



REVIEW

A Brief Analysis of Orff's Music Teaching Concept

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ABSTRACT

Orff music teaching method is one of the most famous and widely used music education systems in the world, named after Karl Orff, a famous German musician. It endows the music education with humanity and fraternity under the perspective of anthropology, which has a profound impact on music education in primary and secondary schools all over the world. During the process of Chinese folk music teaching in primary and secondary schools, we should draw on the advantages of Orff's music teaching philosophy and promote the national characteristics of Chinese music teaching.

1. Introduction

Music education is composed of two basic elements of music and education, and carries out educational activities by giving full play to their respective disciplinary advantages. Music is generally transmitted through sound, and stimulates various emotional actions and experiences through the human auditory organs. Education is to carry out systematic knowledge transfer and technical norms to improve people's comprehensive quality and practical ability. Through the teaching of music theory knowledge and music skills, Music education enables students to have basic music literacy and improve comprehensive cultural literacy in the study of music art.

Music education is generally divided into two types. First, ordinary music education is one of the most important means of art education and aesthetic education. It is mainly aimed at cultivating sentiment, improving artistic

appreciation and enriching aesthetic experience, including pre-school music education, primary and secondary music education. Second, professional music education is a variety of theoretical and practical education for the training of musicians or professional music talents. It has a detailed classification, including vocal music, instrumental music and music theory, including music education in Conservatory of Music and music education in comprehensive universities.

In the middle of the 20th century, foreign music education showed a diversified development. It was necessary to inherit the excellent music culture of the country while taking into account the excellent music culture of all countries in the world. The appearance of the Orff music education system is a new trend, which combines language, music, dance, drama, art and other elements to explore music teaching, and puts forward different education methods for different national music cultures in different countries and regions. Orff not only promoted the

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development and inheritance of the national culture, but also promoted cultural exchanges and learning between different regions, making great contributions to music education.

2. Teaching Principles

Orff music teaching method embodies the original concept of music education and advocates a diverse and comprehensive teaching method. Its teaching principles are mainly reflected in the following points:

2.1 Originality

Orff believes that the original music is an organic, natural and simple art form. Therefore, he advocates the use of musical elements in line with the students' original impulses, such as: simple music material, simple and rhythmic instruments etc. The original music teaching conforms to the students' psychological and physiological development rules, and further stimulates students' internal motivation for music learning. There are many kinds of percussion instruments used in Orff's music teaching, which can be generally divided into fixed pitch instruments and non-fixed pitch instruments, but they can be divided into four categories based on unfixed pitch instruments. For example, the sounds of general wooden percussion instruments are clear and bright, euphemistic and melodious, including drums, wooden sticks, wooden fish and so on. Generally, the sound of percussion instruments are scattered but lasting long, including sand hammers, string bells etc. Leather percussion instruments have strong and deep sound with resonance, including drums. Ordinary metal percussion instruments are loud and bright, including triangle iron and bells etc.

2.2 Comprehensiveness

Orff believes that music education should break through the limitations of the scope of music and combine language, movement, singing, dance, drama, painting, etc. to expand students' artistic horizons. Therefore, Orff's teaching system not only advocates the teaching of singing and reading, but also encourages teachers to cultivate and inspire students in the fields of musical instruments, dance, reading, and drama. In addition, it constructs a comprehensive and systematic game teaching method through the integration of teaching content.

2.3 Creativity

Orff advocates the original way of music teaching, and the most fundamental element is to create. Therefore, he encourages students to engage in independent music cre-

ation and exploration activities, and to show themselves through improvisation and performance. In addition, the sound effect can be produced by tapping various parts of the human body or daily necessities. Through the exploratory use of different sounds, students can make use of their imagination to create music, so that they can freely wander their own emotions in the music world. Primitive music art is spontaneous and creative. This requires teachers to prepare original materials for students in actual teaching, and requires students to make more creations on this basis, and carry out teaching activities through mutual cooperation between teachers and students. In addition, we can use painting to show the sound effect, or use music creation to reflect the scene expressed by it. It uses a variety of artistic elements to carry out related teaching practice activities for music creation.

2.4 Practicality

This requires that music teaching should pay attention to music appreciation and music practice, through the active participation of students in music activities, and become dominant of music in vision, hearing, touch and intuition to mobilize students' enthusiasm for learning. Orff advocates that students should respect their own understanding of music in music teaching. Through personal participation in the teaching method, students can deeply feel the charm of music art. At the same time, Orff is committed to promoting students to pursue the innovation and exploration of music when learning, focusing on cultivating students' imagination and association with music.

2.5 Nationality

Orff suggested that music teaching should not be separated from nationality and regionality, and should actively encourage the integration of national cultural concepts into music teaching. There are 56 ethnic groups in China, and the culture is charming. Each ethnic group has a unique and distinct form of music art, which is the precious wealth of Chinese traditional culture and a high value of art education. It not only enhances students' cognition of their own music culture, but also promotes the inheritance and development of traditional culture by fully embodying the culture and spirit of the nation in music textbooks.

2.6 Beginning

Orff believes that music education should start from children. Although some children's organs are not well developed, they have relatively complete auditory and simple physical movements. Therefore, it should pay more atten-

tion on children's music education to rhythm teaching, and carry out other content teaching, and gradually increase the students' comprehensive quality of music based on this.

2.7 Popularity

Orff believes that music teaching should enhance students' self-expression and creativity, with combination of music teaching and students' own advantages and their own needs, and formulate appropriate educational content according to individual differences. It uses different teaching methods to moderately embody teaching personality in teaching, which is also the demonstration of the teaching philosophy of teaching students in accordance with their aptitude. Music education should fully stimulate the development and utilization of students' artistic potential, and continuously increase their cultural literacy in the study of music courses.

