

Research on Piano Music Education System Based on Orff's Theory

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Abstract: At present, preschool teachers have attracted the attention of the whole society. In the field of preschool art education, comprehensive and creative artistic ideas are deeply rooted in the hearts of the people, which also brings new challenges to the piano course of preschool education majors. It is undoubtedly of positive practical significance to learn from advanced teaching ideas and teaching methods in the piano course of preschool education majors in higher vocational colleges to make the piano teaching of this major more in line with the professional characteristics of preschool education majors. The Orff music teaching method has been applied and explored by the majority of music educators since it was introduced into the music education system in China. The practical teaching has proved that the Orff music teaching method has a certain scientific and positive significance, which has formed a complete music teaching system in China. This teaching method also plays a huge role in promoting the development of piano education. This paper takes the Orff music education system and the piano course of vocational preschool education as the research object, explores the positive role of Orff music education system on the piano course of vocational preschool education, and analyzes the innovative teaching methods and unique teaching concepts of Orff music education system. This paper makes a practical study on the application of Orff's music teaching method in children's piano teaching.

1. Introduction

Since the reform and opening up in 1978, with the continuous development of economy, people's living standard has become higher and higher, and their pursuit of spiritual civilization has become stronger. More and more children are learning piano, which makes the piano education in China develop rapidly and the piano education system has made a breakthrough. For rhythm education, Orff designed a set of rhythmic musical instruments, now called "orff instruments" [1]. At the same time, we began to try to use these experiences as "basic music teaching" in children's music education experiments. The experiments of "Military Special School" have attracted the attention of many educators, such as the traveling performances at home and abroad and the demonstration performances of teaching methods at various international conferences, which have effectively promoted the development of music education thoughts [2].

The teaching of piano lessons should not only improve the students' piano playing level, but also improve their comprehensive music literacy. The teaching effect of piano lessons will play an important role in the future kindergarten teaching of students, and it is a vocational skill that the students of preschool education major in higher vocational education must master [3]. In the music teaching of kindergarten, the skills and skills learned by students can not be well applied to the actual teaching, and there is a certain gap between them and the applied and innovative talents required by the kindergarten, which can not meet the needs of the kindergarten for talents at this stage. In 1961, the "Mozart University of Music and Plastic Arts" in Salzburg, Austria, established the Orff Conservatory of Music. Such a specialized research and training institution has become a center of exchange and convergence of Orff teaching methods in the world. As a result, Orff's music education system has been widely disseminated and exchanged in various countries, and has been applied and developed in various countries [4].

Orff's music education system integrates various forms such as language, verse, music, action, etc. It shows that Orff has absorbed artistic essence from different fields related to music, such as recitation, drama and poetry, and used it in his music education activities [5]. It is a brand-new

expansion of the teaching content of music education, linking music teaching with dance, performance and language skillfully. It breaks through the old single music teaching mode, and is no longer limited to the simple learning of music playing skills and movement knowledge, but focuses on the education and cultivation of students' comprehensive quality and ability, which emphasizes the core position of students, pays more attention to tapping their individual potential, cultivating their comprehensive ability and quality, and mobilizing their subjectivity in music learning [6]. Due to the limitations of traditional teaching methods and concepts, teachers often neglect the cultivation of children's thoughts and personalities in the process of imparting knowledge. Therefore, it is necessary to make use of Orff's music education system to change the teaching status and improve the teaching effect [7].

In the sorting out of Orff's theory, through the research on the relevant materials of piano teaching and my practical experience in piano teaching, this topic hopes to prove the feasibility of Orff's teaching method in piano teaching, so as to enrich piano teaching and make children happy in piano learning. The example proves that in the parent-child training of Dalian "American Smart Rabbit Parent Child Center", some children began to learn the piano, and professional teachers expressed surprise at their good sense of rhythm, music sense and receptivity, while these children were often trained in the Orff teaching method in the kindergarten music class. Inspired by the successful application of Orff's teaching method in piano teaching abroad and the parent-child training of Dalian American Smart Rabbit, the author tries to apply the ideas, concepts and basic contents of Orff's music education system to piano teaching in order to enrich the classroom of piano teaching and promote the development of piano teaching.

