

# Developing Music Instructional Model to Enhance Children's Music Perceptions and Group Co-Ordination ability for kindergarten in Jiangxi Province, China

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## Abstract

"Music" occupies an important position in the teaching activities of preschool education centers. Children can cultivate healthy qualities and personalities through musical training experiences. There is a close relationship between life and music. Using life oriented teaching methods in children's music education can help children shorten the distance of music learning and stimulate their interest in music. According to the "Regulations on Kindergarten Work" (2016, National Education Commission), Emphasize that "kindergarten should take play as a basic activity and play is an important form of comprehensive education for young children." Guidelines for Learning and Development of Children Aged 3-6 (2012, Ministry of Education of China) Guide kindergartens and families in implementing scientific care and education. This guide describes the learning and development of young children in the five fields of health, language, society, science, and art, promoting the comprehensive and harmonious development of children's body and mind. The purpose of this study is to develop a music teaching model for preschool education centers in Pingxiang City, Jiangxi Province, to improve children's musical perception and cooperation abilities. The music teaching model developed by researchers from Pingxiang Preschool Education Center conforms to China's "Guidelines for the Learning and Development of Children Aged 3-6" (2012); Comply with the physical and mental health development of children; Comply with the relevant provisions of the "Guidelines for Kindergarten Education (Trial)" (2001); Comply with the characteristics of Jiangxi Provincial People's Social Security Department regarding the development and potential of children's physical and mental health. The evaluation result of the music teaching model outline is the most appropriate level. (  $\bar{X}=4.51$  ) .

**Keywords** : Orff Theory; Teaching Model; Music Perception, Group Co-ordination Ability

## I. INTRODUCTION

The 21st Century Learning Framework identified music and the arts as core themes in 2001, and the framework introduced the No Child Left Behind Act, noting that music is an important thematic issue that

demonstrates student growth and progress. Carl Orff believes: "Music education is first of all human education, which is the starting point of all his efforts and his ultimate destination. He pointed out that students must use their brains, hands, and feet in

music learning, and feel and feel the Expressing music." Orff's teaching method is an original music education system, which endows music education with new and anti-traditional concepts and methods. In the music class, by borrowing a variety of percussion instruments, students can "move" in the classroom and activate the classroom atmosphere. Under the guidance of teachers, students do musical "movements". Students are immersed in the joy of games, and invisibly receive the training of comprehensive musical abilities such as music rhythm, hearing discrimination, pitch, and body coordination. The specific teaching of the Orff teaching system is divided into six contents:

- 1) Vocal music teaching content. Orff believes that the human vocal cord is a natural instrument, singing is the natural instinct of human beings, and the human voice is the most beautiful. Instrumental music can also be as beautiful as the human voice.
- 2) Auditory practice. From noise to music tones, relative pitches, absolute pitches, and collective activity games to train students' sensitivity to timbre.
- 3) Acoustic imitation. All kinds of sounds in natural social life can be compiled into games and transformed into "musical scores".
- 4) The use and key points of human percussion instruments. A variety of very delicate sounds are made with various parts of the human body, and then combined.
- 5) Instrumental music. On the basis of extensive research on Western, African and Asian percussion instruments, Orff

creatively improved and configured them to form a complete set of "Orff Instruments", plus "Human Percussion Instruments" and melody instruments. Orff Band".

6) Teaching of spectrum recognition. Orff's teaching system starts from not using musical scores, but at a certain stage, it is still necessary to teach notation. This is the only rational part of Orff's teaching system. It is based on rhythm, starts with recitation, emphasizes body sense, and improvises music, play fantasy.

Einstein once said: "I think that for everything, only love is the best teacher, and he far exceeds responsibility." Interest is an important motivation for people to understand things and explore the truth. Interest is generated on the basis of needs, and the satisfaction of needs will lead to more intense interest. The same is true of music education. Interest can make students feel music wholeheartedly, and use music to beautify and enrich life and experience life. Only by having a strong interest in music can we tirelessly and persistently pursue the highest realm of music and experience the beauty of music. How to mobilize students' interest in music education, guide them to develop consciously, and give full play to the emotional effect is the key. It is the most effective way to improve the overall quality by guiding the development of their interests and realizing the transformation from passive education to active pursuit. Piaget, a Swiss psychologist, believes: "Music learning is a structural action and activity formed in the process of the subject transforming the object. Music activities are affected by physiological and psychological

characteristics and the environment, emphasizing the active role of students in the learning process."

