The Advantages of Electronic Organ in Music Education in China

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Abstract

The electronic organ has been spread in China since the 1990s, and initially only a few colleges and universities offered related majors. Due to the limitations of the time, there is no systematic teaching system, so there are few theoretical studies on electronic organ performance and teaching practice. In the last decade, a large number of excellent talents have emerged from the Chinese electronic organ profession, and have a great influence in the international arena. These excellent results cannot be achieved without a solid basic education, and the initiation education for children on the electronic organ is crucial. This article presented the advantages of electronic organ in music education in China.

Keywords: Advantage; Electronic Organ; Music Education; China

Introduction

The official introduction of the electronic organ in China dates back to 1985. At that time, the Yamaha Music Promotion Association of Japan, in cooperation with the Shanghai Conservatory of Music of the Central Conservatory of Music and the Tianjin Conservatory of Music, established a training program called the "Yamaha Advanced Upright Electronic Organ Teacher Training Course". Yamaha invested in providing the equipment and teaching materials for the course, and invited electronic organ experts from Yamaha Music Promotion Association to be the instructors. At that time, electronic instruments were still new in China, so the course quickly attracted a large number of teachers and students. Those early graduates became the backbone of the development of the electronic organ in China, making a remarkable contribution to the field. Over time, the development of the electronic organ has flourished and expanded throughout China. The number of students studying the electronic organ has grown at an alarming rate each year, with large numbers of students emerging from all major cities. In the last 15 years of the 20th century, the electronic organ has gained momentum in the Chinese music scene (Zhu, 2002: 76-79.).

The electronic organ has also shown rapid development in the field of non-professional music education in China. Some secondary schools and elementary schools affiliated with music academies have offered electronic organ courses, while some elementary schools have set up special electronic organ classes or training courses. In addition, many off-campus music schools have also offered electronic organ courses. Many parents have also purchased different models of electronic organs for their children, making this instrument available to more and more families.

In recent years, many children's music training institutions have used electronic pipe organs as teaching and learning aids in children's music initiation education. For example, many Yamaha music centers in Beijing, Shanghai, Guangzhou, Shenyang, Changchun, Harbin and other cities, as well as the national chain of Xiaowen Music School and Gao Jiyong

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Music Center all use the domestic "Gingfei" electronic organ as a teaching tool.

At the same time, many music-related performance groups, such as the Beijing Opera House and the Opera and Dance Theatre, have also begun to use electronic organs instead of orchestras for accompaniment. Some individual performances and concerts, such as the "Nine Moon Miracle", are often performed on the CCTV Arts Channel and the Spring Festival Gala, making an important contribution to the popularity of the electronic organ. It is evident that the electronic organ has taken an important place in the field of music education in China (Wang, 2013).

The electronic organ gets its name from the fact that it plays in a similar way to a pipe organ. It has a wide range of tones, hundreds of them, and the sound quality is close to that of a real instrument. In contrast to other instruments, the timbre of the electronic organ can be edited to suit the needs of the repertoire. It is because of its versatile timbre and presentation that the electronic organ has achieved extensive development here since its arrival in China.

The electronic organ has been in China for less than 40 years, and in terms of the development of the instrument, any instrument is still in its early stages of development in less than 40 years. However, the development of the electronic organ has broken through the conventional development of traditional musical instruments. In less than 40 years, it has developed rapidly in China, spreading like a flame. This is partly due to the influence and impetus of the new electronic technology, and partly due to the acceptance and adoption of new things in China after the reform and opening up (Huang, 2018: 65-66).

The 1980s were a time of reform and opening up in China. All kinds of electronic products came into China continuously, and people heard a different kind of melody and timbre from the tapes of some mainland audiovisual clubs and some movies. At that time, the electronic organ was quickly accepted and loved by everyone for its wonderful sound, unique features and great compatibility, and became a fashionable instrument in the musical and artistic activities at that time. Learning and mastering the art of playing the electronic organ also became a common social demand. In this context, the professional education of the electronic organ in China began to take off.

Mr. Wang Liping (2023: 117-119) was the first person in China to use the musical accompaniment of the electronic organ in musical works, such as the familiar songs "Diving Sea Girl" and "Sun Island", in which the mythical musical accompaniment sounds were from the electronic organ. At that time, everyone had a good desire for a new life, including, of course, the desire for a new mode of music and means of sound production, and the electronic organ catered to the needs of people at that time. It is no exaggeration to say that the sound of the electronic organ at that time really gave people a dreamy and enchanting feeling, and was loved and accepted by music lovers.

