonation method was pioneered by S.A. Glover, a British teacher, and perfected by Kodály and added to his teaching system. First intonation is also known as tonic intonation, relation intonation and mobile Do intonation, among which the first intonation appeared in the works of the music theorist Guido D'Arezzo in the 11th century, when there were only 6 levels. The divisions are Ut, Re, Mi, Fa, Sol, La, and later "Si" is introduced as the seventh level. "Do" replaced "Ut" in the 17th century, making each syllable begin with a consonant and the next a vowel. "Ti" replaces "Si" to avoid the confusion of the beginning letters of the V and VII sounds. The second vowel of the scale needs to be changed when the rise and fall mark is present, for example rising Fa is denoted as "Fi", falling Ti is denoted as "Ta", etc.

In the first key method, the name of each level does not change, but the position of Do varies with the different key and the change of demand. In any major scale, level I is sung as Do, level II as Re, and so on. The first tone singing method emphasizes the tendency relationship of each tone level, which can make the feeling of mode more obvious. After a long time of practice, it can more easily cultivate students' hearing ability of fixed tone, make them more sensitive to the relationship between intervals, and lay a foundation for the establishment of harmonic hearing and the cultivation of musical memory ability.

Kodály believes that the first tune can build up the inner hearing and deepen people's feelings of sound. The method of first tune can lower the threshold of music learning for students with poor musical ability, and can help them develop music listening and enhance musicality. The first tune method is the most important in the beginning stage of music teaching, which needs to be handled carefully. There are seven methods as follows Adopt:

1. Start music learning from pentatonic mode, first learn one or two levels, then learn other levels, in accordance with children's cognitive ability.
2. Start from the practice of no clef, no tone and no beat, avoid the use of up and down lines to reduce the interference to children.

3. Cultivate children's ability to recognize music to adapt to different modes, avoid being fixed in a certain tonal position for a long time, practice together in different tonal positions, and fully grasp the characteristics of mobile do.
4. Combined with letter spectrum, students can be familiar with different tone levels through sound and singing.
5. Use gestures to visualize the relationship between vague sounds and sounds, and get familiar with the tone level relationship in combination with singing.
6. Transfer the song and practice the intonation of different intervals on multiple keys.
7. Combine music games and illustrations to arouse children's interest in learning.

In the teaching of new songs, teachers can first use the first tune singing method to make students familiar with the melody of the song, and then use the fixed tune to practice after students have practiced. Kodaly, considering the characteristics of children's cognitive development, suggested that primary school teachers should first teach students in the lower grades with the method of singing in the tune, combine with the practice of fixed tune in the third grade, and then learn the staff singing after students' ability to recognize music has developed to a certain degree.

The solfeggio method is an important method in Kodaly's education system. Kodaly once said, "It is a comprehensive foundation, and in the countries or schools that use this solfeggio system, singing develops better than elsewhere." He applied the first tune naming method in singing, especially in chorus, which has a good effect on solving problems such as difficulty in recognizing music and confusion of mode. The first tune singing method emphasizes the relationship between each tone level, makes clear the tendency feeling between tone levels, helps children and beginners learn to read music faster, establishes a good hearing, and lays a foundation for the cultivation of various musical ability (Shi, 2006).

The Colvin gestures: The Colvin gesture was invented by John Colvin, a British music educator in the 19th century. It was improved by Kodaly and then added to the Kodaly teaching system. Colvin gesture includes two

commonly used varying scales and seven basic scales. According to the acoustic characteristics of each scale and the tendency characteristics of intervals, seven gestures of different heights correspond to seven scales of do, re, mi, fa, sol, la and ti one by one according to their spatial positions, and different gestures represent different scales. The gesture is visualized by placing the gesture in the high and low position of the space to represent the level of the pitch, so as to give children visual display to understand and distinguish the feeling between intervals.

Gesture illustration (right hand):

Do: Make a fist with the palm down and the hand at the navel;

Re: Palm facing lower left, five fingers relaxed and straight, hand in abdominal position;

Mi: Palms down, palms straight and relaxed, hands in the chest position;

Fa: Palm outward, thumb out, the other four fingers in the palm, hand at the neck position;

Fi: Palm inward, thumb out, other four fingers in the palm, hand at the neck position;

Sol: Palm facing oneself, fingers straight and relaxed, hand in chin position;

La: Palm down, five fingers naturally release downward open, hand in the nose position;

Ta: Palm down, thumb and index finger relaxed out to the left, hand in the middle of the eyebrow;

Ti: Palm to the left, index finger naturally pointing, the other four fingers hold, hand on the forehead;

Make a fist with the palm down and the hand on top of the head. Primary school children's cognition is in the concrete operation stage, and their cognitive structure is not perfect. They mainly focus on image thinking, and need to understand and learn by means of concrete things or intuitive image expression. Gesture is used as a visual aid in singing teaching. The visual effect of gesture in space makes abstract pitch more vivid and easier to understand, helping students to establish pitch concept and calibrate pitch. For example, in the singing of minor second interval (such as ti-do, mi-fa), teachers let students directly see the relationship between the two levels through gestures, establish the pitch

characteristics and tendency of minor second, and make it easier to sing the correct intervals. In the two-part exercise, the teacher can use two hands to make the Colvin gesture to direct the two parts, or by the two teachers used Colvin gestures to direct the students in two voice parts to practice, so that the students could sing their voices accurately and quickly.

As a kind of body language and visual aid method, Colvin gesture can make children have clearer visual perception of abstract pitch concept and pitch level relationship. In music classroom teaching can help students: 1. Two-part training, adjust intonation, train hearing, exercise students' concentration and attention; 2. More accurately sing the scale, feel the relationship between notes, and sing intervals or sing different intervals at the same pitch; 3. In the modulation exercise of the first tone system, the last note of a key is carried out in turn as the first tone of the modulation. Using gestures to coordinate exercises can make the modulation easier to a large extent, so as to adapt to the learning ability of primary school students. 4. Conduct acoustic perception training of chords and simple modulation exercises to deepen students' acoustic perception ability and better inspire students' perception of acoustic differences; 5. Melodic short sentences, Canon exercises, gestures in singing, enhance students' inner hearing and music memory ability;

When using the Colvin gesture, first define a spatial range, such as the position of the do roughly at the navel, and then the spatial position of the level in turn, the high note does 'is approximately overhead, and the cut whole note moves a little further than the half note. No matter which scales you start from, the first one should start at the waist. Cole text gesture for beginners, melody fragment practice, correction of intonation has a good effect. However, in general singing practice, teachers do not need to remind students with hand gestures throughout the whole process, which is easy to distract students' attention. Instead, they can use hand gestures to assist students in singing the parts of songs with difficult intervals.

Conclusions

This article provides a summary of the comparative analysis of the Orff and Kodály music teaching methods for children in primary school. The Orff Schulwerk approach emphasizes active participation and incorporates movement, speech, and instruments to engage children in creating and performing music. In

contrast, the Kodály Method focuses on sequential learning, including ear training, sight-singing, and cultural heritage. Both methods aim to develop musical competence and foster creativity in children. The article highlights the complementary nature of these approaches and their positive impact on children's musical development. It emphasizes the importance of incorporating diverse pedagogical techniques to cater to the unique needs of young learners and encourages the integration of these methods in primary school music curricula to cultivate a lifelong appreciation for music.

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