For a long time, traditional music courses have been separated and separated from each other due to their meticulous subject division. Music classes in kindergartens simply teach singing and some knowledge of notation. Instrumental music teaching is a tedious skill training. The teaching of knowledge only relies on rote memorization, which means that music teaching is conducted in a piecemeal manner, resulting in a lack of overall effectiveness in music teaching. The realization of the ideal teaching effect of music performance is not to isolate specific teaching content, nor to sever the connection between music and other sister arts. Instead of using a single absolute teaching method in teaching, it is to express teaching in all aspects. The artistic forms used, such as content and music, as well as teaching models and methods, are organically integrated. In the wave of curriculum reform, music courses in preschool education in China have gradually received attention, but the current situation of basic music education in underdeveloped areas is still not optimistic, and their understanding of music education is still at a relatively low level, especially for those who are relatively backward. In mountainous areas, schools lack full-time music teachers, and kindergartens do not have fixed music classroom teaching venues. Music classrooms have long followed the old model of singing and teaching music theoretical knowledge, which not only weakens students' emotional stimulation and

experience of music, but also ignores children's subjectivity, initiative, and creativity in music learning.

## II. LITERATURE REVIEW

German composer Karl Orff incorporated philosophical thoughts into the basic music education curriculum. He believed that: "Music is the artwork closest to children, and it is also the favorite thing for children. Music can influence children the most". The Orff music education system has the following principles: 1) The principle of comprehensiveness. The original music is by no means pure music, it is closely combined with movement and dance language. This is the original condition of human beings, it is primitive, and it is the closest to the human mind, so it can be said that music is a comprehensive art; 2 ) participatory principle. The Orff music education system emphasizes that everyone in the music classroom is a participant. Whether it is music performance or music creation, everyone should occupy the main position. This model is highly attractive to students of different ages, not only to improve their enthusiasm for participation, but also to improve their sense of achievement and sense of ownership in music learning; 3) The principle of improvisation. In Orff's classroom, games are an important means of teaching for teachers. Usually, game activities have greater randomness, which is different from traditional music teaching activities. Orff's music education system is to allow students to exert their autonomy in games. Unleash your creativity, and actively explore in game activities.

Music teachers in primary and secondary schools in the United States pay attention to students' initiative in learning music, and they have the ability to "play" music with their students. These abilities come from the intensive training of music students' abilities in American colleges and universities. They attach importance to the unity of curriculum setting and training objectives, and the timeliness of artistic practice and educational practice, so as to cultivate versatile music teachers suitable for music teaching in primary and secondary schools, and promote the development of music education in primary and secondary schools more quickly. An overview of the content of the American "21st Century Skills Guide (Arts)" is a "Guide" for each core subject, which is a 21st century skills guide for the arts, one of the nine core subjects. The "Art Guide" includes four specific art disciplines: dance, music, drama and visual arts (called fine arts in China). In the introduction part of "Art Guide", it mainly introduces the subject of art, and expounds the function of art education. The Art Guide is an educational guide designed by P21 in partnership with national art educators. This guide provides definitions for each specific competency, with specific examples for grades 4, 8, and 12, showing how teachers can teach the 21st century framework in the arts, and how they can be compared with other subjects. Links are applied to practice. "Art Guide" summarizes the 21st century skills that students need to master for educators, provides practical cases for the teaching of each skill in "Art Guide", integrates skills into art subjects, and guides teachers in the

application of teaching practice, Develop students' curiosity, imagination, creativity and evaluation skills. Students' artistic creativity and expressiveness are one of the core qualities of their standing in society and the foundation of educational success in the 21st century.

The academic goals of the national curriculum "Music" (1992) in the UK are performance and composition, listening and appreciation. There is no unified music syllabus for primary and secondary schools in the UK. The content, scope, level and requirements of music lessons are all determined by each school. According to the principle of independence of each school, it is organized and implemented by music teachers. In order to improve the musical quality of primary and secondary school students, the British government promulgated The Music Manifesto, which aims to provide every young person with a rich and colorful musical experience and improve the support system for the music industry. The Music Manifesto is a guarantee to provide every young person with the opportunity to learn and understand music, and to develop world-class music teachers so that all young British people can master musical skills. Therefore, music education in primary and secondary schools in the UK pays great attention to cultivating students' practical ability. In the primary and secondary schools in the UK, the age is 5-18 years old, composition teaching and performance activities are combined, and it is required that students reach the expected indicators of each stage in the three specified stages of teaching.

