

The Influence and Impact of the Orff-Music Method on Teaching and Learning in Music Education Course in Higher Education in China

Wang Shiyao

City Graduate School, City University Malaysia
Email: 349764937@qq.com

Zuraimy Mohamed Noordin

City University Malaysia

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i6/21971>

DOI:10.6007/IJARBSS/v14-i6/21971

Published Date: 30 June 2024

Abstract

This study investigates the impact of implementing the Orff music teaching method on student performance and engagement in basic music courses for Primary Education Majors at Jiangxi University of Technology, China. Employing a mixed-methods approach, the study examines the effectiveness of the Orff method compared to traditional music theory and solfeggio instruction, as well as the relationship between student participation and engagement levels in music classes and their performance. Quantitative analysis of survey data from 379 participants reveals a significant positive correlation between the Orff method and student performance, with students demonstrating higher levels of engagement and understanding of fundamental musical concepts. Qualitative analysis of open-ended responses highlights the interactive and collaborative nature of Orff-based activities, fostering a sense of community and creativity within the classroom. The findings underscore the potential of the Orff method to revolutionize music education practices, emphasizing active learning, creativity, and cultural sensitivity.

Keywords: Orff Method, Music Education, Student Engagement, Primary Education, Mixed-Methods Research

Introduction

The Orff method is a relatively recent development in the field of music education that has had a substantial impact on how music is instructed in a variety of settings all over the world (Liu, 2023). In the early 20th century, Carl Orff and Gunild Keetman were the ones responsible for its creation. This strategy originates from the concept that everyone, regardless of their age or level of musical training, should be able to have a positive and rewarding experience when listening to or participating in musical activities.

Orff, along with a large number of other artists and intellectuals, got to work immediately following the conclusion of World War I with the intention of remaking and reestablishing German society. He was of the idea that individuals could be brought together by the power of music, which would in turn develop a sense of community and a sense of working towards a shared purpose (Hassanli et al., 2021). He believed that this could be accomplished through the force of music. Orff's method of teaching music was initially conceived with this goal in mind when it was being developed. His own musical experiences, the principles of elemental music, and the value of physical movement in the context of music education were some of the sources from which he drew inspiration. He also took inspiration from a variety of other sources.

The Orff method is built on a foundation of several key ideas, one of which is the concept of music's essential building blocks, or elements. Orff was of the opinion that students should initially be shown music in its most basic and elemental forms. He advocated for this viewpoint. He related this to the manner in which a language is learned in the beginning through the utilization of straightforward sounds and words before progressing on to more convoluted sentences and ideas. Within the framework of the Orff method, these fundamental facets of musical expression are referred to as rhythm, melody, harmony, and timbre, respectively (Özgül, 2023). The kids are encouraged to examine and experiment with these components in a variety of ways, including singing, playing instruments, and participating in other creative activities. These are just some of the approaches.

Another fundamental aspect of the Orff method is the way it encourages students to move their bodies and express themselves through dancing while they learn music (Juntunen, 2020). Orff recognized that there was an underlying relationship between music and movement, and he was of the opinion that in order to have a complete musical experience, one must also engage in some type of physical expression. He believed that this was essential. Students are encouraged to move, dance, and gesture in reaction to the music, which not only improves their knowledge of musical principles but also provides a more comprehensive learning experience that is both joyful and advantageous.

Orff's work in conjunction with that of Gunild Keetman, an excellent musician and educator, was of considerable assistance in the development and enhancement of the Orff method. This was the case both during Orff's lifetime and after his death. The extensive understanding of percussion instruments that Keetman possesses, as well as the innovative strategies that she implements in the classroom, made her the ideal complement to Orff's ideas. They collaborated to generate an enormous library of original compositions, arrangements, and teaching materials, all of which are now integral parts of the Orff music curriculum. The Orff Organ Library is the name given to this particular collection (Elkoshi, 2023).

The Orff method focuses a significant amount of emphasis on the utilization of specialized instruments, which are frequently referred to as Orff instruments and are designed with the needs and capacities of young pupils in mind. The Orff method instruments are sometimes referred to as Orff instruments (Beegle, 2022). Glockenspiels, xylophones, and a wide variety of metallophones and percussion instruments are some examples of the types of instruments that fall under this category. They were chosen because of the melodic and rhythmic aspects that they contain, in addition to the fact that it is possible for students to play and investigate them without too much difficulty. Students are given the opportunity to work together musically through the utilization of Orff instruments, which contributes to the development of a sense of performing in ensembles and cooperation.