2. The Theoretical Basis of Orff's Music Education System Applied to Piano Teaching

2.1. Orff's music education concept inspires piano teaching

Music is a comprehensive art, it is by no means in a single form. It is not only played by hand, but also needs to be sung with the mouth, listened with the ears and felt with the heart. It is an organic whole that combines thinking, action and voice. Many times we even think that it is the natural expression of the mind [8]. We often say that we should not be craftsmen who play the piano, but in fact, in the process of learning the piano, we often neglect to think with our brains, listen with our ears and express with our emotions. In the teaching of this principle, there is no teacher's boring preaching and students' passive imitation. Teachers are only the guides of teaching activities, and students, as teaching subjects, participate in music activities, actively sing, dance, express and vent. Participation permeates the whole teaching activities, giving full play to students' initiative and promoting the communication between teachers and students [9]. In Orff's music education, music score is not the core of Orff's music. What Orff's music needs is creative teaching. Orff believes that "education starting from improvisation is the teaching that truly reflects creativity, and improvisation is the indulgence of a person's imprisonment." In music teaching, he advocates students to sing, play music, dance and play games by themselves, learn music knowledge through music experience, and improvise their musical potential. The original music teaching should develop children's imagination in early childhood. Teachers, as guides, let children actively participate in music practice, so that they can experience and feel by themselves. What children experience will play a decisive role for them [10].

Teachers should lead children to learn in games according to the original elements, and use the elements of rhythm, momentum, language and movement to self-use and stimulate children's imagination. In today's piano teaching, there are not many children who are willing to take the initiative to participate in piano learning from the heart, and there are many reasons. However, as a "teacher" in teaching, should we consider teaching children more playing skills, or exploring their potential and stimulating their interest in learning piano? As we all know, interest is the best teacher. In order to make children interested in learning piano, we should really work hard to discover their interest. This excavation process is the most important means to cultivate EQ and the cornerstone for children to learn piano. Orff's music teaching method is based on the comprehensive operation

of language, music singing, playing and movement. It itself requires students to participate in activities themselves to create music, not as listeners, but as performers. This fully reflects the practicality of Orff's music teaching method, which is also the essence of Orff's music teaching method.

2.2. The Game Form of Orff's Music Education Enriches Piano Teaching

Orff's music education system is a comprehensive teaching that integrates language, action, singing, performance, appreciation, performance and creation. The basic teaching contents can be divided into voice training activities, action training activities, Orff instrument playing activities and listening training activities. And piano teaching is also an all-round teaching. The music education system created by Orff is mainly for children. This system enables children to naturally enter and participate in music teaching activities. In the process of children's participation in music activities, it can develop and cultivate children's creativity and abilities in all aspects, and enable children to experience the beauty of music easily, improve themselves in experience, and create themselves in sports in the process of common communication, sharing and active creation, Find yourself in cooperation, so as to love music from the heart, and open up a new situation for children's personality development. As long as students do, as long as students participate in and feel the practice process, how they do is not so important. Teachers pay too much attention to the results of teaching, which will cause students to also pay attention to their achievements after participating in music practice activities. Students with poor performance will feel afraid and even hesitate before the next activity. They will lose confidence in this kind of music practice activities, which will result in counterproductive results.