Japan's Learning Guidance Essentials (2008) sets the cultivation of students' "viability" as the basic goal of compulsory education in Japan. In the basic plan for revitalizing education in 2008, Japan included sustainable development in the educational goals of various schools at all levels, and listed music as an important curriculum. Music classes in primary and secondary schools in Japan attach great importance to music practice activities. They always adhere to the guiding ideology of giving full play to the development of students' personalities in music classes, and attach importance to collective music activities with group awareness. College music education majors attach importance to the opening of music education courses and the post vocational education of music teachers. The task of preschool education in China is not to cultivate music professionals, but to improve students' aesthetic taste through the edification of music. Let them perceive the beauty of music, thereby appreciating it, correcting noble aesthetic tastes, thereby cultivating sentiment, purifying the soul, and playing the role of music aesthetic education in promoting the development of morality, intelligence, and physique. Starting from this

educational goal, in early childhood music teaching, teachers should consciously organize and guide students to personally experience music, stimulate students' emotions with vivid music performances, and gradually enable students to acquire the ability to recognize music through emotional experiences in various forms of music works. The three-dimensional goal of music teaching is to cultivate students' "emotional attitudes and values," "processes and methods," and "knowledge and skills.". By studying music courses and participating in music practice activities, students explore, discover, and appreciate the artistic charm of music, cultivate their (lasting) interest in music, cultivate a sense of beauty, harmony in body and mind, cultivate sentiment, and improve their personality, learn and master the necessary knowledge and skills, expand their cultural horizons, and cultivate their ability to listen to, appreciate, express, and create music, Cultivate students' good aesthetic taste and positive and optimistic attitude towards life, and ultimately promote their physical and mental health. The following is Piaget's time calculation for child development:

Table 1. Piaget's official calculation stage

NO.	Stage	Age	Characteristics
1	Perceptual movement	0-2	Subject to physical and psychological limitations, listening to the main, making music in the minds of young children to form an impression, to stimulate their interest in music.
2	Pre-operation	2-7	Young children have a certain ability of language

			expression and thinking. They should emphasize the ability of students and pay attention to the development of people themselves.
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### III. METHOD

This research will conduct two parts of the experiment combined with Orff's music teaching method. (teacher). The second is a semi-structured interview of music teaching (music teachers, curriculum and instruction experts, school administrators). The third is to carry out the music teaching experiment of Orff teaching method. The population and samples of this study are from Wulutong Primary School in Beijing, China and Deng'an Primary School in Pingxiang City, Jiangxi Province, respectively. This research will use random sampling to conduct questionnaire surveys, semi-structured interviews and music teaching experiments with Orff music teaching method.

#### 1) Population

200 students, 7 music teachers, 7 school administrators, 7 curriculum and teaching experts.

#### 2) Sample

150 students (150 participated in the questionnaire, and 80 actually participated in the Orff music teaching method experiment), 5 music teachers, 5 school administrators, and 5 curriculum and teaching experts.

#### 3) Tools

##### 3.1) Qualitative methods

3.1.1) Through interviews with music teachers, school administrators, curriculum and teaching experts, get their suggestions on the application of Orff's music pedagogy to music teaching activities.

3.1.2) Interview curriculum and instructional experts for advice on steps to teach music.

3.1.3 Using phenomenological methods, observe students' attitudes in music classrooms.

##### 3.2) Quantitative method

3.2.1) According to the Likert scale method and the 5 grades of the evaluation scale, present the demand (students) questionnaire data of music courses.

3.2.2) Use the statistical t-test method to obtain the significance of the music performance of the students in the music teaching activities using the Orff music teaching method.

##### 3.3) Case study

The case study has three goals, one is to analyze the overall structure of music teaching; the other is to analyze the music skills of students in music teaching; the third is to improve the quality of music teaching.

3.3.1) Log in to the National Basic Education Resource Network, watch the teaching video of the music demonstration course, and analyze the content of the music course and the teaching mode of the course.

