



# The Development of Music Teaching Textbook by Anhui Folk Song Using Carl Orff Teaching Method

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**Abstract.** This paper takes the development of Anhui folk music teaching materials based on Orff teaching method as the research object, and combs the historical background and development of Anhui folk music. The representative work to develop music teaching textbook by Anhui folk song using Carl Orff teaching method. The purpose is to reveal the significance of Orff teaching method in Anhui folk music teaching.

**Keywords:** Car Orff Teaching Method, Anhui Folk Songs, Music Education, Teaching Innovati.

## 1 Introduction

### 1.1 Background of the topic selection

The purpose of this paper is to explore the popularization and application of Orff teaching method in the field of Chinese music education, and to pay special attention to the value of Anhui folk song as a local cultural resource. With its unique teaching concepts and methods, Orff teaching method has played a positive role in promoting Chinese music education. However, with the rapid development of the society, the traditional Orff music education system is facing new challenges, which needs to adapt to the training needs of inter-disciplinary talents. At the same time, Anhui folk song, as a treasure of local culture, has profound historical deposits and unique regional characteristics, and its inheritance and development is of great significance to the enrichment of ethnic music culture.

### 1.2 Study Objectives

Background study of Anhui Folk Songs. Use the Orff teaching method to develop the Anhui folk song teaching materials.

### 1.3 Study significance

The significance of the research lies in: on the one hand, it helps to promote the further popularization and optimization of Orff teaching method in China and improve the quality and efficiency of music education; on the other hand, through the thorough analysis of the demand of music talents, it is helpful to cultivate high-quality music talents who are more consistent with the social needs and contribute to the cultural construction and social development of our country.

## 2 Related Documents and Research

When summarizing the status of foreign research of Orff music teaching method, we should not only consider the basic principles and application of its teaching method, but also explore how it adapt to and integrate into the educational system of different countries and cultures.

### 2.1 Foreign research status

Xiu Hailin (1997) pointed out that the Orff music teaching method is a comprehensive art education method created by the German composer Karl Orff. It closely combines music, dance and drama, emphasizes the practicality and participation of music education, and aims to stimulate students' creativity and musical potential. Research by Yu Guixiang (2002) shows that the Orff teaching method has been widely promoted and applied in the United States, and has become an important part of music teacher education through various seminars, workshops and music education programs. At the same time, music educators in other regions such as Europe, Asia and Africa are also actively exploring how to combine Orff teaching methods with local cultural characteristics and educational needs. Li Dana (1995) emphasized the cross-cultural adaptability of the Orff teaching method. She points out that although the Orff teaching method originated in Germany, its teaching principles and methods are highly flexible and can be adapted and localized according to different cultural backgrounds. In Asian countries, teachers design Orff courses based on local music and cultural traditions, so that students can deeply understand and appreciate their own musical heritage while learning the global music culture.

### 2.2 Domestic research status

Since the 1980s, the introduction and practice of Orff music teaching method in China has gradually become the focus of academic research. Shiyong (2021) and other scholars explored the combination of the Orff method with the traditional Chinese music culture, especially the integration with Anhui folk songs. This combination aims to explore the new ways of traditional and modern teaching methods, enrich the teaching content, and provide a new perspective for the inheritance of Anhui folk songs.

Wang Wenjia (2020) showed how to penetrate Anhui folk song culture in primary school music teaching through case analysis. Tang Duoxian and Chen Yan (2020) pointed out that in the context of rural revitalization, the integration of Anhui folk songs into the Orff method will help them with their inheritance and protection, and enrich students' music learning content. Rong Rong (2019) believes that the flexibility and creativity of the Orff method provides a new method for the modern inheritance of Anhui folk songs. Sun Sihua (2016)'s research on folk songs in the Huaihe River Basin of Anhui province provides local characteristic music resources for the application of Orffa in China.