In the actual piano teaching process, teachers should base themselves on comprehensiveness and make every effort to expand their knowledge from multiple angles and goals with reference to the characteristics of the learned repertoire. For example, aesthetics, literature, art and culture, historical appreciation and so on. Students can be bathed in a rich cultural atmosphere by quoting others. Only in this way can students better grasp the meaning of musical works. Once students have mastered enough musical sounds, have a deep and solid musical foundation, and have certain piano playing skills, they can play better piano music. Technical teaching is the key and difficult point in preschool piano education. Only with skilled playing skills can the music played by children be more penetrating and the timbre changes richer. Second, in preschool music education, teachers often ask children to use their own sensory areas to experience music and feel the rhythm with their fingers. Therefore, it is very important to know and experience the correct sensory information in piano technology teaching. Therefore, in piano teaching activities, students can freely express their inner feelings by participating in the classroom. Practical teaching activities can better arouse students' interest in learning, stimulate students' learning initiative, relieve psychological stress, let students understand their own advantages in participating, enhance students' self-confidence, and stimulate students' motivation to learn piano.

3. An experimental analysis of Orff's music education system in piano teaching

3.1. Experiment of mastering rhythm

When children are one year old, the sources of information are greatly increased, and it is easy to imitate the new things they meet, especially in music activities. We will often see children dancing in KFC to imitate aunt's movements with music, and we can often see the cute performances of "little adults" in super imitation shows. In children's music activities, they constantly perceive music, think about problems, experience emotions and complete activities. Some of these experiences, or scenes, will more or less leave certain traces and impressions in the mind and be preserved. When the teacher reminds or induces you again, these scenes or experiences will reappear in your mind. For example, teach children to draw bass clef. It is impossible for a child to draw a bass clef for the first time, but our aim is to make this series of scenes leave a mark in the child's mind. These visual, auditory and tactile images can be reproduced in the mind again under certain conditions. This is

the performance of memory. People can keep and recall the feelings they have experienced. People can keep and recall the actions they have operated. These types of memory are also basically consistent with the ideas and contents mentioned in the previous Orff music education system. The method of imparting staff knowledge to children through perceptual image memory, visual memory, auditory memory and semantic memory has been widely used, and practice has proved that this method is effective. The purpose of this game is to introduce children to the definition of staff. The form of the game can be that the teacher leads the reading and the students follow the reading. Then, 14 subjects in the experimental group are divided into two groups, and the game is played in the way of "which group learns first". For example, when the teacher sings La, one of the children jumps to the second room of the treble score until there is a child between each line of the small word group and the small word group on the big score, which cannot be repeated. For children learning piano, the small character group and the small character group are the most commonly used notes, so 14 children were selected to participate in the game. As shown in Table 1.

Table 1 Investigation and comparison of students' liking for learning staff

Liking level/number of people/grouping	Love it	like	Commonly	Dislike	I don't know
Experience group	10	4	0	0	0
Control group	0	0	2	8	4

Thus, children in preschool period don't care about learning the staff itself. Games make them all move, and all their words, deeds and thoughts are naturally revealed. They feel more happiness brought by music games in the process of music learning. For our educators, it is extremely important and what we hope to see in education that children are not worried and burdened by learning. In order to consolidate the position between note lines, we can use the drawing method. Encourage children to move their small hands, even if the painting is not standard, they can leave pen and ink on the paper through their pen tips, and at the same time leave a trace in their brains. By combining the three methods, we can save the learned knowledge in long-term memory by spending a little time in the future class. In the teaching of children's staff, interest should be used to promote learning, intuition should be used to promote practice, and repetition should be used to promote consolidation. Finally, a firm grasp of staff can be achieved. Only in this way can we lay a good foundation for theoretical knowledge in piano learning, and make children benefit from piano learning forever.

Therefore, in piano teaching, teachers should first let students experience beautiful music, and the repertoire should be extensive. They can start with the repertoire that students are familiar with or localized in China to improve their interest in playing the piano. Students can improve their learning consciousness and subjective initiative driven by their interest in learning, and will overcome all kinds of difficulties and improve the efficiency of piano practice. The following is a survey of students' interest in learning through the application of Orff's teaching method in piano lessons. As shown in Figure 1.