3.3.2) Using the outline content and teaching practice steps of the 21st Century Skills Framework "Art Guide" (2007), analyze the teaching cases of grades 4, 8, and 12 in the "Art Guide", and analyze students' curiosity, imagination, creativity etc. cultivation.

3.4) The Musical Achievement Test (Beach, 1938)

3.4.1) Knowledge of musical notation: including note duration, rest duration, clef, repetition and key signature.

3.4.2) Bar identification: Listen to the beat of the melody, including adding time signatures and bar lines to the score according to the listening identification.

3.4.3) Tonal direction and similarities and differences: listen to identify the direction of the melody ascending or descending and the similarities and differences between the melody pieces.

3.4.4) Pitch identification: listen to identify and point out the highest and lowest notes in a group of sounds, a total of four two-tone groups and two three-tone groups.

3.4.5) Symbol application: listen to the name of the note.

3.4.6) Duration: Read the notation and indicate the duration of notes and rests in a

particular measure and beat, and point out errors in bars that do not fit the beat.

3.4.7) Notation and listening identification: select a melody from several pieces of music score that matches the melody heard. Also, point out the difference between the melody you heard and the notation on the answer sheet.

3.4.8) Sound name: read the score and indicate the sound name.

3.4.9) Key signature: Write the major key signature on the major staff.

3.4.10) Composers and Artists: Use the form of listening and identifying music fragments and text matching questions.

According to the characteristics of Shuter-Dyson and Gabriel's induction of the main characteristics of music development at different ages, the researchers will design music teaching steps:

**Table2 Main Characteristics of Music Development at Different Ages**

Age	The main features of music development
0-1	Make various reactions to the sound.
1-2	Spontaneous, instinctively "creating" and singing.
2-3	Start to imitate the songs that were heard.
3-4	Being able to perceive the melody contour and start learning the performance of a certain instrument can cultivate a fixed high sense.
4-5	Can recognize the pitch, the sound zone, and repeat the simple rhythm.
5-6	Can understand and distinguish the changes in sound, can recognize the same part from a simple melody or rhythm pattern.
6-7	It is more accurate in the pitch of singing. Understand that tonal music is better than unbalanced sound.
7-8	Have the ability to appreciate the harmony and dissonance.
8-9	When singing and playing an instrument, the sense of rhythm is better than before.
9-10	The memory of rhythm and melody is improved, and gradually has a sense of rhythm. Can sense the melody of the two parts.

10-11	The concept of harmony is established, and there is a certain degree of perception and judgment on the beautiful features of music.
11-17	Appreciation, awareness and emotional responsiveness have gradually improved.

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#### 4.1) Introduction to music teaching

Teachers use physical objects and multimedia to present pictures of course content, and conduct questions and interactive games.

#### 4.2) Teaching of works

4.2.1) Listen to music, feel emotions, and introduce the background of the work.

4.2.2) The teacher prompts the students to clap their hands and accompany them at the place where the password is shouted in the song. All students clap their hands (or use percussion instruments) to accompany the piece.

4.2.3) Listen to and identify the phrases and learn to sing the melody. Students see two melodies, find the difference between the two melodies, and express them with gestures (or percussion instruments).

4.2.4) Game practice, strengthen song memory, sing (play) by phrases and roles.

4.2.5) For male and female cooperative performance singing and game practice singing, compare who has better memory and physical coordination. Students sing (play) in phrases and roles.

4.3) Independent research and collaborative creation

4.3.1) Self-selection, sentence creation, individual presentation and collective learning.

4.3.2) Discuss formations and create dances. Teachers select good moves to refine and perfect.

4.3.3) Students interact in groups and students demonstrate.

4.4) Class review, summarize the whole class, and evaluate students' performance.