In order to make people understand and know this instrument more quickly and to promote the development of the electronic organ in China, from 1991 to 2004, Professor Shen led his students to hold hundreds of large, medium, and small concerts and national tours. The tours in Sichuan and Wuhan, for example, not only demonstrated to various music schools how to play this instrument, but also gave them a more thorough understanding and knowledge of this instrument through symposiums and music lectures. As a result, many colleges and universities have started to bring in teachers and open up this profession one after another (Shen & Zhang, 2004: 35-37).

The advantages of electronic organ in music education

Improve physical coordination and enhance the spirit of cooperation

The electronic organ uses a combination of hand and foot keyboards and is ideal for children who are physically active and developing. The single tone of the piano is too rigid and tedious for those energetic children to learn while sitting rigidly on the piano bench. With its "full-body dance" approach, the electronic organ is a great way for children to learn the skills of the instrument while still satisfying their natural desire for movement. It is an extremely fun learning experience for the children.

Playing the electronic organ requires the coordination of hands, feet and the whole body, making it a "ballet on the keyboard", just like traditional keyboard instruments. In addition, playing the electronic organ is not limited by time or environment. Children can put on headphones and isolate themselves from the distractions around them, allowing their curious minds to concentrate on their practice. And with no tuning required, the electronic organ can be easily played and practiced with only a stable household power supply (Zhang, 2019: 116-117).

Using the electronic organ as a teaching tool not only develops students' musicianship, but also develops intellectual and physical coordination through the coordination of both hands and feet during the learning and practicing process. In addition, learning the electronic organ can be very helpful in developing a symphonic mind. Teachers can encourage students to compose songs and pieces, and guide them to arrange the sounds, so that they can become familiar with the sound characteristics and playing characteristics of various instruments. Through this interesting way of learning, students can lay the foundation for their musical creativity and music theory knowledge, and gradually learn and master orchestration, symphonic score reading, composition techniques, electronic music production, etc.

At the same time, teachers can arrange suitable ensemble, repertoire, and concerto works for rehearsal and study according to students' levels in order to enhance students' sense of cooperation and musical perception. Through musical experience and mutual communication in collaboration, students can collide for more inspiration.

In traditional instrumental music learning, collaboration is often the missing link. Students usually take professional lessons alone, practice alone, and have little opportunity to interact and collaborate with other players and other instruments. In this educational model, it is difficult to develop students' three-dimensional thinking and macro perception. However, in the teaching process of electronic organ, teachers guide students to train in repertoire, concerto, ensemble and accompaniment, so learning electronic organ is important to enhance students' communication and cooperation ability, develop collective consciousness and improve teamwork spirit.

Through the study and practice of the electronic organ, students can develop musical literacy, overall intellectual development and improved physical coordination. The study of the electronic organ is also useful in developing symphonic thinking, compositional skills and an understanding of tonal arrangements. Teachers guide students through repertoire, concerto, ensemble and accompaniment training, promoting the development of communication and cooperation skills, collective consciousness and teamwork. The lack of cooperation in traditional instrumental music learning is addressed in the teaching of the electronic organ, where students are able to expand their thinking and perception through cooperation and communication. This way of teaching lays the foundation for students' musical creativity and theoretical knowledge, and enables them to gradually acquire knowledge related to instrumentalism, orchestration, composition techniques and electronic music production.

Overall, electronic organ teaching is of great importance for students' musical development and overall competence development (Li, 2017).

The charm of electronic organ tone and rhythm

The unique feature of the electronic organ is that children can play a variety of pieces by constantly changing their tone. In addition, they can also set their own rhythms and tones to the pieces, transforming what was once a monotonous finger exercise into an interesting activity for children. In this way, what was originally a monotonous finger exercise becomes a fun-filled activity that allows children to truly feel the joy that music brings. In this way, they can not only appreciate music and sense music, but also develop an appreciation of beauty, and even fall in love with music.

