



**STUDY ON THE LEARNING EFFECT OF ORFF MUSIC  
TEACHING METHOD IN SOLFEGGIO EAR TRAINING  
COURSE OF PRESCHOOL EDUCATION MAJOR IN  
SECONDARY VOCATIONAL SCHOOLS — A CASE STUDY  
OF SHANDONG ENGINEERING VOCATIONAL AND  
TECHNICAL UNIVERSITY**

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This Independent Study has been Approved as a Partial Fulfillment of the Requirement  
of International Master of Business Administration in International  
Business Management

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**Major:** Education Management

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### ABSTRACT

This paper aimed to analyze the learning effect of Orff's music teaching method in solfeggio ear training courses for preschool education majors in secondary vocational schools. The objectives of the study were: 1) To analyze the current situation of students and pay attention to their learning status; 2) To explore the learning effect of the Orff music teaching method, promote students' perception and understanding of music, improve students' comprehensive music literacy, innovation ability and interaction in solfeggio ear training course.

The design of this study adopted the qualitative research method, and the research object is 40 students majoring in preschool education in secondary vocational schools at Shandong Engineering Vocational and Technical University. Based on the literature review, this paper integrates the characteristics of the Orff music teaching method into solfeggio ear training class for educational practice research. Through the observation of the process of educational experiment and the analysis of interviews before and after the experiment, this paper compares the interview results of 40 students and draws the following conclusions: 1) The Current situation of students was active thinking and poor self-control, strong understanding ability, weak comprehensive music accomplishment, unclear learning objectives, and lack of active participation; 2) Orff music teaching method can improve the teaching quality of solfeggio ear training class, the original nature of Orff music promotes students' perception and understanding of music, creativity improves students' innovative ability, synthetically improve students' comprehensive musical literacy, participation improves classroom interaction.

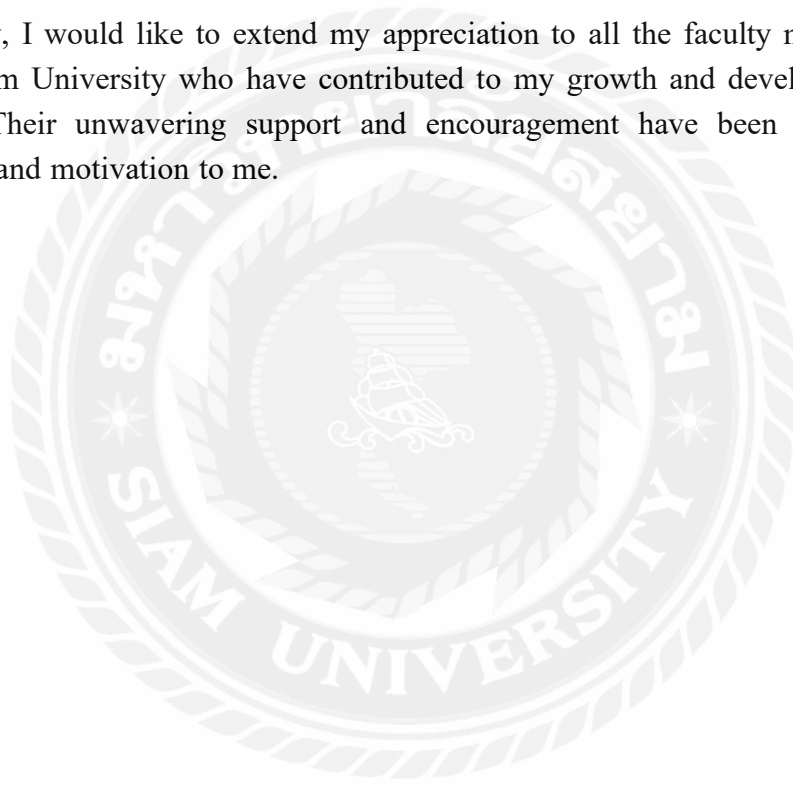
**Keywords:** Orff music teaching method, Secondary vocational school, Solfeggio ear training.

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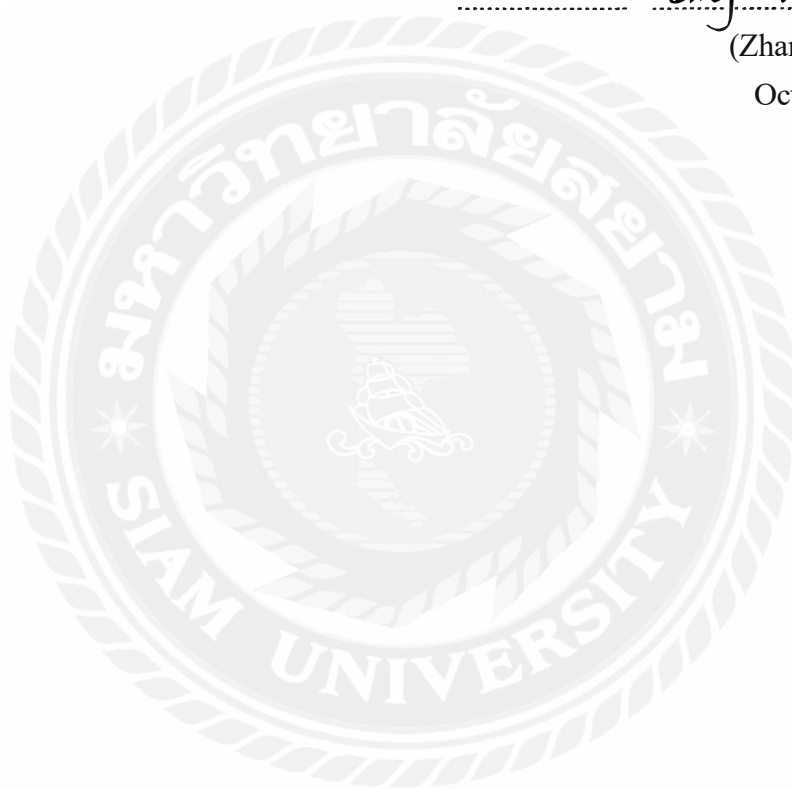
## Declaration

*I, Zhang Fangfang, hereby certify that the work embodied in this independent study entitled “Study on the Learning Effect of Orff Music Teaching Method in Solfeggio Ear Training Course of Preschool Education Major in Secondary Vocational Schools—A Case Study of Shandong Engineering Vocational and Technical University” is the result of original research and has not been submitted for a higher degree to any other university or institution.*

..... Zhang Fangfang

(Zhang Fangfang)

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# Chapter 1 Introduction

## 1.1 Research Background

"Orff Music Teaching method" is one of the most famous and influential music education systems in the 20th century. In 1924, Carl Orff and famous dancers founded a music and dance academy, which objectively created conditions for the birth of Orff's music-teaching method. In 1926, the first Orff music teaching collection was published, which laid the foundation for the wide application of Orff's music teaching method. In 1931, Orff created the "Original Nature Exercise" system to guide students to return to the truth with the help of musical knowledge, culture, and instrumental music. During the Second World War, the development of the school founded by Orff was affected, and his teaching ideas and teaching methods were spread to Belgium, Italy, and other countries in the form of lectures, which laid the foundation for the subsequent development of Orff's music teaching method. In 1975, the "Orff International Conference on Music Education" was successfully held. In 2000, at the "Orff International Conference on Music Education", educational scholars from various countries summarized the practical experience of the Orff music teaching method and looked forward to its future development trend, providing the basis for the in-depth integration of relevant educational thoughts, teaching methods and music education (Sun, 2019).

Since 1980, music educators represented by Liao Naixiong introduced the Orff music teaching method into China, which has played a great role in promoting the cause of music education in China. However, the particularity of the Chinese education system, in the context of exam-oriented education, ignores the importance of music education, and the integration of Orff's music teaching method and Chinese music teaching method was hindered in various aspects at the beginning. In particular, many music educators do not have a deep understanding of Orff's music teaching method, so in the process of absorbing and applying, teachers only imitate in form when teaching. In recent years, with the development of the social economy and the continuous improvement of quality education, Chinese music education research has also flourished, and the Orff music teaching system has once again attracted the attention of music educators (Wang, 2012).

In recent years, with the continuous development of society and economy, the reform of the education system has been accelerated, and the changes regarding the teaching system and the implementation of policy instruments such as independent enrollment have marked the gradual transformation of China's education system from the former traditional exam-based education to the current stage of multi-dimensional and comprehensive development of the education system (Zhou, 2020). Therefore, the change in the education system promotes the change of the daily teaching system, and how to change the traditional dogmatic mode of teaching and forming a new

interactive teaching mode, should start from the basic classroom teaching to explore the current teaching mode innovation and change. How to change the traditional dogmatic teaching mode and form a new interactive teaching mode should start from the basic classroom teaching to explore the current teaching mode innovation and change. With the rapid development of Internet information technology, more and more teaching aids have been born, which to a certain extent enriches the mode of classroom teaching, but does not fundamentally innovate the essence of classroom teaching mode, but only makes corresponding improvements in the level of the tool(Xu, Li,&Zhang, 2020). However, to essentially change the existing mode of classroom teaching, it is necessary to explore how to push forward the change of classroom teaching from the basic theories of teaching ideology and teaching method. classroom teaching change. In the case of music, which is a cultural and physical course, it is one of the courses that is most capable of changing the teaching system due to the attributes of the course (Wang, 2020).

