

Application of the Orff Music Education Philosophy in Dance Teaching

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Abstract: The philosophy of Orff music education has been widely applied in dance teaching. Skillful mastery of the philosophy of Orff music education and its implementation in the classrooms can stimulate students' interest, improve their dance skills and realize the teaching goals. In dance teaching, teachers combine advanced methods with the idea of Orff music, which can make the past dance classrooms become more energetic, and the students' participation in class will be more active. This paper aims to improve the quality of the dance teaching by exploring the philosophy, importance, and uniqueness of Orff music education and providing suggestions that will help implement these ideas more effectively in the dance classrooms.

1. Introduction

The core philosophy of the Orff music education system is to “emphasize perceptual education and people-centeredness”, aiming to help learners better understand the nature of music and express their emotions and thoughts through music by integrating music education into their learning. The Orff music system has been widely used in campuses and has been proven through teaching practice to be effective in cultivating and exercising students' musical creativity. Music and dance are complementary and closely integrated art forms. This paper will take the Orff music philosophy as a guide and objectively discuss how to incorporate this philosophy in dance teaching.

2. Overview of the Orff music philosophy

2.1 Introduction to the Orff Music Philosophy

Founded by German musician Orff, the Orff Music centers on an educational philosophy that uses music to connect people in all aspects of their learning lives, thereby inspiring a spirit of exploration and creativity. The Orff music philosophy encourages students to explore diverse areas of the arts and to demonstrate the unique charms of these areas through music, language, body language, drama, painting, sculpture, and other forms. Students are allowed to experience the arts from all aspects of their lives and to improve their artistic skills. Imparting knowledge in conjunction with students' realities protects their creative talents and promotes the development of students' multifaceted artistic skills.^[1]

2.2 Features of the Orff Music Philosophy

First, humanization. This is the basis of this educational philosophy, which intends to achieve the effect of revealing oneself and realizing one's self-worth by stimulating students' interest and their sense of participation, and fully releasing their intrinsic musical potential. The Orff method of music teaching requires people to be personally involved in music education, asking them to give up being listeners and join the ensemble. Under this proposition, Orff believed that students should take the initiative to learn their favorite music, reflecting the humanization of the teaching philosophy. Therefore, he did not use complicated instruments in any of his teaching, but trained his students with instruments that were easier to learn and similar to the human body. The instruments he highly praised were human instruments including hand clapping, sweeping instruments such as tambourines and some instruments designed by Orff himself.^[2]

Second, localization. In the process of historical evolution, every country and nation has passed down many excellent and rich cultural and artistic resources such as folk music, classical music, popular music and so on. And the arts are related to each other. For example, music contains elements of literature, dance, painting and other arts, which presents the national culture in many ways. In music teaching, teachers utilize their own national music elements, which can make students have a sense of affinity, and at the same time enhance their national pride, so that the national culture can be passed on in a healthy and orderly manner.^[3]

Thirdly, creativity. The starting point and purposes of Orff's music education philosophy are to mobilize students' imagination, stimulate their creativity, and comprehensively improve their overall quality. Teachers should allow students to show their talents through individual music creation, or in the team form to show the group music quality, so as to improve the students' music level.

Fourth, playfulness. Music teaching cannot only focus on the theory and skills, which is too rigid and mechanical. It will make music become a tool for knowledge acquiring and ability shaping, and students fail to feel the aesthetic interest of music. And music needs to feel the melody by the heart, mobilizing the emotions into the atmosphere, so that the students can get the cultivation of the mind and the sublimation of the soul^[3]. Therefore, the teacher through the form of the game, helps to enhance the students' participation.

3. Necessity of integrating the Orff music education philosophy into dance teaching

3.1 Making music and dance blend and complement each other

Dance and music are important parts of culture, which originate from life, but are above life, that is, from the life of selected materials for artistic processing of creative expression. Music and dance are only different in the form of expression. Music is mainly with sound, while dance is mainly with behavioral actions, but both are essentially the same, aiming to improve people's aesthetic consciousness, to enhance people's state of mind and to deepen the spiritual connotation. In addition, dance and music are complementary. Especially in dance, music is an important way to accentuate the artistic atmosphere, and is the soul of the dance, such as dance music and dance drama are the embodiment of a high degree of integration of the two^[4]. From the original nature of art, music, dance and language should have been combined with each other, and students to learn music is theoretically the return of mankind to the original art activities, and is the reproduction of the original art. Students' music teaching cannot stay in or be limited to the field of music. So, in the teaching process in addition to singing and playing education for students, Orff added a series of improvisational dance movements, games, free reading and other artistic content. The comprehensive educational principle of Orff music teaching is a net-like, diverse and three-dimensional synthesis.

3.2 Making Music and Dance Teaching More Interlinked

The pedagogical characteristics of Orff music enable music and other art types to be highly integrated and seamlessly blended into an organic unity. The commonality between music and dance is mainly reflected in the consistency of rhythm, that is, dance movements can be performed according to the beat and melody of music. On the one hand, rhythm is an element of music, which has the closest relationship with human movement and psychology. It is the framework of music and the time guide for music. Orff music teaching focuses on the rhythmic nature of music, which is an important feature of Orff's music creation and also the basis of his music education. Rhythm, on the other hand, is combined with human movements, through marching, jumping and clapping in the most primitive form of musical expression. This process is the unification of human voice, movement and music. Orff music education rhythmic point of view and the traditional separate rhythmic training are fundamentally different. Orff music teaching advocates combination of a rhythm of movement and the rhythm of the words, and it is applied to the development of students' sense of rhythm to reflect the characteristics of the original nature^[5]. This allows the dance to become a performing art with the meaning of starting and ending, reasonable and orderly movements, and through music it can more vividly show the artistic mood and ideological theme of the dance. Rhythm training is the foundation of Orff music teaching, and rhythm training in dance also needs the backing and support of music. It can be seen that in the teaching of dance art, Orff music teaching can make up for the shortcomings of traditional dance teaching and promote students to achieve twice the result with half the effort in dance training.

