

Thoughts on the International Mainstream Music Teaching Methods Used in the Game-based Activities of Children's Music Education*

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Abstract—Game-based music educational activities in kindergarten is moving forward along with the reform of kindergarten's classes. By going through the three major international music educational methods from Dalcroze, Kodaly, Orff, children's physical perception and coordination ability can be improved by rhythmic teaching activities; experience perceptive teaching activities to develop children's creativity; national folk music to promote children's perception on the local culture. Such teaching manner fits children's physical and mental development, kindergarten's teaching reform in China and the need to carry forward the excellent traditional Chinese culture.

Keywords—children; game-based; music teaching methods; Dalcroze; Kodaly; Orff

I. INTRODUCTION

Kindergarten's music activities are important carriers of infantile art education, with its main purpose of making children feel, appreciate and create music through music activities so as to dig their music potentials, increase their creativities and develop their intelligence. Currently kindergarten's music activities mainly have 5 types: music games, singing, rhythmic activities, percussion instrument playing and music appreciation. From the teaching manner point of view, internationally influential music education system consists of Dalcroze music education, Kodály music education, and Orff music education. "Dalcroze music education's teaching practice is made of body rhythm, solfeggio and improvisational music activities"[1]. Kodály emphasizes: "music education should start from kindergarten, musical materials should be Hungarian folk songs and singing games, and mother tongue of the music needs to be used as elementary education" [2]. He takes singing as the main music education method for children, and combines singing, playing and games ingeniously by using the sol-fa teaching method. "Orff music education is a way where

playing, dancing and languages are tightly combined and self-participation is mandatory"[3]. It is called original music that pays attention to the development of children's inner world. During learning, they won't take music learning as a burden, instead they'd love to devote themselves entirely to music and express freely with their body, language and musical instruments. When music becomes children's own needs, it's naturally easier and faster for them to master the music sense, performance, music theory, language and culture. Games are the main form of kindergarten's educational activities. In the process of organizing and implementing kindergarten music education activities, properly absorbing the above three different methods of music education can help kindergarten teachers break the inherent methods of kindergarten music education, fully liberate children's nature, let them feel the daily life pleasure through body rhythm in the nature. Music education can also germinate children's feelings and experiences of beauty of music in social and cultural life to enrich their imagination and creativity, promote children to learn to use the mind to feel and discover beauty, and express and create beauty in their own way.

II. INTRODUCTION OF INTERNATIONAL MAINSTREAM MUSIC TEACHING METHOD

A. Dalcroze Music Teaching Method — Rhythm

In the process of daily teaching of Geneva Conservatory of Music, Dalcroze found students' reaction over rhythm is mechanic and vague, instead they only concentrate on rigorous professional performance skills training and ignore the internal emotional resonance of learning. He tried to blend students' walking rhythm into the classroom teaching in order for students to move their bodies freely and do various movements with imaginations. As a result, students enjoyed a lot the improvised rhythm. Hence he proposed body rhythm teaching method. Although during the practicing process, it's constrained by the traditional ideas, even from children's parents and schools who clearly banned his class, however, this never shook his determination to make constant efforts in exploring and keeping his teaching method. After having experienced long-term theory and

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practice in teaching research and application, as well as with the encouragement and support of all walks of life, body rhythm-oriented music education system has become in shape. Up till today, teaching method named after his name is not only restricted to pure teaching, but also combines sports, perception, thinking with the development of class rhythm, melody, dancing sports and painting other broad academic areas, aiming to help more students to understand, experience and feel the music in order to develop improvisational, creative and practical concepts.

B. Orff Education Teaching Method — Originity

Orff music teaching method is originated from a school founded by Orff and his friend, with the purpose of developing students' initiative and creativity and improve as the main teaching goal and improving students' rhythm and improvisation as teaching concept, advocating students to integrate body, percussion instrument and melody creation, in other words, it is an idea of combining gymnastics, rhythmic gymnastics with music and dance. The genres and styles of his works cover chorus, concerto, dance, opera, stage music and a large number of revised music and drama. In all his works, the dramatic treatment of tonality, the simplified use of concord, the rhythmic harmony of melody, the comparative application of musical structure, the essential arrangement of Orff instruments, etc, which are all closely related to Orff's music education concept of returning to its originity.

During the long-term practice and promotion of Orff music teaching method, Orff also dedicated himself to compose materials and teaching demos worldwide. Research institutions were established all over the world and issued publications. Orff believes: children should receive original music education so that they can grow up according to their nature and develop themselves naturally. The originity here is not purely referred to music as a separate element of education, but to synchronize music with language, dance, and playing to form a complete music classroom teaching. Students are not only designers but more main experiencers. Brain, intelligence, physical capacity, ability and motivation are exerted to the greatest extent in order to achieve the sublimation of emotions, attitudes and values.

C. Kodály Music Teaching Method — National Character

Kodály emphasizes music education should be transferred to everyone. He puts the focus of education on improving the music quality of the entire nation to carry on music creation and teaching, pointing out music education can never only target developing music professionals, but should be open to the public, so that music could be part of our life. People should understand music language transmitted by music education, and improve self-accomplishment in culture. Kodály believes national music is the epitome of national culture and the crystallization of wisdom passed down from generations for centuries. Learning folk music is an important way to cultivate students' national consciousness and understand national culture. Music education in school should take Hungarian folk music as children's music mother tongue. Only if you

have mastered it, you can learn foreign music [4]. Since 1920, Kodály shifted his attention to children, using folk music materials he collected to create children chorus, music textbook, putting more and more energy, time and creation to make music education face every child. Kodály together with his good friend Bartók mainly collected and sorted folk music materials, hoping studying folk music can make children learn the most standard music theories and the utmost national spirits; Kodály teaching method advocates facing mother tongue based music education to the public, developing reading and writing abilities, inheriting and carrying on national music, putting the singing part through the entire music study, creating a comprehensive and broad-based music teaching method, formulating a unified music educational structure from kindergarten to music conservatory. On the one hand, Kodály's teaching method fully considers children's acceptance ability and characteristics, and carefully designs vocal exercises, intonation exercises, rhythm exercises, syntax exercises and lyric introduction related to singing teaching.