In the field of music teaching, there are many innovators of teaching models and systems, but the German educator Carl Orff is one of the innovators who has made outstanding contributions to the field (Luo & Yang, 2020). In the beginning, the Orff teaching method was introduced in China with a low adaptability. The main reason is that China does not pay enough attention to relevant music education. Parents pay too much attention to the cultivation of professional knowledge and neglect the healthy development of children's personalities. In recent years, many relevant departments and scholars in China have conducted in-depth research on this teaching theory, and now the Orff education concept has been widely adopted in China (Zhang, 2021). After the implementation of the "two-child" policy in China, the number of school-age children is increasing, and the field of preschool education has also received strong attention from all sectors of society. The enrollment of preschool education majors in vocational colleges and universities at all levels has increased significantly. To improve the employment rate and the recognition of vocational colleges and universities, schools pay more and more attention to the cultivation of comprehensive quality and professional skills of preschool education majors. The construction of the occupation-oriented teaching model has become the research goal of secondary vocational school teaching. Orff's music teaching concept just makes up for long-term exam-oriented education pays too much attention to the traditional teaching mode of theoretical teaching, and plays a good role in promoting the individual development of students with his comprehensive education concept (Li, 2018).

Carl Orff proposed an innovative teaching system, advocating that in the process of teaching music, the teaching model should be interactive instead of proactive, aiming to comprehensively improve the students' cultural literacy, and advocating an active classroom atmosphere to ensure that different students can participate in the classroom interactive process to enhance the interest and enrichment of the curriculum (Shen, 2019). This change and innovation in the teaching model has been recognized by the Chinese government as the most effective way of teaching music. This change

and innovation in the teaching model is known as the Orff pedagogical system. The Orff method of teaching leads students to participate in classroom interactions, which helps students to have a clearer understanding and mastery of the content of the curriculum, thus enhancing students' interest in learning as well as improving their degree of concentration on learning (Lu, 2019).

## **1.2 Research Problems**

There are some deficiencies and problems in the classroom teaching of solfeggio and ear Training:

Students do not understand music well. Teachers pay more attention to the number and difficulty of music tracks in students' music learning. Students only mechanically perform solfeggio and listen to it, and their experience of music and understanding of music emotions are not in place.

Exam-oriented education with single training content. The traditional educational thought tends to cope with the examination, the solfeggio training course is out of touch with other music courses, and the teaching content fails to combine with instrumental music, vocal music, dance, and so on. There is no organic integration between music practice courses and basic music theory courses, which will directly affect students' deeper understanding of instrumental music, vocal music, and dance skills. As a result, the practicability of many learning contents is low in students' future educational practice.

"Cramming" teaching method, no innovation. The current teaching mostly adopts the traditional method and mode of cultivating "music professionals", emphasizing the lack of improvisation in skills, high teaching requirements, and simple and boring teaching methods, which lead to certain obstacles for students in learning, and further affect the realization of expected teaching effects (Jiao,2019).

Less interaction and a less active classroom atmosphere. As teachers often carry out intensive training only in one class, students have low interest in learning and weak learning initiative, and it is difficult to give full play to their due music learning potential ( Li& Xu,2018).

## **1.3 Objective of the study**

1) To analyze the current situation of students, pay attention to the learning state of students. According to the analysis of the learning situation, the Orff music teaching method and solfeggio ear training class are integrated.

2) To explore the learning effect of Orff's music teaching method, promote students' perception and understanding of music in solfeggio ear training courses, improve students' comprehensive music quality in solfeggio training course, improve students' innovative ability in the music learning process, improve the interactivity in solfeggio training courses.

#### **1.4 Scope of the study**

This research project is mainly aimed at students majoring in preschool teaching at secondary vocational schools at Shandong Engineering Vocational and Technical University, 40 students from the class of 2021 were selected as research objects. The researchers determined the theoretical literature review based on reading more than 160 articles. The design of this study is to apply the Orff music teaching method in solfeggio ear training classes by using qualitative research methods. By observing the educational experiment process and analyzing the interview data of 40 students, a conclusion is drawn. From cultivating their interest in learning to improving their participation emotional experience and expression of music in class, the goal of classroom effect can be better achieved. To verify the teaching effect of Orff's music teaching method.

#### **1.5 Research Significance**

Orff teaching method has important guiding significance for curriculum teaching in China, and it is of great significance to accelerate and perfect the teaching practice of the Orff teaching method in China by digging deeply into the teaching connotation of the Orff teaching method and the existing problems in the teaching process (Zhou, 2019).

Theoretical significance: Solfeggio is one of the most important courses in preschool teaching at secondary vocational schools. In this study, the author mainly analyzes the definition, development history, and characteristics of Orff's music teaching method, summarizes the existing music education mode, and studies a more efficient way of music education through the combination of theory and practice. This will lay a good foundation for the solfeggio training course in the future and facilitate the practice of the Orff teaching method in the future.

Practical significance: Orff's music teaching method has teaching flexibility and strong teaching vitality, and has universal applicability in music education. Starting from the current situation of preschool education in China, there are many deficiencies in students' music learning ability, understanding, and professional quality, teachers' teaching requirements are high and teaching methods are relatively simple. Therefore, applying Orff's music teaching method to a solfeggio ear training course can find its

uniqueness and scientific nature and improve the quality and effect of classroom teaching.

Orff music teaching method is an advanced and unique music teaching method. It adopts diversified teaching modes, such as playing games, telling stories, singing, etc., which can effectively cultivate students' musical sense, cultivate students' sense of rhythm and listening, make students feel the happiness brought by music, and stimulate students' interest in learning, improve the practicability of teaching and the interaction between teachers and students. It has important application value to cultivate higher comprehensive quality and ability and professional skills.



## Chapter 2 Literature Review

### 2.1 Introduction

This study is based on the basic theory and thought of Orff's music teaching method by consulting a large number of literature materials. Therefore, the study first needs to make a detailed analysis of the basic thought of Orff's music teaching method and carry out follow-up research based on the comprehensive understanding of Orff's music teaching method. In this paper, the rationale of the Orff teaching method, the main content of the Orff teaching method, the basic characteristics of the Orff teaching method, the function of the Orff teaching method, and the teaching application of the Orff music teaching method in music class and the solfeggio training in secondary vocational schools are expounded in detail.

### 2.2 Literature Reviews

#### 2.2.1 The rationale of the Orff music teaching method

Karl Orff (1895-1982) created his system of music education, often called the "Orff method of teaching". Together with Kodaly's teaching method and Dalcroz's teaching method, it is known as the three famous music teaching methods in the world today. After more than one hundred years of development, the Orff music teaching method has spread all over the world.

The rationale of Orff's teaching method, that is, the "original nature" of music education, the "original nature" education concept is the core of Orff's music education and also determines the formation of Orff's music education concept. Orff described in his book *"(School Children's Music Textbook) - Review and Outlook"*: "The original music is closely combined with movement, dance, language, people must participate in the music, is close to the soil, suitable for children..."(li, Xiu, &Yin, 2002)

The "original music" advocated by Orff takes the rhythm as the link, linking movement, dance, and language closely together. It is a kind of music that requires people to participate themselves. That is to say, people are not bystanders, but as performers and performers participate in it. The original music is close to nature, from people's life experiences, everyone can learn and practice, the original music does not use any large form and structure, but uses a simple small form, fixed tone, and small rondo form. The original proposition of music education has two advanced curriculum ideas: the interaction of music education subject and the comprehensiveness of music subject. In music education, music is only a means, of using this art form to achieve the goal of educating talents, which is also the starting point of Orff music education, but also the destination of music education.

Music is a comprehensive art form, which comes from life and expresses the deepest emotions in people's hearts. Therefore, Orff's thought is to guide people to the simplest, the most primitive, the closest to people, the most life way to understand music, reflect the feelings of music and implement music education. Orff music teaching method is to use media such as games, rhythm, atlas, language recitation, musical instrument performance, music stories, and so on so that children can actively join in the musical activities. Through the coordination of various sensory organs such as hearing, vision, touch, and limbs, children are trained in comprehensive ability.

Orff music teaching method emphasizes that music education should pay special attention to children's inner world and let children move. With their body language, their brush, with their instruments, to express and perform music. Through tainment, learn music in happiness. The best teachers are interested. When music becomes the child's own need, they will use their favorite way to master various musical elements. Such as rhythm, pitch, melody, speed, length and direction of sound, phrases, music, timbre, expression of emotion and strength, song structure, accessories, and so on, so that learning will no longer become a burden.

Mr. Orff argues that his method of teaching asserts the original nature of music, which can be applied in every country, nation, and region of the world, and can be expressed in a variety of forms while following a basic idea. Researchers generally believe that the main characteristics of Orff's teaching method include: elementality (original nature), improvisation (creativity), comprehensiveness, participation (practicality), and diversity (" localization ") (Barbara, 2014).

Li Guang introduced the important influence of Orff's teaching method on German music education in his book *Evaluation and Enlightenment of Music Education Concept in German Primary and Secondary Schools*. The "student-centered" concept of education art in Germany is the embodiment of the Orff teaching concept, and the Orff teaching method is the cornerstone of the change of the concept of German primary and secondary education (Li& Fan, 2007).

While the Orff teaching method is inclusive in localization, it also has great limitations. Wang Lixin said in *Constraint Factors of Localization of Orff's Music Teaching Method* that factors such as Chinese national character, way of thinking, educational environment, and the relative lag of music education theory research have led to problems such as method rigidity and formality in the development of Orff teaching method in China (Wang, 2012).

Specifically, the original principles of Orff's original music education can be summarized as emphasizing comprehensiveness, encouraging improvisation, requiring participation, appealing to sensibility, and starting from the local, etc.



