

Research on Application of Orff Teaching Method in Solfeggio Ear Training Class

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Abstract: Solfeggio and ear training is an important basic discipline to cultivate students' music accomplishment, which bears the responsibility of laying the foundation of students' music theory knowledge and cultivating students' music accomplishment. However, in the actual learning, the traditional solfeggio and ear training teaching method makes students easy to have a sense of boredom, resulting in lower learning efficiency, and cannot achieve the educational goal of improving music literacy. This paper aims to explore the effectiveness of Orff teaching method in improving children's musical ability, especially solfeggio and ear training. This paper first introduces the idea of Orff teaching method and its importance to music education, analyzes how it is applied in solfeggio and ear training courses, and finally illustrates its application results through concrete lessons.

Keywords: Orff Teaching Method; Solfeggio Ear Training; Music Teaching.

1. Introduction

Orff teaching method is one of the internationally recognized music teaching methods[1]. It can not only improve students' interest in learning, transform students from teachers to participants, but also play an important role in stimulating students' musical nature [2].

2. Overview of Orff Teaching Method

2.1. Overview of Orff's Musical Philosophy

The Orff music teaching method was founded by the famous German composer and music educator Carl Orff (1895-1982), which together with Hungary's Kodaly music teaching method and Switzerland's Dalcroz music teaching method is called "the three major music teaching methods in Europe in the 20th century". [3] Orff's teaching method is mainly reflected in "Original nature", "improvisation", "comprehensiveness" and "localization" of music education. First of all, "original nature" refers to the original music, the original instruments, the original forms of words and actions. [4]. "Improvisation" refers to the teaching content starting from improvisation, such as improvisational rhythm, improvisational melody or improvisational action. "Comprehensive" refers to the integration of music and dance disciplines in teaching, so that music education becomes a comprehensive art education. "Localization" refers to the integration of classroom teaching content with local culture, so as to achieve better teaching results for students in different regions. Orff's teaching method also emphasizes "appealing to sensibility and returning to humanism", that is, starting from the origin and essence of music, advocating music education as an inspiring musical expression and stimulating people's experience of music itself.

2.2. Teaching Content

The Orff teaching method mainly includes four aspects: rhythm teaching, movement teaching, instrumental music teaching and listening training. In rhythm teaching, teachers encourage students to take initiative and experience the sense of rhythm brought by rhythm. In the classroom, it is common for teachers to use phrases with rhythm in the language, so

that students can associate the language with rhythm, so as to better feel the sense of rhythm. Movement teaching includes basic movement teaching and style teaching. The basic body movement teaching includes action games, action variations, action combinations and improvisation. Bravado teaching refers to using the body as a musical instrument to produce sounds through the body, such as clapping hands and stomping feet. In movement teaching, teachers and students participate in movement arrangement and display to improve students' sense of participation. Instrumental music teaching is based on students' interest as the starting point, to cultivate students to master music skills. Listening training includes expanding the scope of music materials, organizing open music appreciation activities, movement participation and the use of graphic music, guiding students to feel music with vivid content and remembering the difference between music through real feelings.

3. Traditional Solfeggio Training Ear Teaching

3.1. Overview of Solfeggio Ear Training

Solfeggio and ear training course, as a comprehensive basic music subject, is an important foundation for students to learn music knowledge and skills. Through the comprehensive training of solfeggio (that is, reading music and singing) and ear training (that is, listening training), it cultivates students' basic ability of reading music, singing, listening, arguing, inner hearing and music recording, strengthens students' intonation and sense of rhythm, deepens students' understanding of music theoretical knowledge and skills, and lays a theoretical foundation for learning music.[5]

3.2. Present Situation of Traditional Solfeggio Ear Training Teaching

Solfeggio ear training course is also a professional basic course of music education, which belongs to the music skills course. It requires students to improve their solfeggio skills by reading and singing music, and to improve their ear training skills by listening to and arguing music elements. The teaching mode of the traditional ear training course is generally that the teacher plays the piano and the students

listen to it. This kind of teaching has the problem that students lack the ability to perceive music physically.

3.3. Deficiencies and Challenges

Firstly, low student participation is one challenge. Solfeggio and ear training as a basic subject of music, the learning content is relatively boring. This leads to lower interest in the subject, less motivation in the classroom and thus lower student engagement in the classroom. Besides, large individual differences are also a challenge. Due to the differences in students' music learning background, talent for music learning and ear training ability, and the large class system of solfeggio ear training courses, it is difficult for teachers to customize the teaching plan suitable for students while maintaining the teaching progress and teaching effect. Moreover, outdated teaching methods is one of the main deficiencies. The teaching methods of "reading along" and "singing along" adopted by teachers make solfeggio and ear training a single and rigid discipline, which can no longer meet the learning needs of cultivating music literacy. Outdated teaching methods not only make learning lag behind, but also affect students' interest in the subject. Furthermore, less combination with modern elements is the fourth challenge. Traditional solfeggio ear-training teaching mostly relies on subject-specific textbooks for teaching, which take a long time to change and cannot meet the needs of the class in time.

With the development of The Times, modern teaching technology is progressing rapidly, but it is seldom used in solfeggio class. Solfeggio ear-training is a basic music subject. The traditional teaching method of solfeggio ear-training is relatively simple, the course content and teaching class are boring, and the students lack interest in this subject, so the students' participation in the class is low. Sightsinging practice ear and colleges and universities how to many big class teaching, students' music learning background, the inherent quality and practice ability is uneven, music [6] it gives teachers how to develop the teaching plan has brought the huge challenge.