The electronic organ is a high-tech product that can imitate a variety of different tones and rhythm types. By changing the timbre, it can simulate the sound of instruments such as flute, black pipe, trumpet, horn, violin and piano, and even play the effect of a whole orchestra. This makes for an extremely rich and varied playing process. For example, the soft flute tone gives a sense of purity and cleanses the mind of children when they play. The violin tone, on the other hand, is lyrical and melodic, and when children hear the strings, they focus more on the melodic lines of the piece and on the flow of the music, thus increasing their attention and focus and allowing them to approach things more intently as they grow up. In contrast, the tone of the horn has some metallic flavor and gives a horn-like feel. The rich sound of the electronic organ can better motivate children to learn the electronic organ.

The uniqueness of the electronic organ is the integration of diverse and rich rhythms that further enhance the expressiveness of the music. Whether it is a tango, a round dance or a polka, it allows children to feel the rhythmic rhythm and develop their sense of rhythm during practice, while building a sense of physical and mental pleasure and coordination of movement. Such experiences not only sharpen their sense of hearing and the subtleties of the music, but also allow children to show a more lively and healthy side in the rhythm of the music.

In addition, the electronic pipe organ allows children to participate in creative work. They can put their own unique rhythms and tones to the music and use their individual creativity to create their own musical pieces. This sense of participation and release of creativity not only increases children's love of music, but also inspires them to develop an appreciation of beauty.

Coordination intelligence development

Playing the electronic organ requires children to simultaneously refer to the music and match the movements of their hands and feet to achieve a high degree of coordination. This practice process requires children to maintain a high level of concentration, thus honing their attention and focus. At the same time, the coordination of hand and foot playing promotes the children's physical coordination skills. In the joyful practice, children unconsciously enhance their physical fitness and improve their overall coordination.

Artistic and aesthetic experience

The electronic organ has diverse playing styles and a rich variety of music types, which makes it possible to present high-quality music at a lower cost, and also inspires creativity. By practicing the electronic organ, children are able to experience the musical charm of different instruments and improve their artistic aesthetics. They can create their own musical style and develop unique artistic expression through the touch of the keys and the adjustment of the tone. This practice process not only allows children to feel the beauty of music, but also opens the door to art and enriches their life experience.

Music expresses emotion

As a multifunctional instrument, the electronic organ can not only play a variety of musical styles, but can also express a wealth of emotions through changes in timbre and rhythmic adjustments. By playing the electronic organ, children can blend their emotions with the music and express their inner feelings of joy, anger and sadness through music. This form of expression not only allows them to better understand the emotional connotations of music, but also develops their sensitivity to emotion and their ability to express it. In the world of music, children can release their emotions and gain emotional catharsis and satisfaction (Wang, 2023: 117-119).

The wide application of electronic organ in Chinese music education

As the electronic organ has developed further in the field of music education in China, it has shown an irreplaceable role in preschool music education. In recent years, more and more music teachers are recognizing the electronic organ as an effective way to teach children early music initiation. Based on the results of an online questionnaire survey conducted in 10 cities in China, the authors showed that 48.8% of children who received music education chose to learn the electronic organ. And 89.5% of the children who learned the electronic organ said they gained a sense of joy from it. In addition, 96.3% of respondents believe that early learning of the electronic organ by children has important benefits for enhancing musical interests and hobbies.

In the early music education of children aged 3-6, combining electronic organ and piano learning is more suitable for this age group. The electronic organ has a variety of instrumental styles and tonal capabilities that can draw children into the world of music. It can be used not only as an independent instrument, but also as an interactive tool for accompaniment. Its rich musical effects can stimulate children's curiosity and develop their interest in music. Through exposure to this instrument, children can gradually understand and enjoy music, and then be willing to devote their energy to playing this instrument repeatedly, achieving musical enrichment and gaining more pleasure.

Thus, the electronic organ plays an important role in children's music education, providing an enjoyable learning experience and prompting a keen interest in music. The adoption of this teaching method not only improves children's musicianship, but also fosters their creativity and expressive skills, laying a solid foundation for their comprehensive development (Zhang, 2019: 116-117).

How to teach primary school students to learn the electronic organ more effectively

For 5–6-year-old in the lower grades, with a focus on increasing interest in learning

For 5–6-year-olds, it is crucial to focus on increasing interest in learning during instruction as their concentration skills are not fully developed. Classroom teaching can incorporate simple music knowledge in the form of games, allowing students to learn through interesting games and strengthening the interactive relationship between teachers and students. Initial learning can be done by choosing children's song pieces that are familiar to students to help them overcome their nervousness, motivate them to learn, and increase their sensitivity to music.

