

Carl Orff's Teaching Method in Kindergarten Music Activities and research in Music Education in China

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Abstracts

Carl Orff's music, with its diversified forms and flexible teaching methods, combines theory with practice to effectively promote the development of art education activities in kindergartens. Kindergarten students are naturally fond of games and exploration. Introducing Carl Orff music games into the classroom can make children feel the fun of music and stimulate children's interest in music appreciation and creation. Playing and musicality are closely related in music activities, and Carl Orff's music games are a better teaching form. Therefore, based on the scope of children's daily life as far as possible, some music games children love and can feel are introduced and applied in music teaching.

Keywords: Teaching Method; Kindergarten Music Activities and Research; Music Education in China

Introduction

In the early 1920s, the basic idea of Carl Orff's music teaching method was formed. This kind of education method is characterized by "original" and "comprehensive" "The education concept is the core. It is one of the three most famous and influential music education systems in the world today. It develops children's sense of music in the form that children are interested in, such as playing games, telling stories, and singing songs, so that they can feel the joy of music. At the same time, it also fosters their sense of rhythm and listening. Professor Liao Naixiong first introduced the Carl Orff music teaching method in China when he went to Germany for an investigation in 1979, which was won by China and Favored by people from all levels of the music education industry.

"Original nature" refers to the original, original, fundamental, and closest to the scholar Soil, natural, and organic. Carl Orff once said, "All my ideas are about an original concept of music education." In order to achieve the educational concept of "edutainment," Carl Orff has constantly been exploring. He pays attention to the nature of children, let children in various music games enrich the emotional experience of music, and avoid boring music teaching. Carl Orff's original music education is people-oriented, which pays attention to children's inner feelings about music, inspires children to start from the heart, be willing to participate in music games, and whiten their inner love for music. He emphasizes being close to children's lives and drawing on life. Therefore, he proposed the original music, which was simple in structure and allowed children to imitate the sounds they heard daily. The original Musical Instruments are easy to make and learn, and children are encouraged to make them with readily available materials. The original form of words is simple words that children can understand and use in daily life. The original form of movement is the child's spontaneous

body rhythm. Carl Orff advocated a natural, simple state in teaching activities. Playing, talking, singing and bravado are all raw expressions of a conversation with the world. This is the first time that children gain experience in social interaction. Carl Orff's music teaching method is a transmission of educational ideas. Whether it goes to all nationalities and regions, it combines with the local cultural content to generate new vitality and adapt to the new teaching (Carl & Guinert, 2004 : 5).

This article further infiltrates the music concept of Carl Orff's game teaching in the music activities of kindergartens, promotes the children's perception of music, the cultivation of rhythm, the cultivation of expressiveness, and the development of creativity, fully arouses the enthusiasm and creativity of children's initiative to participate in music learning activities, and effectively promotes children's music literacy, Let children enjoy learning music, feel the fun of music activities, and improve children's music comprehensive ability.

Carl Orff teaching method

Comprehensive

Carl Orff's music teaching system is a "holistic" teaching system. From the teaching content and objectives, Carl Orff created a performance teaching method combining music, dance, and drama rather than asking children to learn a song or dance in class. Rhythm training is the most important element in Carl Orff's music teaching and the most significant label of Carl Orff's teaching method. Rhythm is the main component of Carl Orff's music and the source of melody. Improvisation is the most important part of Carl Orff's teaching method. Carl Orff created the "human instrument," a rhythmic expression of "bluster." It means that everyone can use his body as a musical instrument to experience and feel the rhythm of music and express the rhythm of music through any form, such as clapping hands, stomping feet, and shrugging shoulders. Language is the starting point of Carl Orff's teaching. The design starts from reading aloud, starting with the characters and things that students are familiar with daily, to experience and feel the rhythm of the music. At the same time, it also reduces the difficulty of learning and improves students' interest in learning. Language and rhythm are integrated into a whole. From the perspective of teaching methods, Carl Orff attaches importance to the characteristics of children's physical and mental development, maintains the principle of nature, and carries out planned comprehensive teaching with clear teaching objectives according to children's actual acceptance ability.

Be creative

The premise and foundation of creativity is creativity. From the perspective of the content of Carl Orff's music teaching, it can be seen that the original musical performance, following the inner instinct reaction, impromptu reaction during repeated rhythmic exercises, and activity design such as composing lyrics and actions can encourage students to discover problems independently, improve their ability of independent thinking, and gradually cultivate children's creativity. From the perspective of teaching mode, Carl Orff's music teaching mode has no fixed mode. However, in the process of combining with different ethnic cultures, it constantly integrates, absorbs nutrients, and teaches creatively. In the process of integration, practice, sorting, reflection, and integration of the repeated cycle gradually improve.

