



An Analysis of the Applicability of Kodaly and Orff Music Pedagogies in Preschool Children's Music Teaching

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Abstract. Kodaly music education system and Orff music education system are famous music education genres in the world. This paper aims to analyze the adaptability in Kodaly and Orff music approaches for preschoolers. By mainly using the research method of literature reviews, this thesis will summarize and expound the Kodaly and Orff pedagogies from the aspects of teaching principles, curriculum setting, course procedure, and etc. The result shows that, on the one side, Kodaly tends to promote children's musical abilities through teaching and activities that revolve around singing. On the other side, Orff hoped that children's musical literacy could be comprehensively improved through extensive teaching activities such as recitation, sound gesture, body movement and instrumental performance. Although Kodaly and Orff teaching approaches have some differences in the teaching procedure and details, they both hold that music should be a tool to foster children's beautiful hearts, and the essential attribute of music education is the comprehensive development of children's aesthetic ability.

Keywords: Kodaly, Orff, Pedagogy, Music Teaching, Education, Children.

1 Introduction

Kodaly and Orff pedagogies are the most popular and used music teaching approaches in kindergartens at home and abroad. In their papers, many teachers and educators conducted in-depth investigations and studies on these two teaching methods. It not only explains that Orff and Kodaly's teaching aims at children's artistic aesthetic development, but also introduces the classroom teaching process dominated by playfulness games, which is due to the playful natural instincts of children. Although many scholars and predecessors have made a detailed comparison and evaluation of the two teaching methods, there has not been a very up-to-date research result on the teaching conditions and environmental requirements of the two pedagogies. Through literature reviews and analysis of the author's actual learning experience, this paper not only concludes the two pedagogues but also subjectively discusses the application status of the two teaching methods in the current domestic kindergarten classroom and puts forward suggestions in terms of music classroom construction and teacher level

improvement. With the enrichment of children's education needs and the development of the teaching environment, it is necessary to study and renovate the application value of music pedagogies in practical teaching, especially to provide more comprehensive teaching help and enlightenment for more and more preschool teachers.

2 Kodaly

Kodaly Zoltan was a famous composer and music educator in Hungary, who emphasized the effect of early education and clearly proposed that the mother tongue of music should be used as the music enlightenment[1]. The Kodaly teaching system takes folk songs as the primary content of teaching by using the tonic sol-fa system(movable do system), and it adopted the form of eliminating the clef, key sign, and beat sign to avoid the use of adding lines to the stave. Kodaly continues to use only the purest authentic folk music for children because he believes that acculturation must begin with the establishment of national cultural roots as the foundation for further cultural blossom[1]. At the same time, to combine rhythm training with melody learning and develop children's comprehensive musical ability, it is a useful way through integrating alphabet, rhythm reading, and Curwen's hand singing into the Kodaly teaching classroom[1]. According to Kodaly pedagogy, there are three tools: hand signs, tonic solfa, and rhythmic duration syllables[2]. The hand singing system was originally established by John Curwen in 1870, and each syllable is represented with a particular hand sign in this pedagogy. This system is used as a mixture of solfa, and teachers can display different pitches and chord changes by using one hand or both hand signs(as shown in Figure 1).

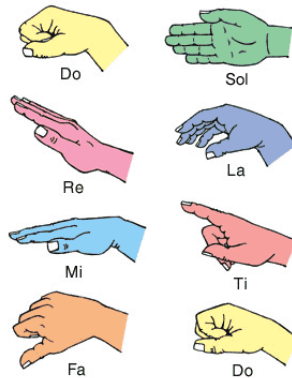


Fig. 1. Curwen hand sign

Tonic solfa is constitute of syllables: do-re-mi-fa-so-la-ti-do, and do is the tonic for all major keys(as shown in Figure 2), this way is also named as 'movable do'.

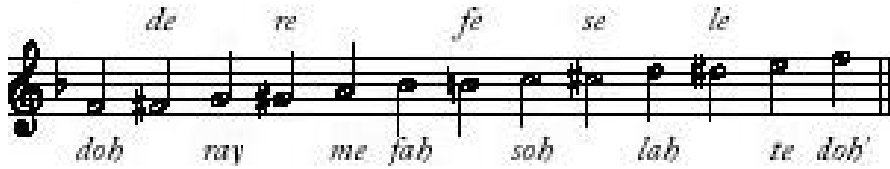


Fig. 2. Tonic solfa

Another tool employed in the Kodaly teaching method is rhythm duration syllables. On the basis of this system, each rhythmic pattern is shown with different syllables[2]. Those syllables are not united names but forms of voicing rhythm, and each country has developed its own syllable because of the different language(as shown in Figure 3).