For children at this stage, the teaching includes developing listening skills and allowing children to feel the music. They can imitate melodies and identify the melody, rhythm, volume and pitch changes in music. Some simple playing lessons are also conducted to develop playing skills. In the process of learning the music, some basic music theory can be explained so that they can clearly understand and play the time value of each note and improve the ability to express the music creatively and freely. At this stage, the curriculum is designed to ensure that the content is interesting and to foster children's autonomy to make their own judgments, discover, set goals and achieve them.

During the teaching sessions, classroom mini-games are set up and a story is arranged for each piece of music to first spark students' interest in the piece. In deeper learning, students build up concepts of pitch, rhythm, timbre, and tempo using a variety of methods such as listening imitation, alternate singing of lyric sound names, and timbre identification of common instruments. At this stage, listening is the main way of learning and they are required to learn to listen to music intently. The teacher may begin by singing a melody and require students to be able to identify and imitate the melody, rhythm, skipping, crescendos, and decrescendos. As they learn to play the music, some basic music theory is explained so that children clearly understand and play the time value of each note, and how to play it. By listening to the timbre of the instrument, the instrument itself is linked to the sound it produces, creating a more concrete, three-dimensional perception. They will also become familiar with common instruments, and by watching videos or listening to live concerts they will gain a more visual understanding of how these instruments are played, such as how strings are played and how brass instruments are played. Through realistic observation and listening, they can more easily imitate the sounds of these instruments using an electronic organ and more accurately grasp how these instruments are played.

In conclusion, for children aged 5-6, instruction should focus on increasing interest in learning and incorporating musical knowledge through a playful approach. Their listening skills should be developed so that they can perceive the connotations of music and gradually learn to imitate and express music. In addition, listening to the tones of musical instruments is enhanced in a variety of ways so that they can build a more concrete perception. Teaching at this stage should be fun and foster children's autonomy so that they can judge themselves, discover themselves, set goals and achieve them (Chen, 2022).

A variety of teaching methods can be used in addition to the traditional teacher-student teaching model. Students can participate in the learning and become the dominant player in the teaching process, and they can explain through independent learning while the teacher evaluates their performance. In addition, a gamified approach to classroom activities can be used to allow students to experience music in a relaxed and enjoyable atmosphere. Children

are usually able to maintain their attention for longer periods of time during games, far exceeding their usual level of performance when studying. To make learning more interesting and engaging, teacher-student interaction and parent-child interaction can be used. Some children are naturally shy and feel a certain distance in the presence of strangers. If the teacher plays the music together with the students, through the beautiful accompaniment, the children will gradually integrate into the beautiful music and eliminate the barrier between them. If parents also join in and sing the music with their children or show the rhythm together, it will form a close and friendly parent-child relationship, which can not only learn music in a happy atmosphere, but also enhance the relationship between parents and children, which can be said to be a double benefit (Gu, 2014).

When your child is first learning the electronic organ, you can start by letting them experience the sounds of the electronic organ first hand, such as imitating animal sounds, nature sounds, and various sounds from everyday life. As you learn, you can also let your child listen to the sounds of various instruments. Through this training, the child's sensitivity to tones can be improved, laying a good foundation for their future learning. Electronic pipe organs rely on electronic components to produce sound with accurate pitch, which helps to develop children's hearing. Other training can be done to strengthen their listening skills, such as pitch changes, volume adjustments, note duration, and musical style and emotional expression.

Understanding music in singing

In teaching children's electronic organ, it is important not to play new music directly, but to sing it first, not to delay the teaching time, but to make learning new content easier. Singing the score first and then playing it will allow you to better regulate the rhythmic pitch and to have an overall understanding of the piece before you play it, so that you can single out the key points and practice them over and over again. Accuracy is the most basic requirement for playing a piece, and in addition to this, attention should be paid to the details of the piece and the changes in mood. These requirements can be a little difficult for children to understand, so singing can play a big role. The teacher should tell the children to pay attention to the lightness and urgency when singing (or playing), so as to avoid the music to be performed flat and insipid; to pay attention to the change of breath when singing, the division of phrases should be clear, the change of breath should be natural, and the rhythm and the overall speed should not be affected by too much emphasis on the change of breath; to show the musical notation in the process of singing, and in the learning of polyphonic works, the students can be asked to sing different vocal parts separately, which can let The teacher should introduce the composer's life and the background of the work before singing, so that the students can better understand the work and bring the emotion into the performance, which will lead to a moving, empathetic and immersive music.