The Orff method of instructing students in music places a strong emphasis on the creative processes of improvisation and composition (Selby, 2022). Orff was of the opinion that students in school should be offered the chance to engage in creative self-expression through the medium of music. This was one of his core beliefs. Students in programs that are based on the Orff methodology are guided through the process of composing their own music and are encouraged to improvise melodies, rhythms, and movements in their musical expression. This hands-on approach not only enables students to express themselves but also gives them the freedom to become active participants in the process of making music, which is fostered by the method itself and contributes to the students' increased creativity.

In addition to individual instruction, the Orff method of instructing musicians lays a significant emphasis on learning in groups and collaborating with one another (Zhang & Talib, 2023). Students typically work together in groups that are referred to as ensembles. In these settings, they build their ability to make music with one another while also refining their capacity to listen to and respond to one another. In addition to enhancing a person's musical abilities, this method also helps cultivate important social and interpersonal qualities, such as communication, teamwork, and empathy.

Because of its high degree of adaptability, the Orff method can be successfully used with pupils of diverse ages and levels of musical proficiency. Early childhood music education, which seeks to aid young children in creating a firm foundation in music while simultaneously nurturing a passion for learning, is a common context in which it is utilized. However, the Orff method may be adapted to fulfil the requirements of students of any age, including older children and even adults. It is not just useful for teaching younger children, but also for students of older ages (Williams et al., 2019). Because of its versatility, it has been a popular choice in a range of settings, including therapeutic ones, as well as schools and community music programs. One of the reasons for this is that it can be played on a variety of instruments. Not only has the Orff method been prominent in the world of music instruction, but it has also made a significant contribution to the field of composition (Kupinski, 2023). The Orff technique was developed by Carl Orff. Compositions for children that Carl Orff wrote, like as "Carmina Burana" and "Schulwerk," have gone on to become legendary pieces that are cherished and played all over the world. "Carmina Burana" and "Schulwerk" are two examples. These compositions are a statement of his trust in the power of music that is basic and elemental to transmit major feelings and ideas; he wrote them himself.

Throughout the entirety of its existence, the Orff approach has been met with an equal amount of acclaim and criticism. Some people have the opinion that its methods can be very prescriptive, which may stifle the individual's capacity for creative expression. This view is shared by others (Tian et al., 2020). Others have raised concerns about the practice of cultural appropriation in light of the fact that the method appropriates components from a wide variety of musical traditions that are indigenous to many regions of the world. However, proponents of the Orff approach argue that it is not intended to be a rigid system but rather a flexible framework that can be amended and expanded upon by educators in order to cater to the needs and interests of their students. They say this because the Orff approach was developed by a music educator named Carl Orff. This is due to the fact that Dr Carl Orff, who was a pioneer in the field of music instruction, was the one who devised the Orff approach. The Orff method of teaching music is a novel approach to the teaching of music that places an emphasis on the fun, creativity, and openness that can be discovered in the act of making music. This method was founded by Carl Orff and Gunild Keetman. Both the field of music instruction and the field of music composition have benefited tremendously from the

contributions that have been made by the Orff method. The idea that music is an essential and fundamental part of the human experience may be traced back to the origin of this phenomenon (Hodges, 2019). It is a legacy that will continue to have an impact in the field of music education because its concepts of elemental music, movement, improvisation, and collaboration continue to inspire educators and artists all around the world.

Problem Statement

The traditional approach to teaching music theory and solfeggio may not be the most effective way to keep pupils interested and motivated (Lv & Luo, 2021). Despite the fundamental importance of these topics, many students worldwide report having difficulty making sense of the course material. Therefore, there is a global need to develop innovative methods of music education that not only inspire and inform students about their coursework but also prepare them for careers as music educators. Despite the fundamental importance of these topics, many students report having difficulty making sense of the course material. Therefore, it is essential to develop innovative methods of education that not only inspire and inform students about their coursework, but also prepare them for careers as teachers. One possible answer to this issue is Orff's method of teaching music. The Orff method is a style of instruction that encourages students to express themselves freely and creatively via musical play (including singing, playing instruments, and acting) in the classroom (Garrett, 2020).