3.4. Advantages of Orff Method

The first is that it can improve student participation. Orff method emphasizes students' subjectivity. In the classroom, teachers take students as the main body, change the traditional mode of "teachers say, students listen", cultivate students' subjective initiative, stimulate students' interest in solfeggio and ear training, and improve students' class participation. Besides, it can also improve teaching efficiency. Give full play to the "improvisation" of Orff teaching method in teaching, let students synthesize their own interests and hobbies, improvise some rhythms or melodies according to the learned knowledge, cultivate students' personality and improve students' learning initiative. In addition, due to the level of students' musical ability, the complexity of the creative content is also different, which is convenient for teachers to timely understand the knowledge of students. Moreover, it can also enhance the ability of art appreciation. Orff's teaching method focuses on "comprehensiveness". The use of comprehensive subject knowledge in the classroom is no longer limited to cultivating a single solfeggio and ear training ability, but in the process of learning to stimulate students' creativity and imagination, divergent musical thinking, so as to promote the growth of comprehensive ability.

4. Application of Orff Teaching Method in Solfeggio Class

4.1. Strengthen Rhythm Teaching, Improve Perceptual Ability

In solfeggio class, teachers adopt Orff teaching method to optimize traditional teaching methods and train students' judgment and response to music rhythm. The teacher designed different body movements for different rhythm patterns, allowing students to learn and master new rhythm patterns through body movements, such as expressing the beat by swaying from side to side or stepping, strengthening the impression of knowledge points through body movements, feeling the rhythm of rhythm patterns, and strengthening the ability to perceive rhythm. Teachers can also use familiar phrases in life to match the rhythm of learning, no longer limit the learning of rhythm to the learning of music, so that students can feel the rhythm from life. Teachers can also provide basic rhythm patterns for students to adapt and show their own creations on this basis. Such rhythm games not only consolidate students' own knowledge and cultivate students' creativity, but also facilitate teachers to understand students' knowledge.

4.2. Use Movement Teaching to Train Coordination Ability

The bluff teaching in Orff's movement teaching method refers to the teaching that uses simple and primitive body movements to make various rhythmic sounds. The teacher can divide the students into different groups, give the specified rhythm pattern, and each group designs a set of body movements to represent the rhythm pattern. Each group completes the rhythm pattern. After confirming that the students have mastered how to make a bluff, the teacher will formulate a body movement and rhythm pattern for each group, and perform the superimposed performance one by one, so as to investigate the students' flexible response ability and understanding ability of the beat, so as to improve the students' good training and practice ability of music rhythm. In the process of playing, students can not only train their teamwork ability and physical coordination ability, but also improve their learning interest and maintain their subjectivity in the classroom.

4.3. Multi-part Rhythm Training

In Orff's multi-part rhythm training, rhythm and body movements are combined to improve students' memory ability and effect. In the multi-part rhythm training, teachers can ask students to make relatively simple rhythm patterns with body movements, and then sing more complex rhythm patterns, so as to cultivate students' ability to play multi-part melodies. Reasonable work related to multi-part rhythm training should be carried out to give students more time and energy to memorize more complex voice parts, which can also reduce students' learning difficulties in multi-part rhythm training and enhance students' enthusiasm and initiative to participate in classroom learning. Multi-part rhythm training can also provide guarantee for students' music solfeggio learning, further strengthen students' musical ability and cultural literacy, and enhance students' physical coordination and innovation. In the process of cultivating students' coordination ability, teachers should strengthen the interaction and communication with students, use teachers to

demonstrate and explain various forms, mobilize students' initiative to participate in classroom learning, activate the classroom learning atmosphere, make up for the drawbacks of traditional classroom teaching, and bring students different learning experience and feelings.

5. Case Analysis

5.1. Training with Songs to Make Loud Movements

The first step is learned to sing the song "Qumandi", the teaching goal is to feel the melody style and rhythm style of Xinjiang folk songs. The second step refers that the teacher shows the rhythm of the song with national characteristics, and designs the music according to the rhythm. Students learn new rhythm patterns and experience the rhythm of the rhythm by imitating and associating with the movement. The it comes to consolidation and practice of bluff movements. Through the way of unison, Canon and rotation, experience the strong rhythm brought by syncopated rhythm. The Outward Bound training of bravado movements is the next step. After the students are familiar with the rhythm pattern, the difference of different timbre of different body parts such as hands, feet and legs is gradually added to guide the students to make a gesture with syncopated stress characteristics. The last step is to combine movement with singing. First, the students are divided into two groups, one group singing, the other group doing bluff action, cooperate with each other to complete the song, and experience the coordination process of accompaniment and singing.

Through the rhythm and bluffing training of the above steps, students can not only master the key points of bluffing rhythm, but also produce the difference in volume and timbre due to the rhythm combination of different parts and methods. Not only enrich the methods and forms of rhythm training, but also greatly increase the interest of rhythm training, so that students feel a strong sense of participation, effectively improve their learning enthusiasm and initiative.

5.2. Design Games with Bluster Activities and Play Rhythm Games

The teacher gives a basic rhythm pattern and momentum

spectrum, the first student makes the momentum spectrum given by the teacher and ADAPTS it, the second student repeats the momentum spectrum adapted by the first student and re-adapts it, and so on to complete the succession. Rhythm games not only enrich the fun of rhythm training, but also improve students' interest and attention in class, and cultivate students' ability of improvisation.

6. Conclusion

The application of Orff teaching method in actual solfeggio ear training classes is ever-changing. In teaching, teachers should give full play to the native nature of Orff teaching method, combine it with actual teaching content, and highly combine it with classroom content through body movements, language and other forms, so as to provide students with more interesting and efficient learning experience, train students' sense of rhythm, and cultivate students' musical perception ability. Improve comprehensive literacy.

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