### 2.2.2 Characteristics of the Orff Music Teaching Method

Karl Orff is a famous German composer and outstanding music educator. The "Orff teaching method" created by Karl Orff has been widely used in various stages of music teaching and can achieve remarkable teaching effects. Based on the in-depth understanding of the Orff teaching method and the basic idea of the Orff teaching method, the research holds that the Orff music teaching method has several key characteristics. Only by accurately understanding and mastering the key characteristics of the Orff teaching method can we implement the Orff teaching method in the teaching process (Lin, 2019). To sum up, the main characteristics of Orff's music teaching method are as follows:

#### 1) Original nature

Orff believes that music is not only a combination of notes, but a close combination of dance, movement, and language. Music learning requires personal participation in musical activities, and the "original nature" of music is the core of music education (Huang, 2019). It can be reflected in the teacher's educational goals, and the teacher can implement the educational goals on the elements of music, such as the strength of the sound, the speed of the speed, the ups and downs of the melody, the change of timbre, and the tonal form. The music creation activities carried out by teachers need to have certain musical elements, if it does not contain musical elements, they do not belong.

#### 2) Synthesis

Orff believes that music is not only a simple art, music is closely related to dance and language, and the original form of music is such a synthesis. Games, recitation, rhythm, singing, acting, dancing, etc., are all forms of music, which combine to form the most distinctive features of Orff's music teaching system.

The teaching method adopted by Orff teaching method is the comprehensive teaching form. Orff's teaching process is different from the traditional music teaching process, hoping to give students a comprehensive, rich, and comprehensive aesthetic experience. In the course of classroom teaching, it can express its comprehension by changing musical elements or changing musical expression forms. In creative activities based on the Orff teaching method, more than one element or a combination of exercises should be included to help students' comprehensive development. For example, students need to read lyrics with rhythm, so that they can practice both rhythm and language; If there is only movement practice, then the teacher should provide the changes of multiple angles and elements of the music to let the students show them comprehensively.

Orff emphasizes that teachers can fully stimulate students' enthusiasm in the learning process through the use of various types of tools and materials, and help create a free space for music learning (Lin, 2019). Orff music teaching method focuses on the organic integration of language, rhythm, and music teaching, and adopts

diversified methods, such as rhythm recitation, hand and foot stamping, music games, small plays, painting or dancing, etc., to improve students' interest in participating in classroom learning.

### 3) Creativeness

Orff music teaching method is not a fixed teaching theory method, it can find its teaching mode and method by combining the local national habits, living environment, and social environment, Orff music teaching method gives only a kind of educational concept. The overall ideological content and teaching system of Orff's teaching method are designed to encourage people to actively create, and it is also the development process of absorbing new ideas and new concepts in the process of practice and a creative model formed through step-by-step changes.

Orff's music teaching philosophy attaches great importance to the cultivation of students' innovative spirit. The most important thing in Orff's teaching method is improvisation, which runs through the learning of every musical element and can be carried out in various fields such as rhythm, language, singing, and Musical Instruments. Here, improvisation should be purposeful improvisation, improvisation within a certain overall framework of music; It is to give students full freedom to show space, but also have specific requirements and, a clear purpose of improvisation; It is spontaneous improvisation, supported by the stimulation of the environment and the technical support of skills. These basic materials are combined to create their buildings. However, in Orff's opinion, "improvisation" proposed by himself is only a form of expression of musical feeling, and improvisation is a natural expression, without enough time for preparation, it is impossible to estimate and predict the result of its performance. But the result of improvisation is also a long-term accumulation, derived from the improviser's mastery of various musical skills. Only through the learning of musical elements, the maturity of skills, and the cultivation of musical sense can improvisation be carried out with material and content (Karl, 1937). For example, students are provided with a painting work, encouraged to combine their understanding of the painting, and then express it in the form of music, either improvisation or improvisation, so that students can cultivate their imagination and creativity in music through the exploration and creation of musical elements. So that the students' innovative spirit can be effectively cultivated.

### 4) Participation

Based on the essential understanding of Orff's teaching method, the best way to motivate students' instincts in the teaching process is to fully stimulate students' instincts through interaction (Xian, 2019). Therefore, Orff's teaching method also has the fundamental attribute of practicality. The practice of the Orff teaching method shows that in the Orff teaching process, it is necessary to constantly improve the design of the teaching process and introduce diversified elements and methods in the teaching process. For example, students can intuitively present the background of the author's music creation through multimedia means, and music learning can also be

designed as an interaction of games through classroom games. Through interaction, students can fully stimulate their understanding and mastery of music. Therefore, the Orff teaching method pays special attention to the practice and interaction of students in learning music.

Participation is a very important principle in Orff's teaching method. Orff advocated "learning by playing" and "learning by doing", simplifying complex and boring theories as much as possible, to enhance preschool children's interest in learning music and further cultivate their musical expression and self-confidence (Ma, 2011). Preschool children need to practice and participate in it personally, and complete the music experience through simple and easy-to-operate Musical Instruments and body movements, trying to make every preschool child who participates in learning more quickly, and is willing to do and learn.

### **2.2.3 Main content of Orff music teaching method**

#### The use of rhythm training in Orff music teaching

Rhythm objectively exists in nature, the walking of clocks, train driving, human breathing, and other activities all have their inherent rhythm. For music, rhythm is like a string together with many organized notes. Rhythm is the soul of the music. Therefore, Orff believes that the most important element in the progress of music is the rhythm. A beautiful melody without the right rhythm will be chaotic, and the music is not aesthetic at all. Orff uses rhythm training as the introduction to children's music education and develops children's instinctive sense of rhythm through a lot of activities.

In 1986, Mr. Liao Naixiong compiled the translation of the basic music textbook "*Rhythm and Melody Exercises*", which became the earliest textbook on Orff's teaching method in China and laid a good foundation for the study of later generations. Later in 2004, Mr. Liao Naixiong translated Mr. Orff's *School Music Textbook*, which was named *Music for Children*, and this book provided a reference for future generations in the way of music teaching (Zhu, 2021).

#### The use of movement in Orff's music teaching

Orff's music, movement, and language are closely related to each other (li, Xiu, & Yin, 2002). All kinds of movements of human life activities can be used as music materials, which can be extracted and used in Orff music teaching activities. Children's stage is suitable for music teaching in combination with movement, both in terms of physical coordination and brain response-ability. In music teaching, children can listen to and feel music with their hearts, and then use body language to express and show.

Body possession movement, the movement of the body in space and in time, are the contents of some physical dances that can be combined with movement and music teaching (Chen, 2008). Through the body movement, the rhythm of the music, the level of the tone, the size of the sound, the emotion expressed by the music, and the

division of phrases or musical segments and other elements are expressed. Develop children's keen observation ability, delicate emotion, and improvisational performance ability in music activities.

#### The use of Orff instruments in Orff music teaching

Orff Musical Instruments can be generally divided into two categories: percussion instruments without fixed pitch and note instruments with pitch. Orff hopes that with simple instruments, learners can play beautiful music without experiencing boring technical training. Let learners start from the simplest rhythm, improvise, and maximize the development of their imagination and creative ability.

The purpose of musical instrument teaching is to cultivate learners' love and interest in music. Can take the initiative to join in the music activities, and experience the beauty of music (Wu, 2008). The Orff music teaching method is rich and colorful in content and various forms. It is a kind of concept that, according to different teaching content, teaching objects timely innovation, and design suitable teaching methods. From its generation to now, it is constantly changing, integrating, and innovating, complying with music teaching in different periods. Its unique educational ideas and distinctive educational methods are particularly worthy of reference in the solfeggio and ear training teaching.

#### **2.2.4 The role of the Orff music teaching method**

Orff music music-teaching method originated in Germany and has always played an important role in the music-teaching process. Since the Orff teaching method was introduced in China, it will play a great role in Chinese music teaching, but there is no clear answer at present. However, considering the effect of the Orff teaching method applied by other scholars in the teaching process, it is believed that the Orff teaching method has several main functions in the actual implementation process.

First, Orff's teaching method puts forward a new development idea for promoting teaching reform. The basic idea of Orff's teaching method is based on a deep understanding of human nature, that is, Orff believes that everyone has an innate instinct to understand and feel music, so it is necessary to try to adopt an open, diversified and interactive teaching mode in the teaching process, to fully stimulate students' instincts. Therefore, it can be seen from the Orff teaching method that any teaching reform that wants to achieve subversive success needs to start from the most essential elements and ensure that the change follows the nature of human nature.

Second, Orff's teaching method fully stimulates students' instincts and stimulates students' desire to learn. Orff's teaching method believes that students should be allowed to freely express their emotions in a free environment, which provides sufficient conditions for students to stimulate their potential (Zhang, 2019). Different students will have different understandings of the same type of music, so under the Orff teaching method, students' instincts will be fully stimulated.

Thirdly, Orff's teaching method has changed the understanding of traditional teaching. The traditional understanding of classroom teaching is the process of teachers giving lectures and students accepting and learning new knowledge, which is a process of active indoctrination and passive acceptance, leaving little space for students to think and play themselves (Shen, 2019). Orff's teaching rule completely subverts this teaching mode, holding that teachers should play the role of guides in the teaching process. Teachers should fully show students all kinds of materials in the classroom, and try to guide students to think independently, to stimulate students' instinct to create and deepen their perception faster, instead of simply explaining knowledge points. It is particularly important to understand the traditional teaching mode and innovate the new teaching mode.

### **2.2.5 Research on the application of the Orff Teaching method in the music classroom**

Orff's teaching method was first proposed for the teaching of music. Therefore, the application of Orff's teaching method also appeared in the application of music and other related courses. At present, there are many research results on the Orff teaching method from the application of ideas, the application of curriculum teaching, and the cultivation of ability.