Despite extensive study, little is known about how the Orff approach to music instruction is actually being implemented or what effects it has on elementary school students taking the required introductory music course at Jiangxi University of Technology. Studies of this method for preparing primary school teachers are scarce in the current body of research. So far, scholars have paid less attention to Orff's method of teaching music than they have to the more conventional methods of teaching solfeggio and Western music theory (Chung, 2022). However, little is known about how the Orff approach improves students' understanding of fundamental musical concepts such as sound qualities, the staff and notation, rhythm and beat, intervals and chords, and visual singing, despite the method's widespread popularity. Few studies have examined how the Orff approach to teaching children's music might be used to improve students' grasp of pedagogical theory and practice in the classroom (Yaqi et al., 2023). Although it is well acknowledged that music literacy is necessary for success in the elementary school classroom, there is a lack of study on how the Orff approach might help students develop into competent music teachers in the primary school setting. Students majoring in elementary education should be surveyed about their thoughts and experiences with the Orff method of teaching music.

The viewpoints of students are crucial to determining whether or not the Orff method can be successfully implemented in real-world classrooms. More research is needed to determine whether or not the Orff approach is effective in promoting healthy teacher-child interactions and in nourishing children's character, quality, and emotional development through music. This knowledge gap calls for an in-depth study of how the Orff approach to teaching music is incorporated into Jiangxi University of Technology's required foundational music course for elementary education majors (Zhang, 2023). This research will help address a knowledge gap in the literature by offering empirical evidence for the usefulness and viability of the Orff approach in this setting.

Literature Review**Orff Music Teaching**

The history of Orff music instruction in China is a journey that can be traced back quite a ways. It is an interesting tour that displays the global reach and flexibility of Carl Orff's revolutionary approach to teaching music, and it is a journey that can be followed back quite a ways. The Orff method, which is well-known for its emphasis on creativity, movement, and cooperation, has found a receptive audience in China and has played a vital role in the shaping of music education in the nation. China was one of the first countries in the world to implement the Orff method into its music education curriculum. This is because the Orff approach places an emphasis on being creative, being physically active, and working together with other people (Wei, 2023). When the Orff method was originally introduced to China, it was somewhere around the middle of the 20th century, which was a time in China's history when huge cultural and educational shifts were taking place. In the early 1950s, not long after the People's Republic of China was created, the central government of China embarked on a mission to fully remodel the educational system in order to make it more democratic and available to all of the country's residents. The goal of this endeavor was to modernize China's educational system so that it could meet the needs of all of the country's citizens. As part of this change in education, new approaches to instructing music were researched, and the Orff method managed to catch the interest of teachers in China.

They were the ones who initially drove China in the direction of adopting the Orff style of teaching. Music educators and pioneers in the area, such as Li Yingsheng, were among those who were responsible for this. Li was a Chinese musician and educator who had studied music in Europe, where he became acquainted with the Orff method. Li's background was in music education. Before relocating to China, Li was pursuing his musical education in Europe. Li made up his mind that as soon as he came back to China he was going to teach the Orff approach to both Chinese students and teachers. He made this decision as soon as he got back to China (Lin et al., 2020). In the year 1953, he organized a series of workshops and training sessions for educators in the cities of Beijing, Shanghai, and other significant cities. These workshops and sessions were designed with the intention of acquainting teachers with the fundamentals as well as the approaches that are associated with the Orff approach.

These preliminary attempts were met with enthusiasm, and the Orff method quickly gained traction within China's community of music educators after being introduced there. The Chinese educational system identified this method as a means to provide pupils with a means of learning about music that was more fascinating and dynamic, and as a result, they adopted it. The Chinese educational philosophy of developing well-rounded people through the use of a holistic learning technique was reflected in the way that an emphasis was placed on active participation, improvisation, and performing in ensembles. This was done in order to fulfil the goal of the Chinese educational system to cultivate well-rounded people (Zhang, 2019). One of the most essential aspects of the Orff method is the utilization of specialized instruments that were developed solely for the purpose of being used in conjunction with the Orff technique. The majority of the time, people will refer to these instruments as Orff instruments. When it comes to teaching young children and those who are just beginning their journey into the world of music, certain musical instruments, such as xylophones, metallophones, glockenspiels, and various percussion instruments, are wonderful choices. Because these instruments provided students with an approachable and enjoyable means to examine rhythm, melody, and harmony, the concept of deploying Orff instruments in Chinese classrooms was enthusiastically adopted by educators. This was owing to the fact that these

instruments offered students a way to investigate rhythm that was both approachable and enjoyable.