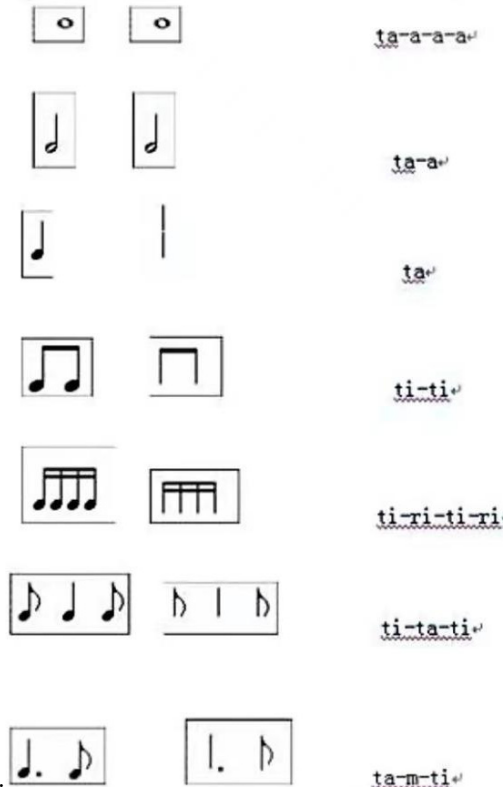


Fig. 3. Rhythm duration syllable

The Kodaly method is based on listening, singing, and creating. Through listening and ear training, the child learns to hear and recognize how the tone should be formed on his instrument, and the child will perform better if he can sing the piece he plays[2]. In Kodaly music classes settings, singing is the dominant objective of the pedagogy, which revolves around different music teaching methods,, such as rhythm syllables, alphabetic notation, Curwen's hand singing approach and uses words and

movements(walking, running, bouncing, and skipping) as supplementary for singing[3]. Therefore, almost every part of the Kodaly curriculum will be associated with singing. Also, the chorus plays a positive role in promoting children's sense of cooperation and individual socialization[3]. To be specific, children can learn to listen, cooperate and understand each other in chorus activities, which is beneficial to cultivate children's favorable social personalities. The curriculum setting of Kodaly pedagogy highlights the training of children's musical creativity. In the process of learning to sing songs, music activities are carried out by combining the rhythm solmization of Kodaly education system, so that students can create freely during playing and learning[3].

3 Orff

The distinguished composer and educator — Karl Orff (1895-1982) established Orff's thoughts on music education for children, and it both the Orff's epistemology and the methodology on children's music education and practice[4]. The ideology of the Orff music approach is to pursue the originality of music and the comprehensiveness of music education[4]. It is necessary to obtain a complete and comprehensive artistic aesthetic experience for children in the primary stage of individual development. Orff advocated the integration of music and movement. In addition to itself, music also consists of movement, dance, and language[4].

The Orff system courses are usually designed around three parts: voice schema, action schema, and sound schema[5]. The voice schema includes singing and the cadence of language activities. The action schema consists of body movements, dance, theatrical performance, and sound gestures, which means that to teach children how to use 'body percussion' and 'voice percussion' as a musical instrument to combine the melody with the rhythm section[5]. The sound gesture is an easy and highly effective way to cultivate children's rhythm sensations, and the majority of the sound gesture activities have finger snap, hand clap, leg clap, and foot stamp[5]. The sound schema refers to musical instrument playing. In consideration of the characteristics of children's age, which are small, lively, and active, the extensive utilization of Orff instruments in music class can not only greatly inspire preschool kids' curiosity and enthusiasm in music learning but also significantly enhance their sense of rhythm[6]. It is common to find that Orff instruments are simple and portable rather than highly accuracy and technology, including tambourine, hand drum, woodblock, triangle and etc. It should be noted that the study of Orff music pedagogy is also an enormous challenge for teachers, because they need to have a good grasp of the various Orff instruments.