In terms of the localization of Orff music teaching method, Cao Qing (2007) explained its localization process in China from four aspects: educational concept, teaching material construction, musical instrument production and teaching practice. Wang Lixin (2012) emphasized the importance of integrating traditional Chinese music elements into the Orff method to promote students' understanding and identification of traditional culture. Lu Wei (2016) analyzed the inheritance methods of Anhui folk songs in music education in universities, and showed how higher education platforms combine the Orff method to promote students' understanding and inheritance of folk song culture.

### **3 Research Methodology**

#### **3.1 Study scope**

This study aims to combine the innovative concept of Orff music teaching method with Anhui folk songs, so as to improve the single, lack of innovation and low participation of students in the current music teaching, and then improve the effect and quality of singing teaching of college students. Considering the diversity of regional cultures in China, this study focuses on Anhui folk songs and collects the current status of their application in music teaching through field surveys and interviews. This article draws inspiration from: The music education methods of Kodály and Orff are adapted to the educational environment of primary schools in Thailand. Emphasis was placed on the role of creativity and interactivity in music education.[2]

In this study, the Art Department of Maanshan Vocational and Technical College was selected as the research site to cooperate with three teachers with preschool education background and enthusiasm for music teaching. The research subjects were freshmen and sophomores majoring in music in the art department of the college, and 80 students were selected to participate in the study. This choice aims to ensure intensive research and contribute to the promotion and application of Orff music pedagogy in this group.

Through the application and practice of this study, it not only verifies the effectiveness and applicability of Orff music teaching method in Anhui folk music teaching, but also develops a set of music teaching materials that are in line with the spirit of Orff education law and close to the traditional Chinese culture. This set of textbooks enriches the content of music courses, improves students' interest and participation in

learning, and provides a useful reference for the future music education practice and research.

## **3.2 Study Methods**

### **3.2.1 Research Tools.**

In this study, to ensure the validity and accuracy of the data collection, the following research tools will be used:

#### *3.2.1.1 Survey questionnaire.*

### **3.2.2 Comprehensive analysis.**

The analysis results will be presented as charts, cited examples, and direct cited interview clips to ensure the credibility and richness of the research findings. Finally, based on the data analysis results, the application value, challenges and possible improvement direction of Orff music teaching method in Anhui folk song teaching will be discussed, so as to provide theoretical and practical reference for the future practice and research of music education.

## **4 Results**

### **4.1 Background study of Anhui Folk Songs**

‘Anhui folk songs have injected fresh vitality into the development of Chinese culture, thus preserving the vitality of traditional Chinese culture.’[5]The data collection of Anhui folk songs can be divided into two stages: pre integration (1950-2004) and post integration (2004-); The research on regional folk songs can be divided into three major regions: Jianghuai folk songs (Wuhe folk songs, Fengyang folk songs, Chaohu folk songs), Dabie Mountain folk songs in western Anhui, and Anhui southern folk songs (Dangtu folk songs, Fanchang folk songs, Tongling folk songs, Guichi folk songs, and Huizhou folk songs).[1]Among many Anhui folk songs,"Zhai Shiliu", "Gusao Duihua", "Bayue Guihua Biandi Kai", "Changde Luhai Fan Jinbo", "Fengyang Huagu", and "Shui Liao Huangbang Zhong Zhuangyuan"all have high popularity and influence. With their unique artistic charm and profound cultural connotation, they have attracted the vast audience of love and singing.

"Zhai Shiliu" is one of the representative works of Anhui Wuhe folk songs. With a light tune, beautiful melody and simple language, it tells the story of young men and women pursuing free love and opposing parental arranged marriage. This song not only reflects the temperament of the people in the Huaihe River basin and the pure pursuit of love, but also shows the unique artistic charm of Anhui folk songs. In the International Folk Song Art Festival, "Picking Pomegranate" won the gold medal, which won the international reputation for Anhui folk songs.

"Gusao Duihua" is another representative Anhui folk song. In the form of vivid dialogue, it shows the scene of both aunts appreciating flowers and treating flowers. The

song melody is beautiful, the lyrics are funny and humorous, and is full of life breath. Through this song, we can feel the love of life and awe of nature.