**Table2 Steps of music teaching model**

NO.	Step	Content
1	Prepare teaching materials, create music scenes and introduce new courses.	Teachers use teaching aids, combined with the relevant knowledge of other subjects, to play the role of this teaching content, arouse children's attention, and arouse children's previous knowledge memory.
2	Practice and discover, experience new knowledge	The exercises referred to in this section are conducted by students with prior knowledge and experience. The practice of students is repeated training, with the "rhythm" in the



		<b>results as the control training form</b>
<b>3</b>	<b>Interactive game teaching</b>	<b>Teachers define the purpose of the game from the aspects of knowledge and skills, interpretation and evaluation of students' expected task results, group collaboration practice process and practice success criteria.</b>
<b>4</b>	<b>Music activity creation</b>	<b>Let children create their own instrument accompaniment according to the music melody and situation picture, and use percussion instrument to express according to the distribution of strong and weak music.</b>
<b>5</b>	<b>Extension of home cooperation activities</b>	<b>Teachers send videos of teaching contents to parents and share them with parents at home.</b>

#### IV. ANALYSIS

The aesthetic experience and cultural cognition of music art are generated and realized through the students' personal participation in the vivid and diverse music teaching practice activities. In the questionnaire (students) of this music course, 70% of the students hope to acquire knowledge in the music class, 60% of the students do not know the Orff music teaching method, and they have not participated in the Orff music teaching activities. Through the researchers playing and explaining the Orff music teaching system, 78.57% of the students believed that the Orff teaching method was easy and enjoyable, and 65.71% of the students believed that in the Orff music teaching, they could develop their imagination and creativity, 68.75% of the students believed that the level of music appreciation could be

improved, and they believed that it was necessary to adopt the Orff music teaching method in the music classroom ( $\chi^2=4.34$ ). 74.29% of the students who have participated in the Orff teaching method music class have a positive attitude, 22.86% of the students have a general attitude, and only 2.85% of the students have no initiative. Only 28.75% of the students have a positive attitude, 55% of the students have an average attitude, and as many as 16.25% of the students have an attitude of no initiative.

In the questionnaire survey on music teaching (teachers), teachers believe that multicultural teaching method can improve their professional quality and scientific research ability, and the Orff music teaching method promotes the professional development of teachers. They believe that in the Orff music teaching method, the

students' nature has been released ( $\bar{X}=4.72$ ), and the students' music perception ability ( $\bar{X}=4.21$ ) and group cooperation and coordination ability ( $\bar{X}=4.55$ ) have been improved.

Through semi-structured interviews with course and teaching experts, they believe that the teaching steps are more reasonable, especially the third step of independent exploration and cooperative creation. Perception and creativity. Through

semi-structured interviews with school administrators, they agreed that Orff's music teaching method enriched the structure of the curriculum, and its content also brought into play the students' comprehensive quality. Music class has also become one of the compulsory courses for students. In the middle of the school, students' musical performance level has been improved and their self-confidence has been enhanced.

**Table4 Teaching experiment results of Orff's music teaching method**

Test	N	Total score	$\bar{X}$	S.D.	t	P
Pre- test	80	40	17.34	1.28	39.89*	.000
Post- test	80	40	36.54	1.37		

**\*\*Statistical Sig .01**

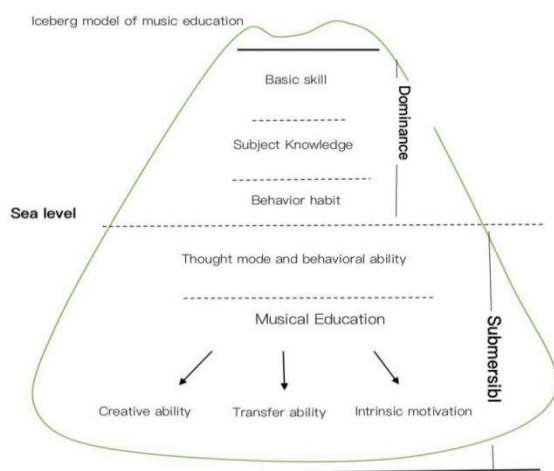
Table 3 shows that after the students participated in the teaching experiment of Orff's music teaching method, the level of music performance has been improved. Through the integration of Orff's music teaching method, music teaching is carried out by means of "listening, singing, moving, playing, discussing, and performing", students' learning attitude is positive, and they can maintain their interest in music learning. In "listening, singing, playing", students' musical perception ability has been improved. In "singing, playing, discussing, and performing", the music teaching group cooperation link is conducive to the transfer of students' music knowledge and skills, and performing on stage it improves students' artistic literacy and broadens their musical horizons and aesthetic space.