Rhythm in movement

One of the distinctive features of electronic organ playing is the rich variety of automatic rhythmic accompaniment, such as Pop, Rock, Dance and Waltz. This requires the player to be very precise about the rhythm during the performance. To aid training, this can be achieved through rhythm games. This method not only concretizes the abstract rhythmic concepts, but also adds to the fun of learning. We can use tapping different parts of the body to play rhythm games, and teachers and students can give full play to their creativity and use various rhythm combinations for training.

Rhythm is known as the soul of music, yet children are faced with several elements in learning to play music such as score reading, rhythm, fingering, and playing method, which makes it impossible for children to focus on rhythm training.

The rhythm section includes not only melodic and easy-to-understand children's songs, but also children's songs with a strong drum beat to accompany them. In addition, one or two rhythm types are provided for children to clap along with the music, either using hand clapping or an electronic organ. The electronic organ's lower and foot keyboards have a keyboard percussion function that, when turned on, allows a variety of percussion sounds to be heard when playing the lower or foot keyboards, which makes clapping along with music even more colorful and fun. This feature not only makes children happy, but also provides teachers with the possibility to keep up with the times and teach creatively.

Knowledge of music theory is the "foundation of the house"

If music composition and performance is compared to a building, then knowledge of music theory is the "cornerstone" of the building and plays a decisive role in the quality of the entire structure. Not only in electronic organ, but also in any music study course, knowledge of music theory plays a crucial role as a driving force. As the old saying goes, "Know what you know, know what you know," and it is the teacher's task to not only teach students how to play the instrument, but also why they play it the way they do.

Some children may have learned to play advanced pieces of music but have difficulty performing simple sight-reading independently, and much of this has to do with their level of music theory. Once basic music theory is mastered, many seemingly difficult and incomprehensible problems can be solved, students no longer practice blindly over and over again, and teachers will feel that teaching becomes easier. Students are better able to grasp emotion and style in their performance because they have acquired the necessary theoretical foundation (Feng, 2020: 154-156).

Using Orff teaching methods in electronic organ lessons

In early childhood music education in China, the Orff music teaching system is widely valued. Theoretically speaking, the Orff music teaching system does fit the characteristics of preschool music education. Orff's approach to teaching music is based on rhythm, combining body movement, singing, playing and listening, emphasizing percussion and a variety of sound characteristics, and practiced through the use of instruments called "Orff instruments". However, in the actual teaching of music to children, it is not easy to achieve the various "fixed" and "non-fixed" sound conditions and environments required for Orff instruments, and the effective organization and use of Orff instruments in children's music initiation requires careful design.

Therefore, the selection and innovation of Orff instruments that truly reflect the effectiveness of Orff teaching method is a meaningful research topic. In our research and teaching practice, we found that the double-row key electronic organ is an intelligent "Orff instrument". As an intelligent electronic instrument, the electronic organ has rich sound effects and can simulate various tones, including strings, winds, electronic sounds, human voice and percussion, etc. It is a music perception space that perfectly reflects sound effects.

In fact, the basic philosophy of the Orff music education system is to start from the child, to guide the child with natural, original and diverse materials, and to let the child fully experience music through teaching. In other words, the goal of teaching in the child's musical initiation stage is not to develop skills, but to integrate the child naturally into the musical space through a diverse approach. The child is not a student listening to the lesson, but participates as a performer, an experience that precedes the intellect.

Researchers have concluded that music perception training has become a consensus issue in early childhood music initiation. Intensive research and practice have been conducted in preschool music instruction, and there is consensus that children should be trained to perceive music from all aspects of the musical environment in which they can hear, see, and think. For example, emphasis is placed on developing children's perception of the line and rhythm of each melody (song) as well as the progressively more difficult aspects of pitch and timbre. Based on progressive perceptual training, children gradually develop the ability to perceive musical styles, musical structures, musical genres, etc. (Zhang, 2019: 116-117).