The Orff pedagogy emphasizes that the pursuit of the primitiveness and natural instincts of kids is crucial in the music curriculum content setting[6]. Thus, Orff organized amount of folk songs, proverbs, nursery rhymes, and childhood games, which are familiar and loved by children in the school music textbook. It claims that only teaching materials from children's lives have the most vitality and infection. In addition, the educator Orff believes that rhythm is the foundation and places the most important role in music composition, and that rhythm is ubiquity in nature world, and teachers should guide students to find rhythm in people's daily lives[6]. For example, let the children in and out of the classroom accompanied by the teacher playing graceful music songs

and broadcasting beautiful music during the children's outdoor activities. Also, lead children to recognize and imitate animal calls, such as cats, dogs, ducks, or voices of nature, like thunder, rain, wind, etc.[7].

Moreover, speaking is one of the basic skills that every child must learn after birth. In this case, making use of speaking as the beginning of learning music will provide the child with deep affinity and familiarity[7]. For instance, in the game of <introduce your friends>, the teacher used a uniform drumbeat as a standard for controlling the rhythm, and then asked the children to say the names of other children in the class at an even speed. Such as 'her name is Anna', 'her name is Mila', 'his name is Steven' 'his name is Sameer', etc. The children may speak quickly and irregularly at first, but the situation will get better and better after a period of practice. More importantly, keeping constant velocity is the most basic way to develop the self-control of children, which can make the child more organized and orderly in their daily life[7].

4 Analysis of Kodaly and Orff Pedagogies

4.1 Similarity

Firstly, through in-depth understanding of the substance of the two international music systems(Orff and Kodaly pedagogy), it is clearly find that the purpose of music education is to promote the development of people as their common educational concept. The educational philosophy of these two pedagogies embody that music education is a necessary need to become a complete person and is the right of everyone[8]. Secondly, the Kodaly teaching method placed great emphasis on children's inner sense of hearing and musical memory in the teaching of music reading, and Orff advocated letting children feel and create music by themselves. These two music approaches deem that in the initial stage of music learning, teachers should pay close attention to students' feelings and experience of the learning process of music, and students should be encouraged to boldly express their emotions and improvise[8]. Thirdly, Kodaly and Orff both attach great importance to the education of their own national music. When they talk about the intention of music education in schools, they all put forward the idea that the cultivation of national spirit should be included in the pedagogical task. For example, the material of Orff's "School Music" is composed mainly of German children's games, nursery rhymes, and folk songs, and Kodaly traveled to Hungary in 1950 to collect folk music and use them to create children's choral works[8]. In guiding the reformation of Hungarian music education, Kodaly proposed to take excellent national production as music education materials, and considered folk songs performed in the native language to be the highest quality music material, which views coincide with Orff[8].

Fourthly, both Orff pedagogy in Germany and Kodaly pedagogy in Hungary take the meaning of game activities seriously and try to enhance children's musical abilities through play activities. Whether in the Orff teaching method or in the Kodaly teaching approach, the commonality is that games are the basic activities of preschool children, and music learning is rooted in gaming activities[9]. The game itself has the characteristics of entertainment, voluntary participation, a specific situation, and freedom, which

can effectively increase children's participation enthusiasm. Furthermore, both the Kodaly and Orff music education systems set high standards for a teacher's musical accomplishment. Kodaly pedagogy demanded that music educators be able to improvise on the piano and be creative in the music lesson, and Orff believes that the teacher is not only the director of the classroom, but also the proposer of the problems and the provider of teaching materials in the process of children's music learning[9]. In other words, music enlighteners should take the perspective of children to carry out teaching activities, accurate demonstrations, and appropriately inspire and guide children to conduct creative music studies.

4.2 Discrepancy

By comparing Orff pedagogy with Kodaly pedagogy, it can be found that the Orff teaching approach in music class is used to start with recitation activities and gradually increase the content of language, singing, body movements, and musical instruments, with the purpose of fostering children's comprehensive ability[9]. However, the Kodaly teaching method focuses on singing and takes the feeling and performance of music in its mother tongue as the goal of game activities[10]. In the aspect of children's physical activity cognition, due to the influence of Dalcroz, the Orff pedagogy takes body rhythm as an important teaching method through the combination of sound gestures and rhythm activities of a variety of games to lay the foundation for children's early multi-voice cooperation[10]. To integrate various parts of the body motion with games, body performance, group folk dance, and other content, for example. In contrast, body movement is rarely involved in Kodaly music teaching, but sometimes it also appears in the singing and perception of folk music.