In 2009, Dana Li and other scholars compiled *Orff's Music Education Thought and Practice*, a relatively comprehensive and systematic introduction to Mr. Orff's life and teaching ideas. This paper discusses the dissemination of the Orff teaching method in China and the dissemination of "localization". At the same time, it also shows the combination of the Orff teaching method and China's national conditions through the form of lesson examples, which brings more clear practical cases for the research and practice of music teaching (Li, Xiu, & Yin, 2009).

Fang Shaomeng wrote the *Orff Practical Course of Music Teaching Method* in 2016, which provides theoretical guidance and specific introduction of method examples for preschool education teachers, and has certain practical reference value (Fang, 2016).

In 2018, Lan Fang wrote *The Orff Music Training Course*, which introduced the application of the Orff teaching method and the training requirements of teaching ability from the perspective of music teachers and provided the learning basis for teachers to improve the teaching ability of Orff teaching method (Lan, 2018).

In *Interpretation of the Compatibility between Orff's Music Education Concept and the New Chinese Music Curriculum Standard*, Wang Lixin mentioned that the teaching content of the music course advocated in the new curriculum standard coincides with many ideas of Orff's music teaching method, and in-depth study of

Orff's music teaching method can promote the quality development of basic music education in China (Wang, 2011).

Shao Shenhong said that the new teaching method can help traditional teachers discard the disadvantages of the old music teaching mode, help educators conduct classroom teaching with a new vision, further improve classroom effectiveness, and help students improve their classroom participation and personal confidence, to form a healthier personality (Shao, 2003).

From the perspective of violin teaching in colleges and universities, Wang Xuecheng put forward the problems and improvement measures and suggestions of the Orff teaching method in the process of violin teaching in colleges and universities and affirmed the important role of the Orff teaching method in the process of violin teaching in colleges and universities (Wang, 2019).

From the perspective of music teaching in higher vocational colleges, Wang Li discusses the role of Orff's teaching method in the course of professional singing teaching in higher vocational colleges. The research believes that the Orff teaching method will play a very important role in the music teaching process of higher vocational colleges, and effectively slowing down the professional teaching process will bring students to learning fatigue (Wang, 2020).

#### **2.2.6 Secondary vocational solfeggio ear training teaching**

In the teaching of music classes in secondary vocational school, Xie Yunxiu combined the Orff music teaching method with traditional solfeggio ear training courses, which enhanced the learning enthusiasm of secondary vocational students, improved their learning state, enhanced the absorption of course content, and promoted their interest in music class (Xie, 2010).

Liu Limei believes that compared with the traditional rhythmic teaching in secondary vocational classrooms, combining the Orff teaching method organically can not only enhance the interest of the classroom but also strengthen the concentration of secondary vocational students in the classroom, which is quite beneficial (Liu & Li, 2009).

Yu Qinghua agreed with Xie Yunxiu's practical experience. She believes that the application of the Orff teaching method in rhythmic teaching has brought more abundant forms to the classroom and more learning interest to secondary vocational students (Yu, 2020).

Zou Min starts from the perspective of instrumental music teaching and emphasizes that Orff's teaching method has injected vitality into the teaching of music classrooms in secondary vocational schools. She believes that the new teaching

method can encourage secondary vocational students to gain more concentration in class from the perspective of secondary vocational students (Zou, 2016).

Wan Ying believes that the extensive application of the Orff teaching method in the classroom of secondary vocational schools plays a great role in promoting the improvement of the creativity of secondary vocational students. Only with good creativity can they learn music better, rather than simply staying at the teaching level of the knowledge point. To achieve teaching efficiency "teaching fish to them is better than teaching them to fish" (Wan, 2006).

### **2.3 Shandong Engineering Vocational and Technical University**

Shandong Engineering Vocational and Technical University is an undergraduate-level vocational and technical university approved by the Ministry of Education and independently issued with diploma qualifications. It is one of the first 15 undergraduate-level vocational education pilot universities in China. School is located in the historical and cultural city and the national civilized city, said the capital of Jinan, has the main campus (chapter grave), north campus (he) two campuses, nearly 23000 students, building area of nearly 700000 square meters, with intelligent manufacturing institute, institute of artificial intelligence, architectural engineering, transportation, digital financial institute, business school, modern art school, marxism, institute of medical technology, institute of application technology and basic department. The library has a rich collection of books, including 1,021,500 paper books and 1.943 million electronic books.

For more than 30 years, the university has always adhered to the party's education policy, implemented the fundamental task of moral education, adhered to the quality of education as the core, service development as the purpose, and employment as the orientation, adhered to the path of industry-education integration, school and enterprise cooperation, and has developed a path of "highlighting engineering characteristics and focusing on connotation construction" (<https://www.suet.edu.cn/xxgk/xxjj.htm>) .

## 2.4 Theoretical Framework

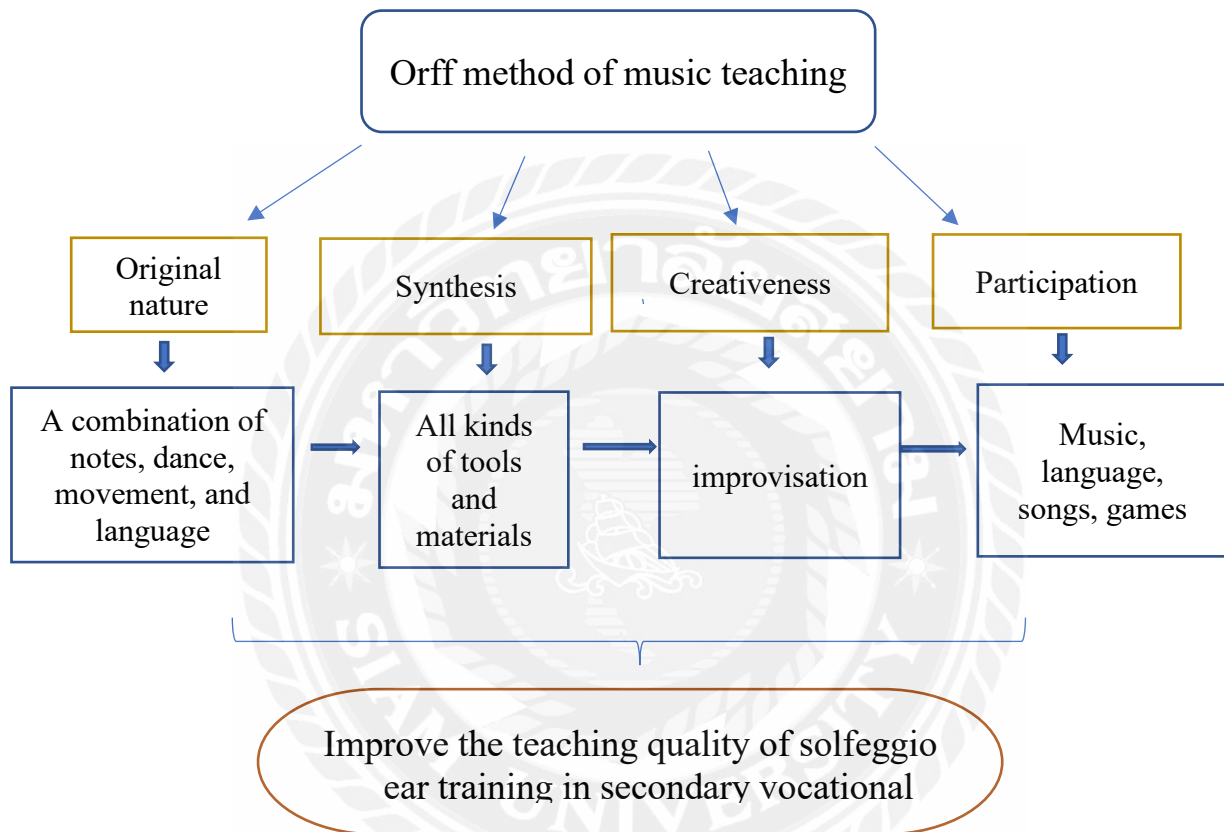


Figure 2.3 Orff's theoretical framework of music teaching method



## Chapter 3 Research Methodology

### 3.1 Introduction

This study mainly adopts the method of qualitative analysis to conduct research. The subjects of this study were 40 students in grade 2021 majoring in preschool education in secondary vocational schools of Shandong Engineering Vocational and Technical University. Taking the occupation of preschool education majors as an orientation, and starting from the background of industry-education integration based on the systematization of the work process, this chapter, based on elaborating on the teaching of sight-singing and ear-training, explores the comprehensive literacy and skills that are needed for the employment of preschool education majors, and thus introduces the teaching system and teaching concept of Orff music teaching method, and then puts the direction of the research on the integration of Orff music teaching method and sight-singing and ear-training teaching, to The research direction is on the integration of Orff music teaching method and sight-singing and ear-training teaching, and then on the construction of a sight-singing teaching mode suitable for students majoring in preschool education in secondary schools. The dissertation is carried out one by one through the logical sequence of combining trends, teaching cases, empirical investigation, and comparative study. In terms of research methodology, it mainly adopts the methods of literature analysis, educational action research, and comparative research.

Document analysis. In this paper, Document analysis is taken as one of the most basic research methods. Through extensive collection and collation of literature and academic reports related to the Orff music teaching method and the solfeggio ear training teaching practice of secondary vocational preschool education, we can understand the knowledge related to music education. Through the collection and collation of the above data, we can summarize the core keywords. Expand the article-specific discussion rich author in the discussion of the breadth and depth.

Education Action Research. Based on a deep understanding of the existing research theory, it is applied to music classroom education, and this theory is tested in a specific practical application. The theory applicable to China's secondary vocational education stage is retained, and the unsuitable theory is reformed and eliminated, and strive to find the most suitable secondary vocational music classroom education mode.