3.3 Making dance teaching more flexible and open

The core philosophy of Orff education is that art resorts to sensibility and education returns to the human nature. From the perspective of the spirit of education, what emerges is an open and broad system of music education. The new system opens up new horizons, brings a brand-new style, and triggers brand-new thinking. The original nature of music education advocated by Orff music education is to take improvisation and creativity as the basic starting point. As a result, the teacher's guidance of students' creation is a rather important content of Orff music teaching, while taking improvisation as the main form of creation. It advocates the free teaching in classrooms which starts completely from improvisation. This teaching method is more flexible and diversified, and students are more active in the classroom, through combining the music and dance, so that the classroom teaching truly improves intelligent and physical ability, IQ and EQ, and comprehensively enhances ability and knowledge, which can effectively improve the shortcomings of the traditional teaching. In addition, in the dance teaching, teachers not only tell students about dance physical movements, but also need to explain dance-related theoretical knowledge to students. But the course focuses more on the cultivation of students' physical movements, so teachers need to teach more physical movements related to the content of the teaching. Through the integration of Orff music teaching concepts, the dance classroom is more flexible, and teachers can show students more excellent dances through multimedia equipment, and help students to fully feel the dance.

4. Strategies for applying Orff music education philosophy in dance teaching

4.1 A progressive integration of music and dance in teaching

Orff music education focuses on combining music and movement to stimulate students' interest and expression through the rhythm, melody and emotion of music. In dance teaching, suitable music can be chosen so that students can express the dance movement by feeling the rhythm and emotion

of music. In addition, Orff music education advocates the teaching method from simple to complex, which can also be adopted in dance teaching. Starting with the basic dance movements, gradually increase the difficulty and complexity, so that students can gradually master the skills and expression ability. In the process of teaching dance movements, the teacher should make an orderly transition from easy to difficult, from simple to complex, and integrate the theoretical knowledge of psychology, behavior, and sociology to guide the students to cultivate the ability of perception in communicating with their own minds, so that the students can dance with complete dedication and devotion. The specific teaching method is to relax students' minds first, and then in the rhythm of the music melody and the guidance of the dance teacher, students can show the movement in the whole dance process, give full play to the freedom of individuality, and create a dance that highlights the beauty of their own form and rhythm ^[6].

4.2 Putting forward new teaching concepts, which reflects the creativity of dance teaching

Orff music education encourages students' creativity and imagination, and can also guide students to creative expression in dance teaching. For example, students are given a certain degree of freedom to add their own movements and performance elements to the dance, allowing them to display their individuality and creativity. Traditional dance teaching is only a mechanical guide to dance movements, the transmission of one-sided dance concepts, and there is little teaching content of other forms of art to promote the comprehensive improvement of students' artistic literacy. Through the integration of Orff music education concepts into the dance teaching, guiding the students to create their own, can make the previous independent art categories integrated. In the process of mutual integration and mutual penetration, students are no longer limited to one-sided and superficial artistic cognition, but also need the ability to comprehend art by analogy. In addition, Orff music education focuses on collective cooperation and ensemble, dance teaching can also cultivate students' cooperative spirit. For example, designing group dance works requires students to cooperate with each other and coordinate their movements, and complete the presentation of the whole work through cooperation, so as to make it change from one-sided teaching that only highlights the theory and skills of dance majors to the teaching that reasonably integrates the knowledge of music, performance, painting and other related art majors to make the education system becomes more complete and richer ^[7].

4.3 Highlighting the cultivation of individuality, so that students' creative ability can be practiced

The important reflection of quality education is students' innovative ability, which comes from the accumulation of knowledge and the sublimation of ability. For dance, innovative thinking is the prerequisite for its continuous transcendence, and it is the original driving force that never stops. In dance teaching, the application of the Orff education philosophy can release students' nature, liberate students' personality, show students' ability, and enhance the individual's innovative spirit. In the teaching of music and dance, the key to the embodiment of innovative ability is the literacy and ability to improvise. Improvisation is to encourage students to break through the choreographed dance movements, to be able to combine their own understanding of dance, with their own dance instincts improvised expression of dance movements. Improvisation is the core of the Orff's music education system, and it is also an important factor to show the human-centeredness and release human nature. For example, when teaching the folk dance of rice-planting song, the teacher only needs to teach the basic movements to the students, and then allow the students, according to their own understanding and cognitive ability, to explore and practice alone or in groups, and combine the basic movements with their own creations, so as to form a dance program with their own performance characteristics,

avoid uniformity, and give full play to the role of the students' right to create dance.

5. Conclusion

Dance teachers should integrate the Orff music education philosophy into their teaching to help students broaden their horizons, so that they can better understand the charm of the art of dance and inspire their enthusiasm for dance learning. In order to make dance more attractive, more teaching methods should be adopted to incorporate rich emotions into dance, thus helping students express their ideas through performance and enhance their humanistic qualities. This will help enhance their learning ability and realize the teaching objectives.

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