According to this analysis, the application of Orff's teaching method has enriched the content and form of the classroom, and students can actively participate in the classroom. In the classroom, students are brought into the artistic conception of the United States through their own beautiful melody, playing vivid characters, improvising with Orff's musical instruments, creating rhythms and other activities, so that students have a sense of aesthetic pleasure, thus mobilizing their enthusiasm for learning and improving their interest in playing.

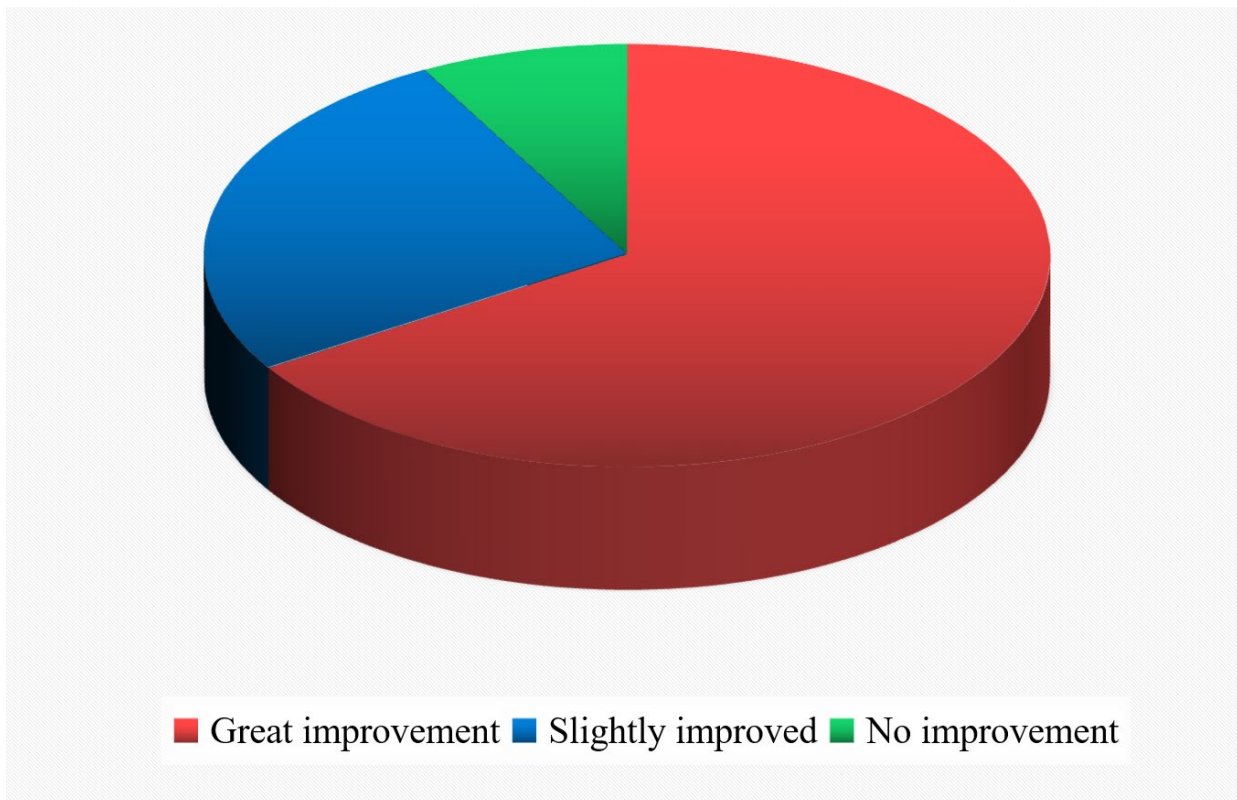


Figure 1 Survey of students' interest in learning

3.2. Optimization strategy

With the improvement of material living standards, music education has been popularized. As long as children with disabilities or mental retardation are not allowed to learn piano, whether parents can have a correct understanding of children's music ability will directly affect children's development on the road of art. If parents discover their children's special musical talents in advance, parents will actively cooperate with teachers in the process of their children's piano learning and scientifically cultivate their children's piano practice methods, which will enable their children to develop rapidly in piano learning. For beginners, it is not enough to only practice playing beautiful music without paying attention to the practice of etude, relying only on the natural movement ability of fingers, wrists and other parts of the body. If you want to play really good music, you should not only understand the beauty of the music, but also be familiar with the way of piano art expression, and understand the characteristics of the times of various piano music. When practicing music, it is far from enough to rely only on the intuitive feeling of "good listening", and such music must also be rough.