Therefore, Orff believes that music teaching activities are comprehensive, and encourage students to make full use of music elements such as dance, movement, vocal music and instrumental music when learning music, and express music art through physical movements and emotional, and integrate students' experience, practice and perception in the process of learning so as to make music teaching interesting and situational, which ultimately stimulates the initiative and enthusiasm in learning music.

Orff teaching method provides great reference and research significance for Chinese music education. However, it should adhere to the combination of traditional Chinese national culture and carry out in-depth research for the study of the Orff teaching method, and build a music teaching model with both Chinese characteristics and the new era. In the process of music teaching, teachers and students should be encouraged to participate together, and high-quality teaching effects are realized through the interaction and cooperation of students' various senses, thus realizing the rapid development of Chinese music teaching.

3. Taking the National Instrumental Music Teaching Courses in Chinese Primary and Middle Schools as an Example

Lecture Topic: Introduction to Chinese National Musical Instruments

3.1 Part One: Teaching Objectives

(1) Through the video appreciation of national musical instruments, students can get a preliminary understanding of the playing style and techniques of Chinese national

musical instruments. (The idea of appreciation teaching is embodied here)

(2) Through the classification pictures of national musical instruments, students can understand the classification and characteristics of Chinese national musical instruments. (The idea of classified teaching is embodied here)

(3) Through the actual performance of the national musical instrument, students can fully experience the sounding principle of Chinese national musical instruments and feel the timbre characteristics. (The idea of practical teaching is embodied here)

3.2 Part Two: Teaching Emphasis

The shape and timbre discrimination of Chinese national musical instruments

3.3 Part Three: Difficulties in Teaching

It is difficult to grasp the various playing styles of Chinese national musical instruments.

3.4 Part Four: Teaching Process

(1) Classroom Introduction

After appreciating the video national instrumental music ensemble "Spring Festival Prelude", the students can understand the playing form of Chinese folk instruments and feel the artistic charm of national musical instruments, and can answer the names of the national musical instruments they know. (Introducing formal teaching through video appreciation and questioning)

(2) The Main Content of Teaching

① Brief Introduction of Chinese National Musical Instruments

Chinese national musical instruments have a long history and last for thousands of years. From the Western Zhou Dynasty, Spring and Autumn Period and Warring States Period, Qin and Han Dynasty, Wei and Jin Dynasty, Sui and Tang Dynasty, Song, Yuan, Ming and Qing Dynasties, percussion instruments, wind instruments, plucked instruments and stringed instruments gradually came into being. After the founding of New China, after several generations of music educators and workers, the traditional repertoires were organized and adapted, and the national musical instruments were gradually improved, making the national musical instruments more artistic expression and appeal (which reflects the close linkage between the historical background of Chinese national musical instruments and Chinese traditional culture);

② Classification of Chinese National Musical Instruments

The picture shows the differences in various national

musical instruments, and audio or video shows the differences in the timbre of various ethnic instruments. For example, common percussion instruments include drums, cymbals, bells, bangles, wooden fish, etc. Common wind instruments are flute, xiao, suona, pipe, Sheng and so on. Common plucked instruments include Zither, pipa, dulcimer, Ruan and so on. Common stringed instruments include Erhu, Gaohu, Banhu, Zhonghu, etc. The common performance of the instrument includes solo, ensemble, repetition, rotation, ensemble, etc. Students can imitate and cooperate with various instruments by tapping the body or vocal techniques to continuously deepen the students' listening of the instrument's timbre. (This reflects Orff's teaching philosophy of using body instruments)

③ Practice of Chinese National Musical Instruments

Teachers prepare various national musical instruments for students' classroom experience, and conduct cross-experience and discussion of musical instruments according to factors such as students' interests and different groups. Although students can't perform professional musical instruments, they can enhance students' sense of national instruments, and improve students' understanding of national musical instruments. In addition, the performance of national musical instruments can be combined with ethnic dances, and interesting group performance competitions can be conducted in groups. At the same time, teachers can perform different instrument demonstrations on the spot to further stimulate students' enthusiasm for learning. (This reflects the concept of multi-element integration of Orff's teaching method here)

3.5 Summary

The class mainly gives a brief introduction to the origin and development of Chinese national musical instruments, the classification of Chinese national musical instruments, and the experience and performance of Chinese national musical instruments. The students have a preliminary understanding of the concept of Chinese national musical instruments. On this basis, it conducts the detailed classification teaching of Chinese national musical instruments. (This class reflects the study of national musical instruments from macro to micro, from the whole to individ-

ual teaching concepts, so that students can make further study)

3.6 Homework

Draw your favorite national musical instruments, and create a melody based on the themes of mother's love, father's love and childhood memories, and perform a dramatic scene in the form of humming. (This reflects Orff's original idea of teaching and creative idea of music)

4. Conclusion

It can be seen that it has many advantages for Orff music teaching, but the Western teaching mode cannot fully comply with the Chinese music teaching rules. For Chinese music teaching with many ethnic groups, we should be good at summarizing and constantly solving problems in the teaching process. In the context of teaching in the new era, we should learn from Orff teaching and gradually promote the diversified teaching mode. We should apply advanced teaching ideas, teaching contents, teaching methods and teaching methods to the actual teaching and follow the concepts of simplicity to complexity, ease to difficulty and gradual progress in classroom teaching. Music educators should constantly explore new teaching ideas to highlight the characteristics of national music education, and adapt to the reform of international music education, and make contributions to the Chinese music education.

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