In the decades that followed, there was a steady rise over the entirety of China in the amount of support for the Orff technique. The landscape of music education was enhanced as a result of music educators and institutions embracing characteristics inspired by Orff and implementing them into their curricula. This led to an increase in the quality of music education (Fang, 2021). Because of the flexibility of the system, it was simple to implement throughout all three levels of education, beginning with early childhood programs and continuing on through primary and secondary schools. This was made possible by the system's adaptability. Music was emphasized as a means of fostering a sense of unity and revolutionary spirit throughout China's Cultural Revolution (1966-1976), which lasted for a total of 14 years. As a direct consequence of this, China's commitment to the cultivation of musical talent was given an even greater prominence throughout this era. During this historical period, there was a growth in people's interest in music, and one way that educators attempted to meet the rising demand for music instruction was by utilizing the Orff method. Coincident with China's opening up to the rest of the world and its huge economic development at the time, the Orff method continued to flourish and spread throughout the 1980s and 1990s (Schäfer, 2023). This occurred during the same time period. Around the same time, music teachers in China started combining elements of traditional Chinese music with the Orff method, which resulted in a novel synthesis of Western and Eastern musical traditions. Because of this combination, the students were able to identify with their own cultural background while also being open to the musical influences of other cultures from around the world. In 1985, the China National Symphony Orchestra established the Orff Music Center with the intention of turning it into a hub for Orff-influenced music instruction and research across the nation. The construction of curriculum, the education of instructors, and the production of Chinese translations of Orff's compositions and instructional materials were all significant contributions made by the center, which also played an important part in the overall process.

The Orff method has continued to thrive in China in the 21st century, while also adapting to the changing educational landscape there. As a result of the proliferation of digital technology and online learning platforms, the strategy has uncovered new channels via which it can communicate with students located all over the United States. Orff-inspired music education has incorporated the use of online materials, digital replicas of Orff instruments, and digital tools for music composition. As a result, Orff-inspired music education is now more approachable than it has ever been before. One may find a large degree of influence from the Orff method at all stages of music education in China today (Wei, 2023). This holds true across all levels. It is frequently employed in music programming geared towards younger children, as well as in schools of basic and secondary education, and even educational institutions of higher learning. In Chinese educational institutions, ensembles and groups that are modelled after Orff's teachings are commonplace. These ensembles and groups provide students with the opportunity to demonstrate their creativity and musical talent.

Not only has the Orff technique had a great impact on the field of music education, but it has also been an important factor in the development of new talent in China. China is one of the countries that has benefited the most from this method. Many Chinese musicians and composers who have gone on to have success on the international stage began their musical education with the Orff method. This was the first step on their journey to becoming successful musicians and composers (Watkins & Scott, 2023). A new generation of musicians

has been raised that is not only technically skilled, but also creative and expressive in their musical endeavors as a result of the technique's emphasis on creative endeavors and working together with other musicians. This is because the method places an emphasis on creative endeavors and working together with other musicians. In recent years, the Orff method has been applied in a range of contexts in China that are distinct from those connected with conventional educational settings. Community music programs, music therapy initiatives, and cultural institutions have all embraced the concept as a means of involving people of varying ages and backgrounds in musical activities. The objective of the Orff method is to make music an approachable and illuminating experience for everyone, which is in line with the approach's goal of being inclusive and encouraging participation on the part of its students. The fact that Orff music instruction has been taught in China for such a long time is proof of the adaptability and enduring appeal of the technique (Guo, 2019). From the time it was initially adopted there in the 1950s to the present day, when it is being widely implemented, the Orff method has had a significant impact on the progression of music education in China. This has been the case from the time it was first introduced there until the present day. Students have been provided with the opportunity to uncover their full musical potential, innovation has been promoted, and the cultural fabric of the nation has been enriched as a direct result of these factors. The Orff method remains an active and significant part of the landscape of music education in China. It has made a substantial contribution to the development of musicians and music enthusiasts who are able to bridge the gap between music's time-honored traditions and its cutting-edge innovations.