Openness

Openness means breaking through traditional thinking patterns and narrow perspectives to learn, feel and experience music in many aspects and all directions. Carl Orff believed that the music of each nation has its cultural value. First of all, the teaching process

is open. Teaching is a mutual process between teachers and students. Teachers should provide an equal and harmonious environment for learning and communication and then put forward inspiring questions to cultivate children's habits and abilities of thinking and creation. Secondly, the content of teaching is open. Instead of monotonous notes, it is a kind of "elemental music" that skillfully integrates various music elements and looks at a complete existence from the form of musical existence. Finally, the teaching method is open. There is no fixed teaching template, it does not limit the imagination and creativity of students, and the biggest purpose is "happy teaching."

Emotion

Music is the art of emotion. Music education aims to let children learn to feel, experience, and express their emotions. According to Carl Orff, all children can like and feel music, and all children need to perform and express music. Carl Orff's music teaching through singing, playing, performance, and other forms, exercises children's coordination in all aspects to promote children naturally expressing their inner emotions. Through emotional expression and communication, children's aesthetic consciousness, experience, and ability are cultivated.

Professionalism

Carl Orff's music teaching is not a random game activity but an organized, planned, and purposeful music teaching activity. The design of each game and the interaction between teachers and students have corresponding teaching objectives and tasks, which are also carefully designed by professional Carl Orff music teachers. Carl Orff's music classroom teaching and Carl Orff's music teachers have professional requirements. Compared with traditional music teachers, besides having solid professional knowledge of music, pedagogy knowledge, and teaching psychology knowledge, it is more important that Carl Orff music teachers have the spirit and ability of professional research and exploration. First, they should be able to compose music and integrate music with other related disciplines. Secondly, it is necessary to have a quick response and flexibility; Third, be creative, imaginative, and practical. Therefore, music teachers must have higher music accomplishments and comprehensive quality.

The application of Carl Orff teaching method in children's music teaching

Create a reasonable teaching situation to improve students' musical perception.

When teachers use Carl Orff's teaching method in music classroom teaching, they should use advanced education and teaching technology to create real, vivid, and good classroom situations. Children can participate in it and connect music knowledge with daily life closely so that children can learn more music knowledge. For example, when the teacher tells the story of the "painter," to ensure the diversity and richness of classroom teaching, it is necessary to create a relaxed and flexible classroom environment and mobilize the autonomy of children to participate in learning activities. Teachers can use advanced multimedia technology, create life situations, and let children play with a small painter according to the actual plot of the performance. Through such means and methods, we can fully show the children in the music curriculum to occupy the subjective position.

Introduce game activities to improve students' participation.

In current music teaching, teachers only use traditional methods, and children can only sing along, sometimes accompanied by somebody's rhythms. Improving children's aesthetic level is difficult, and there is no way to mobilize their sense of musical rhythm. Combined

with the new curriculum reform's requirements, teachers will use games in the actual music teaching activities. Carl Orff's teaching method actively organizes children to participate in the corresponding game activities, realizes the integration of game teaching and music curriculum, fully shows the value of music curriculum, and develops a greater role. When teaching topics, teachers should set up game activities closely related to this lesson, guide children to combine the content of lyrics, change the form of games, and improve their class participation. Let children master more music knowledge in good game activities, cultivate their music literacy, and ensure the reliability and efficiency of music course teaching activities.

Improve students' comprehensive quality by combining with other disciplines.

With the in-depth development of the new curriculum reform, the correlation between various disciplines is strengthened. Therefore, in the practice of children's music teaching, we should strengthen the good combination of music teaching and other subjects to fully stimulate children's potential and realize children's sustainable development. For example, when the teacher tells a new lesson, the Carl Orff teaching method combines boring knowledge into rhythmic songs. The students can sing and learn along with the rhythm, improve their aesthetic ability and musical level, realize the connection between various disciplines, and promote the children to improve their musical ability in various activities.

Integration of various forms to cultivate comprehensive music perception ability.

Carl Orff's teaching method takes music appreciation as the primary teaching method. The Carl Orff teaching method introduces relevant Musical Instruments so that children can move arbitrarily along with the melody and rhythm of the music. Along with the melody of the music, the teacher reads related stories and guides children to walk into the specific musical conception, appreciate the music, and feel the beauty of music. Improve children's comprehensive literacy in music. Use a variety of ways to apply music to children's learning activities, express the origin of music, provide more emotional feelings for children, get a variety of emotional experiences in the corresponding artistic conception of music, enhance the children's perception of music, the understanding and views of their music to express. Teachers can also make use of teachers' multimedia images to guide children to give play to their imagination while enjoying the music, combine the music and aspects with their body movements and instruments to express the corresponding plot, guide children to understand further and master the music works, improve children's music perception.