Comparative research. Through classroom observation and interview, this paper analyzes and compares the reaction and performance of students in two classes: the experimental class and the traditional class in the teaching process, and then compares the relevant data to draw the research conclusion.

### 3.2 Sampling and sample size

The research objects of this study are 40 students majoring in preschool education in grade 2021 at Shandong Engineering Vocational and Technical University. To have a more in-depth understanding of the problems and current situation of the pre-primary education students in the process of learning solfeggio and ear training, to better use and verify the effect of the application of the Orff music teaching method in this course, the author designed interviews for the pre-school education students of the school (see appendix). It will show the basic situation of students in this major receiving solfeggio ear training education, and further clarify the students' cognition of solfeggio ear training education.

### 3.3 Research Design

#### 3.3.1 Pre-experimental student interview

The interview questions are mainly based on the four characteristics of Orff's music teaching method. The main ideas of this survey are shown below.

Table 3.1 Pre-experimental student interview

characteristics	Question
Original nature	1. Have you been exposed to music-related studies before enrollment?
	2. Can you sense the mood of the sight-singing piece about the musical elements of pitch, rhythm, tempo, etc.?
	3. Are you able to feel the emotions that the sight-singing exercises are intended to convey?
	4. Does the teaching mode of the solfeggio ear training class have a variety of musical activities to let you feel the music?
	5. Can you master the key elements of the current lesson in class?
Synthesis	1. Does the teacher in the classroom motivate you in the learning process through instrumental music, dance, games, and other types of tools and materials, etc.?
	2. In the solfeggio ear training course, did you subtly improve your musical skills in the teaching activities?
	3. Will solfeggio ear-training teachers use various activities to guide students to learn unconsciously?
Creativeness	1. Will the solfeggio training course give you enough free space to show yourself?
	2. Can you improvise a musical activity in your way in the solfeggio ear training class?

	3. In the solfeggio class, will you improvise with the knowledge of the music skills that you are good at?
Participation	1. Do you think the atmosphere of your solfeggio ear training class is active?
	2. Are you interested in the teaching activities of solfeggio?
	3. Do you take the initiative to participate in the activities organized by teachers in solfeggio class?
	4. Do teachers allow students to do interactive teaching while learning solfeggio?

### 3.3.2 Educational Practice Action

Based on the research needs of the integration of the solfeggio training course and the Orff teaching method, the author conducted a survey and teaching experiment research on pre-secondary vocational education students at Shandong Polytechnic University in March 2023. This experiment selected 40 students from the preschool education major in 2021 to carry out the Orff music teaching reform experiment. The teaching material used in the teaching activities is *Solfeggio and Ear Training*, published by China Labor and Social Security Publishing House and edited by Guo Shufang. This study will compare and analyze the student interviews before and after the Orff teaching method, and find out the changes, to verify that the integration of the Orff music teaching method into solfeggio and ear training teaching is conducive to the active classroom atmosphere. Stimulate students' learning initiative, cultivate students' comprehensive ability, and also contribute to the cultivation of students' innovative ability.

Orff's music teaching method has the characteristics of comprehensiveness, original nature, artistry, practice, and creativity. The core and soul of the teaching method is the music teaching method which combines music, language, and movement. Taking language as a breakthrough, action as a benchmark, Orff instrument as a model of music teaching (Liu, Wang, Liu, & Ruan, 2010).

Orff believes that music is a comprehensive art, which is an organic whole combining singing, performance, movement, and dance. Teachers integrate various art forms such as singing, reciting, painting, dancing, and performing into teaching, which can not only improve students' comprehensive music literacy but also improve students' musical interest and music perception ability. This is also consistent with the characteristics of preschool education. Based on the analysis of the Orff teaching system, the author thinks about the teaching methods of solfeggio and ear training courses for preschool education majors, to make the teaching contents of solfeggio and ear training courses more comprehensive, interesting, systematic, and rich.

Teaching case:

Teaching content: Children's song composition with words solfeggio practice (Etude 383. How beautiful autumn)

Teaching process:

Step 1: Orff music teaching method is used for classroom introduction, multimedia music playback: How beautiful autumn is. The teacher leads the students to make music rhythm with the music, feel the melody lines of the music, and the emotions expressed by the music with their bodies. Through the demonstration and analysis of the teacher, the students are guided to understand the form of Orff's music game and the creative skills of the rhythm, so that the students have an interest in learning.

Step 2: Student independent learning. Students sing the simplified music independently according to their ability to learn and accept, the time is limited to five minutes, and then the teacher corrects the mistakes, and strives to achieve the basic music singing correctly and completely.

Step 3: Set learning tasks. Divide students into groups of five into four groups and issue different types of learning tasks. Such as Task 1, with Orff's small instruments to music: how beautiful the autumn instrument ensemble, singing at the same time; Task two, the music: how beautiful autumn corresponding rhythm of the creation, singing; Task three: Create a music game and sing the music at the same time; Task four, to create rhythm, through props or body possession action to show.

Step 4: Choose a learning task. Take the form of a "snatch" task to test the discussion and organization ability of the group leader, so that the group members can understand the ability of each other through communication and cooperation, to discuss the result in the shortest time, and choose the learning task suitable for the group. This task selection process enables students to understand themselves and know themselves. Based on the effective improvement of students' self-cognitive ability, it can further promote the improvement of learning efficiency and activate the classroom learning atmosphere.

Step 5: Learn the task you selected. After each group has selected the corresponding learning tasks, the group leader will coordinate the members of the group, clarify the learning tasks, discuss and analyze the learning tasks, and sing each task first with the roll name and then with the lyrics to ensure that each learning task can be efficiently completed.

Task 1: Instrument ensemble

Prepare musical instruments, Orff instruments are mainly percussion instruments, there are two types, one is no fixed pitch wooden, loose ringing, leather, metal, and other musical instruments, mainly wooden sticks, string bells, drums, triangles, and so on. The second is musical instruments with pitches, also called soundbar instruments,

such as bell pianos, metal pianos, xylophones, and so on. In addition to Orff instruments, also includes homemade instruments and human instruments; groups have free choice of their favorite instruments, accompanied by the teacher's piano students while playing Orff instruments while singing the music: How Beautiful the Fall. The rest of the class will enjoy the beauty of the music and reinforce the pitch and rhythm.

#### Task 2: Rhythmic creation

The students improvised and created dance movements, such as guiding the students to imitate the wind blowing, cotton, smiling, sorghum, dancing, bending, and other movements according to the lyrics. With the piano accompaniment of the teacher, the students sang the music while doing rhythm: how beautiful autumn is, the rest of the students enjoyed the music.

#### Task 3: Music game

Students can create their favorite music games, such as the cup passing game, students sit in a circle on the floor, put the cup on the left side of the body, clap their hands in front of them during the first beat of each bar of the music, and move the cup from the left side of the body to the right side during the second beat. With the accompaniment of the teacher's piano, the students played music games while singing the music.

#### Task 4: Body possession

Body possession, also known as body percussion, is to play the body as a musical instrument. Due to the different tones of the body parts beat, and often with high, sub-high, medium, and low four sounds corresponding to, such as twirling fingers, clapping hands, patting the legs, stomping feet, these four kinds of body possession are also known as the "classical body possession".

Students can use any props or gently tap any part of the body as a body possession, improvise the rhythm of the music, it is best to tap the upper and lower parts of the body according to the pitch. With the accompaniment of the teacher's piano, the students sang the music while making body possession. For example, the first beat of the first and second bars of section A: clap your hands across your chest, the second beat: clap your hands across your shoulders, and the third and fourth bars: shake your hands up and down.

#### Step 6: Effect display

The four groups followed the music at the same time to show the selected task, and then the four groups freely exchanged tasks, alternating.

### 3.3.3 Post-experiment interview for students

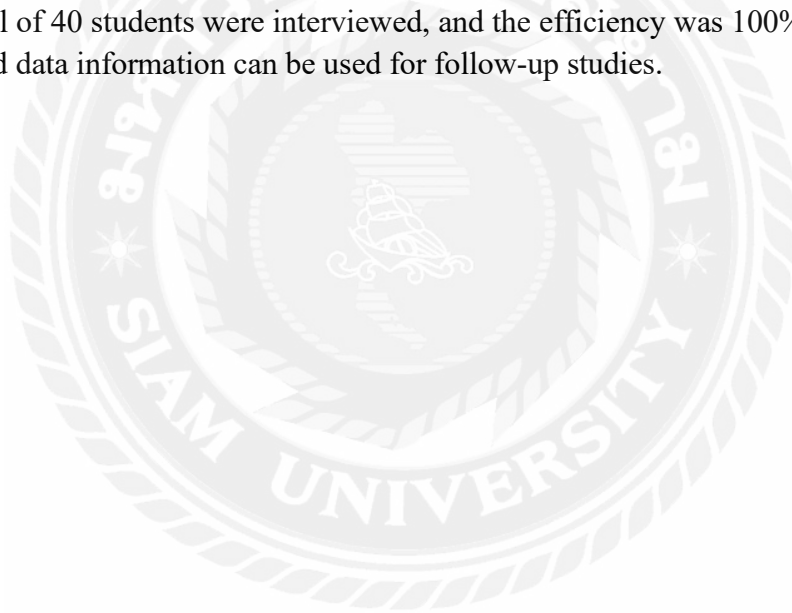
Table 3.2 Post-experiment interview for students

characteristics	Question
Original nature	1. Has the use of Orff music pedagogy in the solfeggio ear training program improved your understanding of the mood and melodic line of sight-singing exercises?
	2. Has the use of Orff music pedagogy in your solfeggio ear training program improved your musical expression?
	3. Has the use of Orff music pedagogy in your solfeggio ear training program improved your perception of musical elements such as pitch, melody, tempo, intensity, timbre, etc.?
	4. Does the use of Orff music pedagogy in the solfeggio ear training program make you feel and experience the beauty of music more?
	5. Does the use of Orff music pedagogy in the solfeggio ear training program contribute to your overall development?
Synthesis	1. Has the use of Orff music pedagogy in the solfeggio ear training program improved your physical coordination?
	2. Has the use of Orff music pedagogy in the solfeggio ear training program improved your ability to play Orff instrumental music?
	3. Has the use of Orff music pedagogy in the solfeggio ear training program improved your singing ability?
Creativeness	1. Has the use of Orff music pedagogy in your solfeggio ear training program improved your musical improvisation skills?
	2. Has the use of Orff music pedagogy in the solfeggio ear training program improved your ability to make up games?
	3. Has the use of Orff music pedagogy in the solfeggio ear training program improved your ability to improvise accompaniments using Orff instruments?
Participation	1. Has the use of Orff music pedagogy in the solfeggio ear training program increased your active participation in the classroom?
	2. Does the use of Orff music pedagogy in the

	solfegeio ear training program improve classroom efficiency?
	3. Does the use of Orff music pedagogy in the solfegeio ear training program contribute to a positive and congenial classroom atmosphere?
	4. Has the use of Orff music pedagogy in the solfegeio ear training program increased your interest in learning?