Student Interest and Skills

The Orff method of teaching music, which Carl Orff and Gunild Keetman developed in the early 20th century, is famous for its emphasis on active involvement and learning by experience (Spitz, 2019). The Orff technique was developed by Carl Orff and Gunild Keetman. This approach to teaching music places the students at the center of the learning process and encourages them to interact with music in a variety of ways. These ways include singing, playing instruments, moving to the music, improvising, and writing their own original music. Additionally, the students are given the opportunity to perform their original compositions. One of the most fundamental tenets of the Orff method is the concept that every individual contains some degree of natural musical talent. This concept serves as the basis for the system. The Orff method encourages students to have an active role in the composition of music from the very beginning of the instructional process. The goal of this approach is to help students realize and develop their full potential. Participation in the musical activity at hand does not require participants to have any prior musical experience; rather, participation is accessible to students of any background or ability level, regardless of whether or not they have had previous musical experience.

The Orff method lays a significant emphasis on the fundamental parts of music, such as rhythm and melody, which makes it an approachable starting point for students, even those who have a limited or nonexistent background in music. Rhythm and melody are just two examples of these essential aspects of music. Students can quickly engage with fundamental rhythmic patterns by using their bodies as percussion instruments or by clapping their hands. Students can use their bodies as percussion instruments or clap their hands. In a similar manner, students could examine melody by singing or playing Orff instruments such as xylophones and glockenspiels in the classroom. Because it is approachable as well as inclusive, this strategy ensures that the degree of student participation is not hindered by the

complexity of the musical concepts that are being taught. The core of the technique is the hands-on experience of playing Orff instruments, which is also a crucial aspect that considerably contributes to the degree of student participation (Yu, 2023). These instruments were selected after careful examination of the melodic and rhythmic features they possess, and they were constructed to be simple enough that students of any age may learn how to play them. As they continue their studies, students who learn how to play these instruments develop more technical expertise, improved coordination, and a heightened sense of accomplishment in their musical endeavors. This hands-on experience with the music not only encourages continued engagement but also helps create a more profound connection to the topic at hand.

In addition, because the Orff method places an emphasis on group performance, students are encouraged to cooperate with one another and take part in tasks that require teamwork. Students create musical works together as a group through the process of collaborating with one another within the setting of an ensemble. They educate themselves to listen to one another, accommodate the musical contributions of their contemporaries, and play in time with one another, all of which are vital abilities in the music industry. This element of the process is collaborative, and while it does improve the overall quality of the music that is made, it also teaches essential life skills such as working successfully together and communicating with others. The Orff method of teaching music incorporates physical activity and dance into the curriculum, providing students with opportunities to participate actively and kinesthetically in the learning process. This approach was developed by Carl Orff (Qiuju et al., 2023). Participating in rhythmic games and creative movement exercises, such as body percussion and creative movement exercises, can make the process of learning music more exciting and engaging, as well as more fun. When students physically express themselves in response to music by moving and moving to the beat of the music, they are providing themselves with an opportunity to internalize rhythmic patterns and musical structures. Because of this embodied approach, not only do they gain a better understanding of the fundamentals of music, but their overall musical experience is enhanced as well.

In addition, teachers of classes taught utilizing the Orff style urge students to participate in improvising and to compose their own original music. Not only do these artistic undertakings inspire greater participation from students, but they also provide the kids with the instruments and skills they need to become active creators of musical creations. When students are given the creative freedom to construct their own melodies, rhythms, and gestures, they are more likely to assume responsibility for their own musical education. This is especially true of younger students. They shift beyond the role of passive music listeners into more active participants in the creative process, moving beyond simply being responsive consumers of music (Toelle & Sloboda, 2021). In addition to encouraging a sense of musical independence in its students, the Orff method places a significant emphasis on creative expression and improvisation as two of its primary goals. Students are taught the knowledge and abilities required to study and experiment with music, which ultimately leads to the development of the students' unique musical voices. This individualism is celebrated and fostered, which, in the end, results in an increased level of student devotion to the musical training they are receiving. When students have the impression that their contributions are being appreciated and that the potential for their creative expression is being encouraged, their enthusiasm in engaging in activities that take place in the classroom grows.