Students' enjoyment of music is seen as a very important factor in an electronic organ course. Teachers encourage students to practice and experiment in music through a variety of methods that inspire them to think. This approach to teaching draws on the Orff method's emphasis on singing.

In the electronic organ music course, surprisingly, singing is seen as the most important form of practice, rather than playing. The lessons require students to spend a great deal of time singing with emotion. Singing is the most direct and easiest way for children to find their inner need, pleasure and accurate expression of music. The goal of the electronic organ music program is to allow students to express their inner feelings and thoughts through music.

In the electronic organ music program, attention is given to the importance of play in teaching. Orff education focuses on music as a form of play, and play itself is musical in nature. In the electronic organ music program, especially in the early lessons, many play sessions are designed in which students participate in games with teachers and parents and receive musical information unconsciously through play.

In the Orff education system, rhythm is considered fundamental. Likewise, rhythm training is seen as crucial in the electronic organ music program. Since the electronic organ requires the use of both hands and feet to play, rhythm instruction does not only focus on the length of notes, but also combines musical rhythm with body movements. The Orff education system also integrates the child's movements with the music, but the electronic organ curriculum revolves around the instrument, requiring the student to use both hands to play the music, one foot to control the volume, and the other foot to play the music as well as the hands, so all four limbs of the body need to perform movements that are closely related to the music. This physical coordination must be adjusted based on rhythm.

At the same time, the electronic organ itself has more than 200 percussion instruments and more than 100 preset rhythm patterns, providing instrumental support for a wide range of rhythmic training. Therefore, not only can the regular singing rhythm training be performed, but also the training of Orff percussion instruments can be adapted on the double row keys. Teachers can also develop a wide variety of rhythmic training patterns based on the percussion sounds on the instrument

In the Orff teaching system, there is an emphasis on learning to improvise. Likewise, improvisation is an important feature in the electronic organ music program. Traditional music education is often limited to playing from a score, making it difficult for students to play freely without a score. In contrast, each unit of the electronic organ music program develops improvisation training appropriate to the student's level. The content ranges from simple to complex and offers a variety of different patterns, such as specific rhythmic patterns, melodic patterns, etc., showing students one of the musical possibilities. Through these examples, students are able to see room for musical creativity, and are encouraged to refer to and design their own, completing a re-creation of the music (Feng, 2013).

The Orff system of music instruction focuses on active participation and independent experiences for students to guide them in their creative endeavors. Rather than asking students to simply imitate the teacher, the Orff approach encourages them to explore and create music on their own, as compared to traditional music teaching methods. Traditional teaching rarely gives young children the opportunity to showcase themselves, and they are often afraid of making mistakes or being ridiculed by their classmates. However, Orff emphasizes the importance of allowing children to find and create music for themselves. Therefore, every lesson in Orff music instruction includes creative activities, from simple movements to large-scale musical compositions, and students are encouraged to work collaboratively to complete them so that everyone is fully engaged and feels proud and satisfied with their creative success.

Rhythmic training has an important place in Orff music instruction. It has been said that rhythm is the life of music and the source of its power. When learning an instrument such as the electronic organ, rhythm is the most fundamental part and is indispensable. For children as young as six or seven, having them think about the composition of rhythm while playing an instrument can be confusing. Orff's philosophy is to give children the joy and pleasure of music and to give them a good foundation for deeper musical learning. It's like saying the first word "Dad" or "Mom" when no one can write it. For children who are beginning to learn an instrument, why force them to understand the composition of notes and rhythms? In my classroom, I start with the most intuitive experience, so that students can feel the beat, tempo, and rhythm firsthand. Using "Little Star" as an example, the steps of the exercise are as follows: step one, beat the beat with your hands while singing; step two, beat the theme with your hands and feet together; step three, beat the theme with your hands and beat the fixed beat with your feet. Through such exercises, students can learn how to grasp the one beat of a quarter note and the two beats of a quarter note in the same piece of music. This rhythmic training not only helps students to get rid of the tedious process of "beat checking", but also provides brain division training and improves students' sense of rhythm.

The Orff music teaching system allows children to learn on their own by engaging their initiative. Only by allowing students to experience the laws of music first-hand can they truly understand the subtleties and receive accurate evaluations, thus developing an appreciation for the arts (Zhao, 2009).