Teachers are prepared enough to expand children's musical thinking.

Creativity is the embodiment of children's ability to perceive music and is also an important manifestation of musical thinking. The Carl Orff teaching method is applied, with the help of body movements, and the forms of playing games, telling stories, and saying children's songs are adopted to complete the children's music teaching tasks and to guide children to feel the music. It should be noted that it is not an unconscious and irregular perception of musical rhythm. Teachers must prepare lessons in advance, nursery rhymes, choreograph dance movements, formulate game rules, and prepare relevant props. Classroom activity can proceed in an orderly manner, maximize students' enthusiasm, arouse children's interest in learning, and enable children to participate in musical activities more actively. Give children a more diversified music experience so that children's music thinking gets a certain expansion (Hamilton, 2005 : 4).

In the present stage of children's music teaching, teachers use Carl Orff's teaching method to improve children's learning ability and music literacy, cultivate children's music perception, and enable children to develop more healthily.

Chinese related research in Carl Orff music teaching

In order to have a more comprehensive understanding of the application of Carl Orff music games in kindergarten music activities, this paper searched the Chinese Journal Full Text Database and CNKI for articles related to Carl Orff music teaching methods, Carl Orff music games, and kindergarten music education before conducting a field study of the specific situation of the three kindergartens in Zhoukou, Henan Province. The two main aspects of the search are the discussion of Carl Orff's teaching method theory and the practice of Carl Orff's teaching method in music education activities in kindergartens. Through sorting out these documents, we found the following problems:

- Some documents investigated the similarities and differences between Carl Orff's teaching method and other influential music teaching methods.
- Some documents mainly focused on the practical application of Carl Orff's music teaching method.
- Some documents focus on Carl Orff's music teaching ideas.

It is concluded that there are few works of literature related to children's music education at present, and the keyword "Carl Orff Music Game" is searched "Children's Music Education," and so on. Although we can find a lot of literature and articles about Carl Orff's music games and kindergarten music education, there needs to be more content about the application strategies of Carl Orff's music games in kindergarten music activities. Most of the discussions are about Carl Orff's music teaching characteristics and their significance for children's development.

While reading literature, the author found many research books, papers, and articles on Carl Orff's music game in China, which can fully reflect the characteristics of Carl Orff's music teaching method. First, Li Dana, the leader of Carl Orff's music teaching in China, graduated from the Central Conservatory of Music in 1966. Professor Li Dana is committed to closely combining "going out and bringing in" while studying Carl Orff's music teaching method. She has gone abroad many times to study Carl Orff's teaching system and has gone to Germany, Austria, the United States, Australia, and other countries to investigate music education. "Professor Li Dana attaches great importance to the exploration of Chinese culture. The broad and profound Chinese culture and the characteristics of singing and dancing coincide with Carl Orff's music teaching. However, the profound and complex Chinese culture has also become an obstacle to the combination of Carl Orff's music teaching. In combining Chinese culture with Carl Orff's music teaching, Professor Li Dana is based on anthropology, music education practice, and philosophy Based on the theory of post-modern curriculum (Li, 2002 : 3).

Take Li Dana's Carl Orff music class "Comparison" as an example. After class, Professor Li Dana played a two-part Hungarian dance music and listened to it repeatedly. Then ask the students about the story and scene described by the music. Professor Li Dana does not have a fixed "right or wrong" standard for students' answers but actively encourages students who can tell their ideas. Professor Li Jiena carries out music teaching based on

humanistic philosophy. Then Professor Li Dana played the music again and asked the students to move and dance freely to the music. When the students felt shy and embarrassed to dance, they demonstrated in person and actively encouraged and guided them to express their feelings about music through their bodies. It truly reflects that "students are the main body and teachers are the leading role" and pays attention to the "participation," "comprehensiveness," and "creativity" of music teaching. After the music, Professor Li Dana and all the students returned to their seats. Professor Li asked the students to describe the AB segment with language, lines, symbols, and colors and compare the speed, playing form, playing instruments, and so on. After language expression, Professor Li Jiena handed out white paper and watercolor pens to students to express the music by painting. Appreciating a piece of simple Hungarian dance music uses vision, hearing, touch, and other senses so that students can devote themselves to it. After painting, Professor Li asked the students to evaluate each other and summarize. This way, the evaluation method of "self-evaluation, mutual evaluation, and other evaluation" is well implemented. A boring music appreciation lesson became lively and interesting in Li Dana's teaching hands. The students not only have fun but also study hard. Professor Li Dana has made great contributions to the localization of Carl Orff's teaching in China and the practice, integration, and dissemination of Carl Orff's teaching method in Chinese music education.