In addition, the Orff approach focuses an emphasis on the significance of active listening as an essential component of a complete music education, which is something that is

emphasized by the Orff method. Students improve their capacity to detect patterns in rhythms, melodies, and harmonies when they take an active role in listening to and imitating various musical aspects. This helps students develop their musical emulation skills. As a result of their enhanced sensitivity to the subtleties that are contained within music, they are better able to execute musical pieces, perceive musical meanings, and appreciate music as a whole. When it comes to music, this heightened sensation of listening contributes to an experience that is of a more engaged and interactive kind. The flexibility of the Orff method is another aspect of the approach that has a positive influence on the amount of participation on the part of the students (Wei, 2023). Candidates for the application of this technique include students of any age, ranging from very young children to adults, as well as students hailing from any one of a number of different cultural backgrounds. Student engagement, on account of its adaptability, has the potential to continue being inclusive and pertinent across a wide variety of educational situations and age groups. Students are able to engage with the methodology at different stages of their musical development, which fosters participation in musical activities across a person's entire life span.

It is essential to be aware of the potential challenges and limitations that are associated with increasing student engagement through the use of the Orff technique, even though there are a number of benefits associated with doing so because of the use of the Orff method. Because of the hands-on nature of the method, it is possible that it will be necessary to have access to a variety of different equipment and materials. However, it is possible that some of them may not be easily available in various educational settings. In addition, because the method places a strong focus on active participation, it may be necessary to make use of trained music educators who are conversant with the Orff approach in order to ensure that the method is successfully used. In addition, evaluation while adhering to the guidelines of the Orff method could prove to be a challenging endeavor. There is a risk that traditional methods of evaluation, such as written tests, will not mesh well with the components of the process that include experiential learning and imaginative thought. It is absolutely necessary for teachers to devise assessment methods that can effectively capture and evaluate the level of student participation (Iqbal et al., 2021). Performance-based assessments, peer evaluations, and reflective journals are just some of the many approaches that may be used to provide students with insights about their active involvement and growth. This can be performed through a variety of different methods.

Students' participation in musical activities is significantly impacted by the degree to which the Orff method of teaching music is utilized in the classroom (Okeyo et al., 2022). Because it requires students to compose their own music and places an emphasis on active involvement, hands-on experience, creativity, ensemble playing, movement, and improvisation, it fosters a profound and profoundly meaningful relationship with music in its students. This relationship is fostered by the program. In order for students to build their musical competence, creative potential, and enduring passion for music, they are encouraged to play an active role in the process of musical education. The Orff method is a powerful instructional strategy that encourages student involvement across a wide range of educational contexts and age groups due to its versatility and inclusion. Despite the fact that there are barriers to overcome in terms of resources and evaluation, the Orff method is a powerful instructional strategy that encourages student engagement. When students are educated utilizing the Orff method, not only do they get a knowledge of music, but they also develop into active contributors to the world of making music.

Theoretical Framework

The significance and interest of the topic is the effect of the Orff music teaching method on the Primary Education Major's Basic Music Course at Jiangxi University of Technology. Constructivism and the socio-cultural theory of learning are two theoretical frameworks that can be used to investigate this topic in depth.

Constructivism

Constructivism, as a theoretical paradigm, believes that learners actively develop knowledge and understanding via their experiences and interactions with their environment. This notion is very useful when discussing the Orff approach to teaching music (Cicco, 2020). The Orff method encourages students to take an active role in all aspects of musical creation, including performance, improvisation, and composition. Students learn about music theory, including rhythm, melody, harmony, and form, via instrumental practice, physical exploration, and imaginative play.

Because it encourages students to participate actively in musical activities, the Orff approach fits well within the constructivist framework of Jiangxi University of Technology's Primary Education Major. This method is different from the conventional ones, which often emphasize listening and memorization rather than active participation (Luu et al., 2021). Students' potential to teach music in elementary schools is enhanced when they are involved in their own education and actively participate in the learning process.

In addition, constructivist ideas are consistent with the Orff approach because of its focus on individual expression and improvisation. When students are encouraged to develop their own melodies, rhythms, and compositions, they are not merely memorizing material but are actively constructing their musical identities and abilities. This method may have long-term effects on their capacity to inspire originality and musicality in their students.

Socio-cultural Theory

Lev Vygotsky's socio-cultural theory of learning provides another useful lens through which to examine the Orff approach's effect on Jiangxi University of Technology's Basic Music Course. This approach emphasizes the significance of one's social and cultural surroundings as learning tools (Bondarenko et al., 2020). Within the Orff methodology, students frequently collaborate together to compose music, play it, and share it with others in group situations.