Teaching group lessons in electronic organ

When working with children between the ages of 5 and 7, the researchers found that children were relatively easy to understand with lively and dynamic styles of music, but were slower to accept beautiful and moving styles of music, and easily became sleepy and bored. To address this issue, the authors used the song "Only a Good Mother in the World" in their classroom and improvised to have the children sing along with the music. The author improvised two versions, one using a piano tone with the melody in the right hand and chordal accompaniment in the left hand, and the other using a string tone with four-part harmony, contrasting the piano solo with a string quartet. Whenever the song was played, children and parents would quiet down with the music, feeling the impact of each melody and lyric on their hearts, sometimes even shedding tears because they were moved. When the children's hearts are touched by the sizzling music, the teaching process that follows is very natural and smooth. First of all, the author asks a series of questions, such as how do the piano and string tones bring different feelings to the children when they interpret the two different versions of "Only Mother is Good"? What is the difference in tempo between this beautiful and moving style of music and the lively and dynamic style of music? What is the most appropriate way to express this style of music, the legato or the staccato method? After asking the questions, the children are given a sample of the piece to listen to and compare the many variations in tempo and playing style. Next, the author uses a heuristic to allow the children to determine the relatively optimal tempo and playing style based on their own feelings, and most children make the correct choice the first time. Finally, the children were asked to replay the music in a beautiful and moving style, when the music naturally flowed from their hearts and expressed itself through their fingertips. In that moment, the children's hearts are anticipating the moving music, their brains are guiding their fingers to play the music, and their ears are discerning whether the music meets their inner expectations. Although some unskillfulness is inevitable, the children are already filled with the motivation to chase beautiful music (Zeng et al., 2023: 174-182.).

Author believe in a step-by-step approach to teaching, and that practice is always a part that must be adhered to no matter what skill is being learned, and music learning is no exception. For children in particular, when practicing a piece of music, they need to engage various body functions and coordinate at the same time. They need to use their eyes to observe the score, fingering, keyboard and fingers playing correctly; their brain to organize the notes and rhythms and to direct their hands to execute the correct combination of notes, rhythms and fingering; and their ears to listen to the musical effects and to look for the rhythmic rhythm of the MIDI accompaniment, etc. It can be said that this is a very complex and sophisticated process. Asking children to do so many things at once would undoubtedly cause them stress and intimidation. Therefore, the teacher needs to divide the learning tasks into different levels of objectives according to the music, and list in detail the sub-objectives that need to be accomplished one by one in each level of objectives. By guiding the children through repetitive practice, muscle memory for proper playing habits is developed. Doing so helps children who are beginning to learn music to embrace a systematic approach to practice,

gradually establish correct and good practice habits, and try to ensure that they maintain an interest in learning music. By dividing goals, detailing sub-goals and practicing them repeatedly, children can gradually improve their musical skills and develop the habit of practicing consistently. At the same time, teachers should strive to keep children interested in learning music by creating a positive and fun learning environment. In this way, children will be able to better enjoy the process of learning music and gradually achieve better results.

Conclusion

The problems of electronic organ music education were (1) the teaching mode is single. There are many informal schools with "one-to-one" teaching format, which can solve the problems of children in a detailed and targeted manner, but it lacks fun and focuses on the technical aspects of playing, but neglects the whole range of musical qualities, which will lead to children playing like a machine after years of learning, and cannot expand more musical knowledge. knowledge. (2) The phenomenon of studying for exams is serious. Most parents take the examination as the ultimate goal to learn the electronic organ, and a few parents take their children's interest and preference as the training goal to learn. (3) The teachers' strength is uneven. Whether it is professional or amateur learning music, the quality of teachers must be high enough for students to get started correctly and to play the basic skills of music. Some social music education institutions for profit, lower the threshold of teachers, resulting in the slow development of the overall national music quality (4) parents do not pay enough attention. Some parents of students in music learning programs do not pay attention to music learning and do not supervise and tutor their children's learning process. The authors believe that it is not enough to rely solely on the teacher's classroom time to tutor the child, and that if parents just play with their cell phones while sitting in on lessons and do not supervise the child's piano practice at home, the child's music learning will only stagnate.

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