Li Dana and others jointly wrote *Carl Orff's Music Education Thought and Practice*, which starts with the introduction of Carl Orff's life and discusses Carl Orff's music education thought. The book introduces the characteristics of Carl Orff's music education, creates a musical that integrates many elements, and makes Carl Orff's music classroom colorful and diverse. In the *Carl Orff Teaching Method in China* compiled by Li Dana, the author mainly analyzed and studied in detail the reasons and driving factors for the rapid development of the Carl Orff music teaching method in China since the 1980s, combined with the teaching practice of Carl Orff music teaching method in China's music teaching curriculum.

The Carl Orff music game teaching method in kindergarten music education is comprehensively introduced in the *Research on Carl Orff Music Game Teaching Strategy* jointly compiled by Xu Lixia and Li Chunlian (2019 : 64). This book describes the main theory of Carl Orff's teaching method and the characteristics of music game teaching

Zhang Lei Shuang's research on the Spread and Practice of Carl Orff's Music Education System in China divides Carl Orff's music teaching system into three key stages in the article. It not only studies and analyzes the factors that affect the application of Carl Orff's music teaching method in China but also analyzes and discusses the situation of Carl Orff's music teaching method in China's specific teaching practice. The end of the article summarizes and analyzes the influencing factors of Carl Orff's music teaching method in China's music teaching practice (Zhang, 2006 : 7).

There is also relevant literature on applying Carl Orff's music teaching method in kindergartens by domestic scholars. For example: In the article "Preschool Music Education under the Concept of Carl Orff Music Education - Taking the Education of the Second Kindergarten of Hebei Normal University as an Example," Wang Zhifang (2006 : 53) analyzed the Carl Orff music teaching cases in the classroom, combined with the psychological development characteristics of children at different ages, and according to the order of each grade (from low grade to high grade) in the kindergarten, cited two teaching cases every year for analysis. Then it analyzes the Carl Orff music teaching concept, which promotes the author to consider that children are a growing and active group, and that physical

and psychological changes in the process of children's age development should be taken into account when applying Carl Orff music teaching method to children's stage

Xu Qi's "The Application of Carl Orff's Music Education Method in Kindergarten," compiled by Xu Qi, has made children further think about whether Carl Orff's game can be added to children's music activities after they are exposed to music activities through large-scale practice in kindergarten. In the process of research, many methods have been used, such as literature, observation, case study, and summary, and through a comprehensive and in-depth analysis of the practice of Carl Orff's music education method in kindergartens, find out what problems still exist, and then propose targeted countermeasures (Xu, 2018 : 7).

Wang Yanxin, in the article "Research on the Application of Carl Orff Music Teaching Method in Kindergarten Singing Teaching," applied the Carl Orff music teaching method to kindergarten singing teaching, hoping to improve the quality of children's singing teaching in China through the Carl Orff teaching method and promote the development of children's music education.

In addition, Li Jia's "The Application of Carl Orff in Kindergarten Music Curriculum" and Hao Lizhu's "On the Implementation and Influence of Carl Orff's Music Education System in China." In these works, the author finally shows that Carl Orff's music teaching method can effectively improve children's enthusiasm and initiative for learning and can improve students' cultural literacy, autonomous learning ability, and aesthetic ability. Carl Orff's music teaching method is of great significance

After sorting out and analyzing these papers, the application of Carl Orff's music teaching method in the actual kindergarten music teaching curriculum is studied and analyzed in detail. Finally, most scholars believe teachers should properly and reasonably use Carl Orff's music teaching method in children's music teaching. In music teaching activities, teachers should take students' all-around development as the central teaching idea. In music teaching, we should focus on creating a relaxed and comfortable learning atmosphere and properly improving the teaching efficiency to encourage students to learn music more actively.

Conclusion

From the above, we can see that Carl Orff's music teaching method has spread to all corners of the world since they created Carl Orff. In many research works, most experts and scholars have conducted research and discussion from the theoretical perspectives of psychology and pedagogy, which has laid a theoretical foundation for the effective application of Carl Orff's music teaching method in China's music teaching system. However, among the numerous treatises, there is no work to evaluate the practical application of Carl Orff's music teaching method in kindergarten music teaching in Zhoukou District, Henan Province, especially to compare and analyze the problems in the teaching process in combination with the actual investigation. Therefore, this paper aims to study this part of the content. In recent years, more and more young teachers have joined Carl Orff's music education research team. The good practice of Carl Orff's music teaching activities is a long process. In teaching activities, teachers should pay attention to the combination of theoretical strongholds and the actual situation and enrich their teaching experience. In the teaching process, they should pay attention to the full combination of children's conditions and not blindly copy Carl Orff's music teaching system.

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