According to the socio-cultural theory of learning, students in the Primary Education Major gain more from group work and social interactions than from individual experiences with the Orff method. The Orff method encourages pupils to work together, which can improve their educational outcomes (Okeyo et al., 2022). Students learn not only about music but also about social and interpersonal skills as they work on collaborative composition projects and perform in ensembles.

The Orff approach is consistent with the socio-cultural theory because of its openness to a variety of musical traditions and genres (Boonno et al., 2023). Students get an appreciation for music's cultural significance as they are introduced to a wide variety of musical traditions and styles. In order to teach music in a way that is culturally sensitive and inclusive, prospective teachers must have this cultural knowledge. Through the glasses of constructivism and the socio-cultural theory of learning, we may examine how the Orff approach to teaching music has influenced Jiangxi University of Technology's Basic Music Course for its Primary Education Major. These theoretical models highlight the significance of

social interactions and cultural circumstances in the learning process by placing the onus of learning squarely on the shoulders of the students.

Researchers can learn more about how the Orff approach improves students' musical understanding, creativity, and social skills by examining how it relates to these beliefs (Rusli, 2023). Furthermore, this research may show that the Orff approach is effective in training future primary school teachers to instruct their kids in music in a way that is interesting, welcoming, and culturally sensitive.

Summary

The findings of the study also highlight the importance of teacher training and professional development in the successful implementation of the Orff method. While the Orff method offers a flexible and adaptable framework for music instruction, effective implementation requires skilled and knowledgeable educators who are able to facilitate meaningful learning experiences for students. Teacher training programs should emphasize pedagogical principles, instructional strategies, and practical techniques for incorporating the Orff method into the classroom. By investing in the professional development of music educators, schools can ensure that all students have access to high-quality music instruction that promotes creativity, expression, and lifelong learning.

References

- Beegle, A. (2022). Playing with Orff and Classroom Instruments. *General Music: Dimensions of Practice*, 38.
- Bondarenko, O., Pakhomova, O., & Lewoniewski, W. (2020). The didactic potential of virtual information educational environment as a tool of geography students training. *arXiv preprint arXiv:2002.07473*.
- Boonno, S., Udtaisuk, D. B., & Borriboonviree, N. (2023). Music diversity in music education: A multiple case study of music teacher training programs in Thailand. *International Journal of Music Education*, 02557614231200615.
- Chung, F. M. (2022). The Power of Play in Early Childhood Music Education: From Policy to Practices. In *Music and Play in Early Childhood Education: Teaching Music in Hong Kong, China and the World* (pp. 35-77). Springer.
- Cicco, I. (2020). Reimagining Pedagogical Possibilities in the Schulwerk: Intersections of Critical Pedagogy for Music Education and Orff. *Visions of Research in Music Education*, 35(1), 10.
- Elkoshi, R. (2023). A study of rhythmic emergent literacy within an Orff-based program implemented in Israel. *International Journal of Music Education*, 02557614221144685.
- Fang, P. (2021). Optimization of music teaching in colleges and universities based on multimedia technology. *Advances in Educational Technology and Psychology*, 5(5), 47-57.
- Garrett, M. E. (2020). Orff Schulwerk and Autism: Unlocking the Gifts of Students with Autism in the Music Classroom through Orff Schulwerk.
- Guo, K. (2019). *Creating a cultural context for Dong and Miao folk music using an Orff-inspired methodology* [San Jose State University].
- Hassanli, N., Walters, T., & Williamson, J. (2021). 'You feel you're not alone': how multicultural festivals foster social sustainability through multiple psychological sense of community. *Journal of Sustainable Tourism*, 29(11-12), 1792-1809.