### 3.4 Data collection

This study mainly uses the interview method to collect data information. The pre-experiment student interview was conducted in the form of an offline interview on February 27, 2023. After a week, a total of 40 students were interviewed, and the efficiency was 100%. After a semester of experimental teaching, the post-experiment student interview was conducted on June 26, 2023, using the offline form. After a week, a total of 40 students were interviewed, and the efficiency was 100%. Therefore, the collected data information can be used for follow-up studies.



## Chapter 4 Finding

### 4.1 Pre-experimental Interview Analysis

It can be found in the original interview on sexuality:

Most students have not been exposed to music-related learning before entering the school, and the vast majority of students have not systematically studied music skills. It can be seen that students have weak musical foundations and few musical skills. The knowledge reserve of music theory is almost zero, and the ability to learn music skills and transfer knowledge is lacking. In class, 65% of students can feel that the emotion of solfeggio music is related to musical elements such as pitch, rhythm, and speed, only 55% of students can feel the emotion expressed by solfeggio store, 65% of students can grasp the key knowledge content of the class. 70% of the students think that the teaching mode of the solfeggio ear training class does not have a variety of musical activities to make students feel the music. It can be seen that students have good learning ability, but have not been guided by more teaching activities to explore music knowledge. After entering the school, their studies are intensified, and it is difficult for them to understand and absorb the content of solfeggio and ear training courses. Some students will inevitably have a fear of difficulty in learning solfeggio and ear training knowledge. There is a lack of teaching guidance for students to experience music and understand music's emotions.

The interview from the synthesis aspect can be found:

30% of the students can feel that the teachers use instrumental music, dance, games, and other types of tools and materials to stimulate their motivation in the learning process, 75% of the students improve their musical skills through teaching activities, and 55% of the students think that the teachers use a variety of activities to guide the students to learn unconsciously when they are teaching the knowledge points. It can be seen that the teachers' teaching methods are relatively single, too formalized, and rigid, mainly based on the lecture method, which can't improve the communication between teachers and students and students' motivation to learn. Solfeggio ear training classes only improve students' solfeggio and listening ability, but students' musical instrument performance, physical coordination, music games, and other comprehensive music literacy have not been effectively practiced.

From the interview on creativeness, it can be found:

75% of the students think that the teacher gives students the space to express themselves freely in the solfeggio and ear training course, 20% of the students can improvise a musical activity in their way in the classroom, and 25% of the students can improvise a musical skill you are good at by combining it with knowledge points in the solfeggio and ear training course. It can be seen that teachers give students some free space to create and show in the classroom, however, students' ability to improvise and transfer knowledge is still very weak. The main reason is that the students have a weak foundation in music, and a lack of good methods and guidance from teachers in



learning, which leads to the student's creative ability not being able to show well in the classroom.

It can be found from the interview on participation:

65% of the students think that the atmosphere of the sight-singing and ear training class is active, 70% of the students are interested in the teaching activities of the sight-singing and ear training course, 45% of the students you will take the initiative to participate in the activities organized by the teacher in the sight-singing and ear training classroom, and 60% of the students think that the teacher will let the students learn while doing interactive teaching in the class. It can be seen that most students are interested in learning solfeggio and ear training course, however, the state of the students in class is not active, they feel that the classroom atmosphere of solfeggio and ear training teaching is not active, just between teachers and students of teaching and learning, more practice method of way, less interactive communication, 40% of the students in the classroom and the teacher did not have the opportunity to interact with the teacher, resulting in poor subjective initiative, participation in the practice of learning motivation is not high.

## **4.2 Results of Educational Actions**

The researcher could find out through observation and feeling in the educational activities that the Orff music pedagogy was utilized in the teaching of the solfeggio and ear training course, which involves the playing of musical instruments, musical games, simple dance movements and body possession, and other art forms. The following results were obtained.

Stimulate students' initiative in learning and improve the effectiveness of teaching.

The integrated curriculum has been recognized by students as the main body of teaching and learning, and the design of teaching sessions, in which students participate not only in answering questions but also in participating wholeheartedly. The initiative of student learning in teaching is the main factor affecting the effectiveness of teaching. Compared with the traditional solfeggio and ear training teaching, students deepen their knowledge through "original" music feeling and expression, which makes it easier for students to understand and master knowledge, stimulate students' interest in learning, enhance students' musical expression, and cultivate students' learning habits of autonomy and independence. It has been proved in the teaching practice after the integration that students are taught in solfeggio and ear training teaching activities, but also the main body of teaching activities, the creators and participants of music. Students' musical instincts have been fully explored, and the effect and quality of teaching have been significantly improved.

Integration of games into the teaching session improves students' participation

According to the needs of students who will organize music activities for young children in their future careers, the knowledge points in the classroom are combined with young children's activities in the design of teaching links, breaking the traditional teaching of boring single reinforcement and question-and-answer teaching, integrating music games into the teaching links, mobilizing the students' enthusiasm for learning, creating an interesting classroom situation, and expanding the participation of the students. Students can be liberated from the "duck" mode of teaching, improve the student learning initiative, active participation in the music game sessions, game sessions of interaction, and communication to improve the effectiveness of teaching and enhance the relationship between teachers and students.

Enrich music teaching activities and cultivate students' comprehensive abilities.

The teaching of solfeggio and ear training is not only the teaching of sight-singing and listening and recognizing, but also the integration of related music skills through the design of teaching sessions, combining theory and practice. Through rhythmic teaching, students were led to feel the height of musical phrases; body possession teaching allowed them to feel the change of time value with their bodies; music games allowed students to listen to their strengths and weaknesses while trying to use their voices to express the change of strength and weakness; and musical instrument teaching allowed students to recognize different musical instruments as well as to identify different tones. Students have improved and practiced their comprehensive music literacy and music aesthetic ability.

Improve the ability to create and arrange and strengthen the sense of cooperation.

In each of the above teaching cases that incorporate Orff's music teaching philosophy, there are teaching sessions in which students discuss and compose in groups. As a music educator, the teaching task should not remain in the traditional preaching and solving problems, but to create a good classroom situation to inspire students to find problems and guide them to explore and solve problems according to the needs of students. Through the process of organizing students' collective discussion, group creation, and collective presentation, students' mastery of knowledge is not only tested but also cultivated students' sense of communication and cooperation. It allows students to establish strong ties with each other, embodies the spirit of mutual help, and mutual assistance, and promotes the collective and innovative nature of teaching.

### **4.3 Post-experimental interview analysis**

After a semester of teaching and observation, the selected 40 students' comprehensive ability and quality of music showed obvious changes before and after the experiment. Moreover, in the implementation of teaching, the students' attention was more and more concentrated, their interest in learning was more and more strong, and they were able to actively participate in the teaching activities. Through group

discussion and creation, they were able to show their learning results, and their comprehensive quality of music and physical coordination was also improved. The results of the interview survey after statistical organization are as follows.

The interview from the original aspect can be found:

80% of the students think that the use of Orff music teaching method in the solfeggio and ear training course improves their understanding of the mood and melodic lines of the sight-singing exercises, 75% of the students improve their musical expression, 90% of the students are better able to feel and experience the beauty of the music through the integration of Orff music teaching method, 95% of the students improve their understanding of the music such as the music rhythm, pitch, melody, tempo, strength, timbre and other musical 95% of the students improved their perception of musical elements such as rhythm, pitch, melody, tempo, intensity, timbre, etc. 85% of the students thought that the new teaching method helped their overall development. It can be seen that the use of the Orff music teaching method in solfeggio and ear training courses is very helpful to students' individual development, and the vast majority of students have a positive attitude towards the Orff music teaching method, and their interest and initiative in the learning have been greatly improved. Through the perception and understanding of music, the sight-singing ability is also improved significantly, and the musical expression and the perception of musical elements are also improved comprehensively.

The interview from the synthesis aspect can be found:

80% of the students thought that using Orff's music teaching method in solfeggio and ear training courses improved their physical coordination, 90% of the students improved their ability to play using Orff's instrumental music, and 85% of the students thought that their singing ability had improved. It can be seen that the new teaching method allows students to experience music first-hand through a variety of music classroom activities, teachers use many typical music materials, increase teacher-student interaction and communication, increase students' interest in learning, together in the game to experience the music, feel the music, so that a deep deepening of the student's understanding of the music, the student's personal experience feel the fun through the musical instruments, rhythms, body possessions, singing, painting and so on feel It is very easy and happy, and also improves the corresponding comprehensive quality.