Besides the distinction of their course procedures in music education, Kodaly gave importance to sight-reading and sight-singing, but Orff did not focus on singing as much, which is one of the major differences between those two pedagogies[10]. Another significant difference between their methods is the use of musical instruments. The Kodaly approach tends to apply hand signs and singing rather than practical musical instruments. In Orff pedagogy, the use of musical instruments is crucial, especially percussive instruments. What is more, the Orff teaching method takes creativity and improvisation as the main goal, but Kodaly's pedagogy is built upon dictating music.

5 Discussion

The author is lucky to have had the opportunity to visit the Orff music class and performance of Guizhou Kindergarten in China. This kindergarten's music courses teaching content for preschoolers not only includes singing, rhythm, movement, music appreciation and playing instruments, but also reflects the training of children's sight-singing ability and improvisation(as shown in Figure 4).



Fig. 4. Orff music performance

This nursery school used gamification as a teaching method for engaging children to learn music in the process of participation, feeling, and experience, which is a complete application of the Orff and Kodaly music education philosophy. The preschool teacher consciously allowed children to participate in cooperation during gamification teaching and integrated creation, appreciation, and performance. For the purpose of leading preschoolers to learn by doing, the music enlightener provides them with lots of diverse materials intended to enhance children's perception and exploration spirit of music by guiding them to manipulate and make musical instruments. The music class dominated by games can arouse the initiative of students and make the classroom atmosphere more attractive(as shown in Figure 5).



Fig. 5. Orff music classroom

In the music class, the teacher used the folk song 'Seven Step Dance' from Denmark as the introduction of the course, the musical background of the game, and the main teaching content, which aimed to let the children feel and distinguish the length of rhythm. Nevertheless, the enlightenment of Orff and Kodaly's music education systems is that the remarkable traditional music of a nation is the foundation of the development of music education, and we should avoid ignoring the inheritance of our own excellent music culture while learning foreign music education. Therefore, it is necessary to dig deeply into the folk music works, starting lessons with nursery rhymes, children's songs, folk games, and other subjects for cultivating children's love of Chinese

traditional music. Last but not least, while giving concern to the potential and growth of preschool music education, the musical quality of preschool teachers should also be reinforced in all respects. In terms of musical expertise and technical skills, most preschool teachers are prone to emerging problems such as inaccurate intonation, poor sense of rhythm, lack of musical expression, appreciation and improvisation ability in the music course. It requires kindergarten teachers to keep studying and constantly strengthening their professional attainment in the areas of educational theory and teaching skills. Besides, the matters of music preschool teachers' teaching abilities need to be further improved, such as teaching curriculum design, class organization, and teaching evaluation, which suggests that the government should increase investment in music quality training for preschool teachers, develop the curriculum system, and optimize teaching methods according to the practical needs of preschool music education, as well as to fundamentally ensure that preschool teachers are high-quality talents.

6 Conclusion

The preschool period is a key period for children's music development, and the classes of the two music pedagogies both conduct a lot of games in singing, rhythm activities, and instrument playing. The Orff pedagogy tends to promote the progress of language, rhythm, and body movement perception in children, but Kodaly preferred the development of children's singing and music literacy abilities. However, the most prominent inspiration of two music pedagogies is that an important function of music education is to promote human development. If we place too much emphasis on musical knowledge and skills in the teaching process, children's interest in learning music may be neglected because of the excessively pursuit of music learning results. Both music pedagogies have different benefits for students' music learning, and they can be applied depending on the children's degree, classroom environment, facilities, and class objectives. In summary, the aim of art education is to foster children's aesthetic ability, and aesthetic capacity is improved in constant aesthetic experience. Only by allowing students to enjoy music and generate positive emotional experiences can children get better learning achievement. In this paper, due to the limitation of the study conditions, the author did not physically participate in and collect more Orff and Kodaly music classroom cases for analysis and discussion, which resulted in a single sample. In the future, the author will focus on the Orff and Kodaly teaching classroom equipment and the improvement of teachers' professional quality.

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