- Hodges, D. A. (2019). *Music in the human experience: An introduction to music psychology*. Routledge.
- Iqbal, M. H., Siddiqie, S. A., & Mazid, M. A. (2021). Rethinking theories of lesson plan for effective teaching and learning. *Social Sciences & Humanities Open*, 4(1), 100172.
- Juntunen, M.-L. (2020). Embodied learning through and for collaborative multimodal composing: A case in a Finnish lower secondary music classroom. *International Journal of Education & the Arts*, 21(29).
- Kupinski, E. (2023). "Amid the Wildflowers": Jane Frazee-Her Life, Career, and Contributions to Music Education in the United States. *Journal of Historical Research in Music Education*, 15366006231185524.
- Lin, C., Braund, W. E., Auerbach, J., Chou, J.-H., Teng, J.-H., Tu, P., & Mullen, J. (2020). Policy decisions and use of information technology to fight coronavirus disease, Taiwan. *Emerging infectious diseases*, 26(7), 1506.
- Liu, Y. (2023). Revitalizing Music Education for New Generations: Navigating the Path of Popular Music Pedagogy Through Comparative Analysis of Dalcroze, Orff, and Kodály Methodologies and Their Implications. *Educational Administration: Theory and Practice*.
- Luu, M., Lian, A., & Siriyothin, P. (2021). Developing EFL learners' listening comprehension through a computer-assisted self-regulated prosody-based listening platform. *CALL-Electronic Journal*, 22(1), 246-263.
- Lv, H. Z., & Luo, J. (2021). RETRACTED: Creative approaches in music teaching: Possibilities of Web 2.0 technologies. In: Elsevier.
- Okeyo, D. A., Shitandi, W., & Kanake, L. (2022). Establishing the impact of using Orff pedagogical approach (OPA) on teacher trainees' performance (TTP) in basic music skills. *Journal of Music and Creative Arts (JMCA)*, 1(1), 11-24.
- Özgül, İ. (2023). Creativity in primary education music curriculum in Türkiye: Creativity in music curriculum in Türkiye. *International Journal of Curriculum and Instruction*, 15(3), 1587-1600.
- Qiuju, L., Pattananon, N., & Sukhumvat, S. (2023). Applying Carl Orff Method in Preschool Music Education in China. *Journal of Modern Learning Development*, 8(4), 283-290.
- Rusli, N. A. (2023). THE EFFECTIVENESS OF MUSIC EDUCATION IN IMPROVING SOCIAL COMMUNICATION FOR AUTISM SPECTRUM DISORDER (ASD) STUDENTS. *Studia Universitatis Babeş-Bolyai-Musica*, 68(Sp. Issue 1), 261-274.
- Schäfer, H.-B. (2023). My Study of Law and Economics. An Educational Journey with Knowledgeable Tour Guides. *Review of Law & Economics*(0).
- Selby, O. (2022). *What is the Most Effective Method for Teaching Improvisation in the Music Classroom?*
- Spitz, E. (2019). From Idea to Institution: The Development and Dissemination of the Orff-Schulwerk from Germany to the United States. *Current Musicology*(104).
- Tian, Y., Sun, C., Poole, B., Krishnan, D., Schmid, C., & Isola, P. (2020). What makes for good views for contrastive learning? *Advances in neural information processing systems*, 33, 6827-6839.
- Toelle, J., & Sloboda, J. A. (2021). The audience as artist? The audience's experience of participatory music. *Musicae scientiae*, 25(1), 67-91.
- Watkins, C., & Scott, L. (2023). *From the stage to the studio: How fine musicians become great teachers*. Oxford University Press.

- Wei, H. (2023). A Study of the Orff Teaching Method on Interpersonal Skills, Self-Esteem, and Well-being of Music Education Undergraduates. *Journal of Arts & Cultural Studies*, 2(1), 1-25.
- Williams, R., Park, H. W., & Breazeal, C. (2019). A is for artificial intelligence: the impact of artificial intelligence activities on young children's perceptions of robots. Proceedings of the 2019 CHI conference on human factors in computing systems,
- Yaqi, D., Pattananon, N., & Smithitam, S. (2023). Carl Orff's Teaching Method in Kindergarten Music Activities and research in Music Education in China. *Journal of Modern Learning Development*, 8(6), 255-262.
- Yu, R. J. (2023). Exploring effective inclusive music education pedagogies for engaging students with different learning abilities: A selective and systematic literature review. *Masters Thesis-University of Auckland*.
- Zhang, F., & Talib, M. B. A. (2023). Orff-based Music Education: A Systematic Review of its Effects on Social Emotional Competence in Primary School Students. *Educational Administration: Theory and Practice*.
- Zhang, H. (2019). Reforming Chinese teaching for cultivating students' key competencies. 2019 3rd International Seminar on Education, Management and Social Sciences (ISEMSS 2019),
- Zhang, Z. (2023). *Rural Music Education in China: Perceptions of Music Educators in Henan Province*