From the interview on creativeness, it can be found:

85% of the students think that the use of the Orff music teaching method in the solfeggio and ear training course has improved their musical improvisation ability, 90% of the students have improved their ability to make up games, 90% of the students have improved their ability to improvise accompaniment using Orff instruments, which shows that the new teaching method makes the students feel the marvelous music, and lets them enter into the music, and through the making up of music games, making up body possession, improvised accompaniment and other various forms of

creative activities, students in class can participate in the classroom activities to learn in play and have fun. Through the creation of music games, body possessions, improvisational accompaniment, and other forms of creative activities, to stimulate their interest in learning, the students in class can participate in classroom activities, learning in play, interesting, and full of imagination, invariably deepening the students in the learning process of the creative ability.

From the interview on participation, it can be found:

95% of the students think that the use of the Orff music teaching method in the solfeggio and ear training course improves active participation in the classroom, 85% of the students think that the new teaching method improves the efficiency of the classroom, 90% of the students think that the new teaching method helps to form a positive and cordial classroom atmosphere, and 90% of the students improve their interest in the learning of solfeggio and ear training. It can be seen that the majority of students can take the initiative to participate in classroom interaction and, in the process of learning can have more opportunities to communicate with their classmates, many students who usually do not dare to open their mouths to sing are also involved in classroom interaction, the positive interaction between teachers and students to better enhance the students' musical expression, but also help the overall development of the students. Students' interest in learning is strong, the classroom atmosphere is active, and students are relaxed and happy in the activities. In the teaching method, the teacher mainly guides the students, and the students learn without realizing it, which greatly improves the efficiency of the classroom.

## **Chapter 5 Conclusion and Recommendation**

### **5.1 Conclusion**

This paper conducts an experimental study on the specific application of Orff's music teaching method in solfeggio and ear training courses through qualitative research draws corresponding results through the analysis of the experiments in the previous chapter, and explains whether it supports the purpose of the research. The findings and conclusions are as follows:

#### **5.1.1 Current situation of students**

At present, the solfeggio ear-training classes of preschool education majors are mainly based on traditional teaching methods, without much consideration of secondary vocational students' weak basic knowledge, and students' resistance to boring skills learning, which makes the solfeggio ear-training classes very passive. In general, preschool education students are eager to learn, have a positive, healthy outlook on life and values, and have their learning characteristics.

##### **1) Active thinking and poor self-control**

Students majoring in preschool education in secondary vocational schools are in their adolescence. They are active, flexible, and willing to explore new things, but they have poor self-control ability and lack of learning motivation. They are prone to emotional phenomena in learning. Students prefer learning in practice and prefer learning in practice and situational content. Therefore, when organizing teaching activities, teachers should design teaching according to learning characteristics and students' actual level, so that students can acquire knowledge through their own active practice, change from result-oriented to process-oriented, and make students feel a sense of accomplishment and self-worth in the process of their participation. To stimulate students' learning motivation and improve students' learning interest.

##### **2) Strong understanding ability and weak comprehensive music accomplishment**

When students majoring in preschool education in secondary vocational schools enter school, most of them are junior high school graduates around the age of 15. They grow up in the mode of exam-oriented education and have a certain cultural foundation, so they have a strong understanding ability, but they are weak in the cultivation of musical art. Even some students have never been exposed to music, and their sense of rhythm and musicality are not ideal. In the process of learning, if students do not understand the emotion of music and only sing mechanically, they will lose their confidence in learning when they fail to meet the requirements, which will directly affect students' learning behavior and learning process. Therefore, when teaching students, teachers should not blindly pay attention to the training of skills according to the requirements of professional music colleges but should follow the characteristics of students. Let the students first understand the music mood, and then practice, emphasize the comprehensiveness, practicality, improvisation, and interest in teaching,

explore the teaching methods and methods suitable for preschool students in secondary vocational schools, and improve students' comprehensive music accomplishment.

### 3) Unclear learning objectives and lack of active participation

Among the students majoring in preschool education in secondary vocational schools, many students have no clear goals for their learning, lack motivation in the learning process, like to take advantage of practical problems in learning, and can not calm down to study. In learning, they lack enthusiasm and the desire to explore knowledge on their own initiative and lack a sense of urgency in learning. Once learning is difficult or not easy to complete the situation, it is easier to give up and find other goals. The idea of Orff's teaching method is to develop the education of students' original nature, attach great importance to the role of music in human development, emphasize that music education needs to start from the reality of students, pay attention to stimulating the life vitality of each participant, pay attention to students' personality development, require students to participate in exploring music knowledge in person, pay attention to the participation of music and fun games, in teaching activities, By participating in the classroom to express their inner feelings and practical teaching activities, students can better mobilize students' interest in learning, stimulate students' learning initiative, relieve the pressure of psychological tension, make students understand their advantages in the participation, enhance students' self-confidence, and stimulate students' learning motivation.

#### **5.1.2 The learning effect of the Orff music teaching method**

The participation and initiative of middle school students in solfeggio and ear training teaching activities integrated with the Orff music teaching method have been significantly improved. The integrated solfeggio and ear training teaching stimulates students' interest in learning, improves students' ability to understand music, and improves students' innovative ability and comprehensive musical accomplishment, thus enhancing the effectiveness of teaching.

#### 1) The original nature promotes the students' perception and understanding of music

After integrating the Orff music teaching system in the process of solfeggio and ear training teaching practice, the student's perception and understanding of the musical elements have been greatly improved. The Orff music education method takes the simplest music elements as the entrance of teaching, and the teaching mode is also based on simple and primitive music elements, coupled with the continuous integration of new music elements and means of expression, prompting the whole pre-school music teaching to be richer, more hierarchical, and then make the students more systematic when they receive music training"(Li, 2017). Using Orff's "combination of games, rhythms, instruments, and body possession" to train students in musical activities not only strengthens their knowledge base but also improves their understanding of music.

Orff music education system as the original music education, advocating that students must personally participate in the activities, in such a teaching mode, the students' participation in a more flexible way, thus stimulating the initiative of students on the solfeggio and ear training learning, avoiding the students passive acceptance of the teaching content, and truly teaching for fun, to meet the needs of the psychological development of pre-school education students at the same time in the game to deepen the perception and Understanding.

The human cognitive process is from sensibility to rationality, Orff's original concept of sexual music education is through the senses (i.e., visual, auditory, tactile, olfactory, etc.) to mobilize all aspects of the ability to listen, play the rhythm, the body interacts with some performances, making full use of body movements, including the ears, mouths, eyes, hands, feet, and even the body of each part of the notes can become with the musical score, positive interaction, from easy to difficult, to Deepen students' understanding of a piece of music.

The original music is not simply music, but a combination of movement, dance, and language; music is an activity in which people must participate, and everyone who listens to music is not simply a listener, but a part of the music performer. We can understand that Orff sets the central goal of the educational process of music as the student, following the rules of the student's physical and mental development, allowing the students to come into contact with the original music in activities that enhance their perception and understanding, and allow them to know, discover, experience, integrate, and understand music. The students are exposed to the original music, their perception and understanding of the music are enhanced, and they are made to know the music, discover the music, experience the music, integrate the music, and understand the music(Barbara, 2014).

## 2) Synthesis improves students' comprehensive music accomplishment

The solfeggio ear training class, which integrates the Orff music teaching system, is based on rhythm, starts with games, emphasizes the sense of experience, takes the original nature of humans as the starting point, and conducts comprehensive activities such as recitation, singing, rhythm, musical instrument ensemble, and improvisation to guide students to experience, explore, discover and create. In the teaching activities, comprehensive music training is conducted for students with the help of various musical media. Students not only obtain good music experience but also effectively improve their comprehensive music accomplishment such as singing ability, physical coordination ability, instrument playing ability, and improvisation ability.

According to Carl Orff, "Music is a comprehensive art, from time to time simply one art form, but a trinity of expression combining language, dance and movement" (Li, 2015). Therefore, the application of comprehensive education concepts in solfeggio and ear training teaching can gradually promote the improvement of

students' language ability, music comprehension, and performance ability levels, and improve students' comprehensive music literacy.

### 3) Creativeness improves students' innovative ability

After integrating the Orff teaching system in the process of solfeggio and ear training teaching practice, students actively participate in independent music design and jointly explore music knowledge in group discussion and creation, and this participatory and improvisational concept will be conducive to the development of students' creativity and practical ability.

The Orff music teaching method in the actual implementation of the process, for the teaching process of improvisation in the creative aspects of the emphasis, is very strong, teaching "improvisation" belongs to the most natural form of musical expression, but also the most ancient kind of music elements, will be teaching the whole process of improvisation should be carried through each link, such as in the music rhythm, These aspects of improvisation are purposeful, this improvisation is bound to a certain musical framework; it not only gives students enough free space for creativity but also more specific, clear improvisation with feeling.

The creative way of thinking in Orff's music teaching method brings freshness and flexibility to the classroom. In the process of teaching, encountered difficulties, let the students through independent thinking, discussion, and analysis, put forward their views, in the process of trying to improvise to seek melody and rhythm mastery. This not only stimulates students' curiosity, inspires open-mindedness, and improves independent learning ability, but also accumulates practical teaching experience.