## V. DISCUSSION

In the process of music teaching, the traditional teaching mode often brings great obstacles to the reform of classroom teaching. Educators' clear understanding of the drawbacks of the traditional teaching mode will help to achieve breakthrough progress in music classroom teaching. It can be seen from the research results that students' physical and mental development can be effectively stimulated under the effect of Orff's music teaching method, and different sound melodies can promote the coordination of the left and right brains and enhance the memory function of the brain. In the process of music teaching, students' memory, cooperation and coordination ability, music perception ability, stage performance and creativity have been further developed.

The iceberg model (D.C. McClelland, 1973) divides the different manifestations of individual qualities into the surface "above the iceberg" and the deep "below the iceberg". Skills, knowledge, and behavioral paradigms (habits) in the iceberg model are explicit qualities, because these qualities are often visible, and most of them can be standardized and considered. Place the students' musical qualities in the iceberg model, see Figure 1.

**Figure1 The iceberg model of music teaching**



As shown in Figure 1, thinking patterns and behavioral abilities are often hidden behind them, making them difficult to adjust and consider. For example, the creativity, transfer ability, and intrinsic motivation of music learning are potential qualities that require our teachers to use multiculturalism. A teaching method for exploring and cultivating students' potential qualities.

In today's music education system, Olf's music education system is relatively more open and inclusive. Openness includes the following two aspects: 1) Its combination with language rhythm. The definition of rhythm in general music theory is the

auditory experience formed by the regular length and repetition of sounds. Rhythm is composed of rhythm, speed, rhythm, and other elements, but in a broad sense, rhythm can include all regular sound forms in nature. In Auff education, there are a large number of activities that train children's responsiveness, self-control, and creativity through language and rhythm. In the design of a music classroom, it is very meaningful for teachers to incorporate language and rhythm into teaching activities. Because for students, language is their most direct tool of life, and language itself is rhythmic in life. In teaching, the "prosodic cornerstone" is generally extracted from students' commonly used names, ballads, words, proverbs, etc., and is the smallest prosodic unit composed of short words with rhythm; 2) Use the game teaching mode to cultivate students' interest in music. Schools and parents use the educational model of games to stimulate and cultivate students' interest in music. They can experience the joy of learning music knowledge during the process of playing games. By participating in games on their own, they not only gain happiness, but also learn a wealth of musical knowledge.

Olf's music teaching system is inclusive in the "improvisation method". Basic education students differ greatly from adults in terms of emotional expression and association, and their thinking patterns have more variability and freedom. Perhaps each student has their own understanding of the same music, and they will follow the music and make different performances based on their own ideas. Therefore, when using the Orff music teaching method, teachers should start with

simple performances, change the lyrics, and gradually provide them with pictures, composition, and creative actions. Encourage students to dare to perform and express, and let them demonstrate through their own efforts. Your own creative ability. For example, before learning a new song, a teacher can create a situation for students to quickly enter the context of the story, and then find their corresponding roles to perform. Let them play an innovative spirit in the process of learning music, and experience the fun and sense of achievement brought by performance.

From the research results, it can be seen that under the influence of multicultural Orff music teaching method, music teaching can be effectively implemented, not only improving teachers' teaching level and classroom effect, but also significantly improving students' music performance. The Music Curriculum Standards (2011) states that "all teaching activities in music classes should be student centered, with teacher-student interaction, placing students' feelings and participation in music activities at an important level." During the teaching process, under the correct guidance of teachers, students actively participate in all stages of music teaching activities, giving full play to their subjective initiative. Everyone has two ways to acquire knowledge, one is direct acquisition, and the other is indirect acquisition. Dialectical materialism believes that knowledge comes from practice, and only those who have direct experience in practice are true knowledge. However, since students spend most of their time acquiring knowledge in

the school classroom, with less direct experience, if schools can use multicultural teaching methods to enrich the music classroom, such as learning from foreign teaching methods, going out of the classroom, into nature, into music halls, holding music salons, establishing music clubs, and holding activities such as elegant art on campus, students can receive indirect experiences while receiving them. They can gain more direct experience and practice, making their understanding of music knowledge more profound and their mastery of knowledge more solid. Olf's music teaching method has great universality in preschool and basic education. It has high application value. It helps promote the overall development of students and lays a good foundation for their music learning. Further development of "quality education" plays an important and crucial role.

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