Orff's music teaching thought itself contains the idea of improvisation. It pays more attention to the free play of students' personality and the spontaneous venting of their emotions, which has reached the natural achievement of creative works. This student-centered teaching idea is scientific and reasonable. It can not only increase students' interest and passion in music learning, but also promote students' self-talent. Some children don't pay attention for a long time because of their young age, some children lack interest in piano learning, some children are naturally anxious, and so on. If there is no correct guidance and supervision for these children in the process of practicing, they will have a lot of problems in intonation, rhythm, fingering and playing methods in the process of reading new songs. Once these wrong auditory memories and action memories are formed, it will take more time to correct them, thus taking many detours in the process of learning piano. Through theoretical study, teachers are followed by various forms of practical training. Teachers can learn about Orff's application in various disciplines with the help of some practical cases in textbooks. In practical training, piano teachers can simulate piano classes together, one teacher will explain, and the rest of the teachers will cooperate with teaching, so as to improve the teaching level of each

teacher in practical training. Third, through teaching and discussion, lay the foundation stone for improving teachers' Orff's music literacy.

To improve the comprehensive quality of piano teachers, we can make use of the teacher resources of our school. Disciplines can learn from each other and work together in teaching and research, so as to improve the comprehensive application ability of teachers of various courses. If piano teachers need to design some teaching links in teaching, they can also ask relevant teachers for guidance. Only through repeated practice and dedication to teaching activities, the comprehensive quality of piano teachers will be greatly improved. Therefore, it is preferable to practice different music works and techniques alternately. In addition, when learning the new lesson and reviewing the old lesson, you should focus on the practice of the old lesson first. A planned and scientific arrangement of piano practice time will help improve children's interest in learning, thus ensuring normal progress. Through the analysis of the experimental data, I found that the application of Orff music teaching method in children's piano teaching can not only enable children to easily master music knowledge, make the classroom atmosphere more active, but also stimulate children's interest in learning, so that children are more interested in learning music and can actively participate in learning. Therefore, piano teachers should also be good at making use of this teaching idea to provide students with a free space to develop their ideas, and break away from the traditional teaching methods of "total disclosure". Instead, they should adopt strategies such as tips, guidance and stimulation to let students create freely and play actively, so as to stimulate students' creativity and imagination, and cultivate their musical perception and appreciation abilities.

4. Conclusions

With the improvement of people's material and spiritual level, the cause of music and art has also been popularized and developed. More and more children begin to learn the piano, and the average age of learning the piano is also shrinking. Many children begin to learn the piano in childhood. Children in this period are the key period of education. Whether the teaching methods adopted can conform to the physical and mental development law of children is very important for piano enlightenment education in childhood. In a word, it is a challenging and pleasant thing to apply Orff's music education system to piano teaching. Piano educators should be good at absorbing and applying the scientific concept of Orff's music teaching, cultivating students' positive learning emotion and correct learning attitude, so as to improve students' learning interest and create a better learning atmosphere. This paper studies the establishment, development, basic principles, teaching principles and teaching modes of Orff's education system, and concludes that the comprehensive, participatory, impromptu and local characteristics advocated by Orff's teaching method are consistent with the training objectives of pre-school piano lessons in higher vocational colleges. In the future teaching work, we will further explore the application of Orff's teaching method in piano teaching, continue to study this topic in actual teaching, and make contributions to the reform of pre-school piano teaching in higher vocational colleges.

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