### 4) Participation improves classroom interaction

After integrating the Orff music teaching system, the solfeggio and ear training classroom requires students to personally participate in music activities, avoiding the confusion of "talking on paper" and improving the interaction between teachers and students, as well as between students and teachers. The Orff music education system is a "suitable for the beginning" music enlightenment education, advocating the practical, participatory, and playful nature of music education (Wu,2016). In the Orff music teaching method, the most important thing is that students personally practice and participate as a prerequisite for learning, and its teaching content is combined with language, musical instruments, and teaching movement, because students in the process of the lesson through the operation of simple Orff musical instruments, and the teacher's teaching activities combined with the practical way to feel and experience the music, in the teaching of this principle, there is no teacher's boring sermons and students' passive imitation, the teacher is just a teaching activity. In this principle of teaching, there is no teacher's boring preaching and students' passive imitation, the teacher is only the guide of teaching activities, and students as the main body of teaching and learning to participate in music activities, take the initiative to sing, dance, to express and catharsis, fully mobilized the students' motivation to learn, and greatly



increase the interest in learning, active classroom atmosphere. Participation permeates the entire teaching activities, giving full play to the initiative of the students, but also promoting the exchange and communication between teachers and students.

Through the in-depth study and exploration of the concept of Orff music education, the teaching practice of the sight-singing and ear training course, its educational philosophy provides theoretical support for the teaching of solfeggio and ear training, and stimulates the motivation of the students to take the initiative to learn and teach the initiative of learning, which is a key factor affecting the effectiveness of teaching. The teaching session requires students to personally participate in teaching activities and complete the music design alone, which is very conducive to cultivating students' practical ability and creative thinking abilities. In the borrowing and exploration of the use of the Orff music teaching method, the comprehensive skills of students have been greatly improved, greatly improving the effectiveness of teaching. Therefore, the research of Orff's music education concept provides a reference for solfeggio and ear training teachers to build a new, scientific, and operational music teaching method, and also has an important impact in improving and enriching the traditional music teaching theory, as well as strengthening the theoretical research of music education.

## **5.2 Recommendation**

### **1) Change teachers' concept of educating people**

First of all, teachers should learn the concept of people-oriented teaching, take the initiative to understand students, analyze students, get close to students, examine the implementation of the Orff music teaching method from the perspective of students, examine the solfeggio and ear training classes in preschool secondary vocational schools, lay a good educational tone, and abandon the outdated concept of teaching activities from the subjective perspective of teachers. Secondly, teachers should learn moral teaching concepts, carry out teaching activities from the perspectives of ideological conduct, emotional attitude, and personal ability, use the Orff music teaching method to output music knowledge from multiple perspectives, improve students' solfeggio and ear training ability, ensure that students can gain a lot in class, and lay a foundation for their improvement of professional quality. Finally, teachers should actively learn teaching and research concepts, clarify the necessity of teaching and research, and think about the weak links in the application of the Orff music teaching method after teaching. On this basis, teachers should allocate teaching resources, optimize relevant teaching strategies, improve teachers' teaching ability and Orff music teaching ability, and scientifically implement the teaching method while improving the quality of solfeggio and ear training teaching for preschool education majors in secondary vocational schools.

## 2) Set up Orff music teaching method implementation consciousness

First of all, teachers should actively learn the Orff music teaching method, explore the development of the teaching method, integrate the teaching method with the preschool solfeggio and ear training teaching content, take the initiative to learn related educational concepts, and then improve the teaching quality. Secondly, teachers should clarify the teaching objectives, clarify the ideas of education, and pave the way for the proper implementation of Orff's music teaching method. For example, teachers can carry out teaching activities with the goal of "improving students' innovative ability", create preschool education situations, and encourage students to flexibly use solfeggio and ear training knowledge and skills according to the situations. Through the analysis of students' innovation results, teachers can clarify the advantages and disadvantages of teaching, and on this basis, optimize the relevant implementation strategies and implement the educational goals of Orff's music teaching method. Finally, teachers should adjust the teaching objectives according to the student's learning situation, optimize the education strategy, and take the Orff music teaching method as a link to narrow the distance between students and solfeggio and ear training courses and achieve the purpose of improving the teaching quality.

## 3) Flexible use

During the implementation of Orff's music teaching method, not only the implementation can achieve significant teaching results in time, but it is also necessary to adjust the problems in the course according to the actual situation of teaching practice, to effectively improve the rationality, scientificity, and standardization of the teaching process. For example, in the application of the above Orff music teaching method to solve training courses in secondary vocational schools, after students receive the learning task at the initial stage, some groups have difficulties in composing, and teachers need to guide them, from music selection and rhythm creation to music editing and movement design, to make the learning process of group students more efficient. Then solve the difficulties encountered in the process of creation, and improve the teaching results.

It is worth noting that in the teaching process of solfeggio and ear training courses in secondary vocational schools, students cannot be directly told what the Orff music teaching method is, but need to feel the unique embodiment of Orff music teaching and aesthetic education in the gradual teaching process so that students can deepen their understanding of the connotation of Orff music teaching method when they enter professional positions in the future.

At the same time, in the middle stage of task learning, under the guidance of teachers, students can create rhythms through reference and imitation, but reference and imitation can not reflect the characteristics of innovative learning. Therefore, to solve the limitations of students in innovation, the "Canon" music composition

techniques can be used to enable students to have innovative creative ideas, so that students can master the innovative skills of rhythm creation (Wang,2019).

Teachers can also regard the teaching of other music courses as the practice platform of Orff music teaching method, and guide students to apply the teaching ideas and methods acquired in Orff music classes to the learning and training of other music courses. Therefore, it is necessary to add application modules of the Orff teaching method in music teaching of various subjects and arrange appropriate cohesion mechanisms to guide students to permeate the Orff teaching method into music teaching of various courses.

#### 4) Adopt small-class teaching to improve teaching quality

The fundamental way to solve this problem is to implement small-class teaching with no more than 40 students. In teaching, teachers can fully pay attention to each student's advantages and problems, and find solutions according to the problems of students. For example, if a student has a poor sense of rhythm in class, the teacher will assign him to a group with other students who have a better sense of rhythm. It can help students improve their ability in this aspect. This is also in line with Orff's "people-oriented and individual personality development". In small-class teaching, teachers can easily complete their teaching work, communicate their teaching goals more directly to students, create a more "friendly" learning atmosphere for students, and students can actively integrate into classroom discussions in such an atmosphere. More freely expressing their thoughts and feelings, Orff's teaching method of "participation, improvisation" concept can also play a good role.

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## Appendix

### Appendix A:

Dear students,

Hello!

To understand the basic situation of solfeggio and ear training teaching at Shandong Engineering Vocational and Technical University, this interview is specially designed. The purpose of this interview is to complete the writing of the master's thesis, and it will not affect the study and life of the participants. Please answer the interview according to your real ideas. Your answers are very important, and the survey data will be the basis of this research. Thank you for your support!

1. Have you been exposed to music-related studies before enrollment?
2. Can you sense the mood of the sight-singing piece about the musical elements of pitch, rhythm, tempo, etc.?
3. Are you able to feel the emotions that the sight-singing exercises are intended to convey?
4. Does the teaching mode of the solfeggio ear training class have a variety of musical activities to let you feel the music?
5. Can you master the key elements of the current lesson in class?
6. Does the teacher in the classroom motivate you in the learning process through instrumental music, dance, games, and other types of tools and materials, etc.?
7. In the solfeggio ear training course, did you subtly improve your musical skills in the teaching activities?
8. Will solfeggio ear-training teachers use various activities to guide students to learn unconsciously?
9. Will the solfeggio training course give you enough free space to show yourself?
10. Can you improvise a musical activity in your way in the solfeggio ear training class?
11. In the solfeggio class, will you improvise with the knowledge of the music skills that you are good at?
12. Do you think the atmosphere of your solfeggio ear training class is active?
13. Are you interested in the teaching activities of solfeggio?
14. Do you take the initiative to participate in the activities organized by teachers in solfeggio class?
15. Do teachers allow students to do interactive teaching while learning solfeggio?

## Appendix B:

Dear students,  
Hello!

To understand the Orff music teaching method in solfeggio and ear training teaching at Shandong Engineering Vocational and Technical University, this interview is designed. The purpose of this interview is to complete the writing of the master's thesis, and it will not affect the study and life of the participants. Please answer the interview according to your real ideas. Your answers are very important, and the survey data will be the basis of this research. Thank you for your support!

1. Has the use of Orff music pedagogy in the solfeggio ear training program improved your understanding of the mood and melodic line of sight-singing exercises?
2. Has the use of Orff music pedagogy in your solfeggio ear training program improved your musical expression?
3. Has the use of Orff music pedagogy in your solfeggio ear training program improved your perception of musical elements such as pitch, melody, tempo, intensity, timbre, etc.?
4. Does the use of Orff music pedagogy in the solfeggio ear training program make you feel and experience the beauty of music more?
5. Does the use of Orff music pedagogy in the solfeggio ear training program contribute to your overall development?
6. Has the use of Orff music pedagogy in the solfeggio ear training program improved your physical coordination?
7. Has the use of Orff music pedagogy in the solfeggio ear training program improved your ability to play Orff instrumental music?
8. Has the use of Orff music pedagogy in the solfeggio ear training program improved your singing ability?
9. Has the use of Orff music pedagogy in your solfeggio ear training program improved your musical improvisation skills?
10. Has the use of Orff music pedagogy in the solfeggio ear training program improved your ability to make up games?
11. Has the use of Orff music pedagogy in the solfeggio ear training program improved your ability to improvise accompaniments using Orff instruments?
12. Has the use of Orff music pedagogy in the solfeggio ear training program increased your active participation in the classroom?
13. Does the use of Orff music pedagogy in the solfeggio ear training program improve classroom efficiency?
14. Does the use of Orff music pedagogy in the solfeggio ear training program contribute to a positive and congenial classroom atmosphere?
15. Has the use of Orff music pedagogy in the solfeggio ear training program increased your interest in learning?