III. EDUCATIONAL ACTIVITIES OF KINDERGARTEN MUSIC

Kindergarten music education is part of kindergarten art education activities, the key component of educational activities in five major fields, and also an important form of other educations. From the purpose of education, music educational activity is an important way to influence children's education. Art can help children build basic perception over sound and tone, as well as establish the basic feeling over music and form their sense of music. Currently, kindergarten's music activities mainly include music games, singing, rhythm activities, percussion instrument performance and music appreciation 5 forms, and in other fields corresponding activities are also carried out. With the development of the society, kindergarten music educational activities have already broken the original teaching method that teaches children to sing songs as the basic form. Many kindergartens constantly bring and benefit music educational activities forms from influential kindergartens. From the outside, the live activities in kindergartens are happy and lively, but from deep inside, whether different activities forms fit the need of children's study and achieve the corresponding goals still needs to be further testified. Combining the current three major music education systems and the status of kindergartens, exploring the effective forms of music education in kindergartens will help improve the effectiveness of kindergarten educational activities.

A. Rhythm Teaching Activities — Improving the Development of Children's Physical Perception and Coordinate Ability

3-6 *Children Study and Development Guide* describes children's music qualities as "can clap hands and pedal such body movements or knock object with rhythm". "can follow the familiar music to move the body". "can express emotions or scenarios of nature with rhythm or simple dance". Dalcroze music teaching system practice consists of three parts, body rhythm, solfeggio and improvisation. Taking body rhythm movement as children's music study method,

using ears and bodies as the main musical instruments this can open the tunnel of learning music through bodies which fits the hyperactive characteristics of children. Such teaching activity form better demonstrate the needs of current kindergarten music teaching activities, and its rhythm feature can better combine with kindergarten rhythm teaching in order to improve the development of their body coordination and sense ability. Moreover, Dalcroze emphasizes more on the importance of experiencing music in teaching method, paying attention to inner feelings, stressing on the combination and transformation between auditory art, visual and kinesthesia. In Dalcroze music teaching system, music experience is to better serve solfeggio and improvisation, in order to better externalize the inner hearing, and then transform it to music emotional experience. Dalcroze takes body rhythm as the teaching method to learn music technics and express music, which not only satisfies the educational need of children-centered experience, but also corresponds to the rules of its cognitive psychological development.

B. Experiencing Perceptual Teaching Activities — Developing Children's Creativities

Orff pointed out "letting children themselves find and create music is the most important" [5]. Concerning music study, only if learners are perfectly integrated themselves into the learning scope and participation of class activities, they can truly learn music. Performing or singing is only part of music, only if learning how to create music and show what are created can be taken as a sign of mastering music. Although children's creation are simple, from the perspective of creativity, music created by children has the same significance and value as music created by the music masters. Orff teaching method is dedicated to offer education for everyone to be able to learn and experience the originity of music by emphasizing children's participation in discovering, experiencing and understanding music, developing their music creativities. He proposed that using rhythm to combine music with language and body movements, designed the easy operating and percussive-oriented Orff musical instrument. By using Orff musical instrument series can increase the operability of children's music learning. Orff teaching method is based on perceptual experience, through vivid and fun games and stereo sound to feel the music, which is an interesting music teaching process, and conforms to the characteristics of children's cognitive and physiological development.

C. National Folk Music — Develop Children's Perception over Local Culture

In 2017, the General Office of the State Council, the Central Office of the Communist Party of China, issued the *Opinions on Implementing the Project of the Inheritance and Development of Chinese Excellent Traditional Culture*, pointing out: "Culture is the blood of a nation and the spiritual home of the people. Cultural self-confidence is a more fundamental, profound and long-lasting force. In Kodály's music educational system, national folk music occupies an important position. Kodály takes folk songs and music as a result of national culture, a product of vitality of national culture, a first-class masterpiece, a mature art in the

course of historical development, and a perfect art with great value [6]. Therefore in the early stage of children's music education, Kodály's education system adopted various methods to make children love folk music, accumulate national music language, and build the thinking mode of national music.

Kodály pointed out folk music could offer children more knowledge and increase their insights. Folk music together with body movement and activities is more complicated than the simple singing, with the simplicity, primitiveness and interesting particularity out of tradition affecting children. Children's imagination and creativity make countless changes in the simple children's game songs in folk music. Singing games and folk children's songs are the best foundation for developing national characteristics and national sub consciousness. Just like our composer artist prof. Jianfen Gu who wrote *New Poem Song* after his retirement, which aims to carry forward Chinese traditional culture and let the vast majority of young children and adolescents inherit the classics of the Chinese nation by singing the songs. They all hope to pass on the folk and the nation from generation to generation through art, at the same time, to nourish the growth of children.

IV. CONCLUSION

Currently, at the stage of rapid development of preprimary education in China, the direction of kindergarten's reform has gradually changed from class-based to game-based. The rhythm in the process of Dalcroze music teaching, the cultivation of Orff's musical perception and creativity, and the national and folk characteristics of Kodály music education are in line with the direction of kindergarten's class reform and the requirements of carrying forward the excellent traditional Chinese culture. In the process of organizing teaching activities, kindergarten teachers should make full use of the characteristics and advantages of the three major teaching methods and carry out rich and interesting music educational activities by combining with children's learning characteristics.

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