"Bayue Guihua Biandi Kai" is a Anhui folk song full of festive atmosphere. It takes the osmanthus flowers as a symbol, depicting the scene of the autumn harvest. The melody of the song is cheerful and the lyrics are simple, expressing people's yearning and pursuit for a better life. This song is widely sung in Anhui province, and has become a necessary track to celebrate the harvest and festival festivals.

"Changde Luhai Fan Jinbo" is an Anhui folk song full of labor atmosphere. With vivid lyrics and passionate melodies, it shows the scene of the working people working hard in the fields. This song not only praises the hard work of the working people, but also expresses the expectation and joy of the harvest.

"Fengyang Huagu" also known as "Huagu", 'is one of the outstanding representatives of folk music culture in Anhui region. It originated in Fengyang County during the Ming Dynasty and is a folk art form mainly composed of drumming. '[4]It uses the flower drum as the accompaniment instrument, and combines singing and dance, with lively and diverse forms. The content of the songs is mostly to describe the local living customs and local customs, full of local characteristics and cultural connotation. The singing of Fengyang Flower Drum not only enriches people's cultural life, but also inherits the traditional culture of Anhui province.

"Shui Liao Huangbang Zhong Zhuangyuan" is an Anhui folk song with a story. Based on the ancient imperial examination system, it tells the story of a scholar who accidentally won the top prize. The melody of the song is passionate, and the lyrics are full of drama. Through vivid narration and description, it shows the style of the ancient society and the living conditions of the people. This song not only has high artistic value, but also provides valuable information for us to understand the ancient society.

Through the study of these folk songs, we can have a deeper understanding of the historical culture and social style of Anhui region. These folk songs are not only an expression of art, but also a portrayal of life. With their unique art form and profound cultural connotation, they show the wisdom and emotion of the people of Anhui province, and also provide valuable wealth for us to inherit and carry forward the Chinese music culture.

## **4.2 Use the Orff teaching method to develop the Anhui folk song teaching materials**

### *4.2.1.1 Development of Orff teaching method in Anhui folk song teaching.*

'To develop to the fullest extent possible the innate musicality present in all children.'[3]This course aims to explore and inherit the unique charm of Anhui folk songs through the Orff teaching method. Orff teaching method, which focuses on musical experience and emphasizes participation and interactivity, provides a novel perspective for learning traditional folk songs. Choose "Zhai Shiliu", "Gusao Duihua", "Bayue Guihua Biandi Kai", "Changde Luhai Fan Jinbo", "Fengyang Huagu", and "Shui Liao Huangbang Zhong Zhuangyuan" the six representative Anhui folk songs as the teaching content, through the study of these songs, let the students understand Anhui folk

songs behind the cultural connotation and artistic value, cultivate the students' music creativity and aesthetic ability at the same time.

#### *4.2.1.2 Course Objectives.*

Through the diversified teaching activities of Orff teaching method, such as rhythm, percussion instrument performance, singing and music creation, students can accurately grasp the rhythm, melody and style characteristics of Anhui folk songs, and improve their musical execution ability and creative ability. Have a deep understanding of the historical background, regional characteristics and cultural meaning of Anhui folk songs, and have a more comprehensive understanding of the folk culture and music tradition of Anhui region. Enhance the sense of identity and pride in traditional Chinese culture, stimulate the love for folk music, and cultivate the ability of cross-cultural communication and global vision.

#### *4.2.1.3 Teaching characteristics.*

Experiential learning, Interdisciplinary integration, Creation and sharing.

Through the study of this course, students can not only master the singing skills and artistic appreciation ability of Anhui folk songs, but more importantly, through this process, to cultivate the respect and care for the traditional culture, and to contribute to the inheritance and development of the Chinese traditional music culture.

## **5 Conclusion**

After in-depth analysis of the data of Anhui folk song teaching effect evaluation questionnaire, we obtained a comprehensive understanding of the Orff music teaching method in improving students' music theoretical knowledge, practical skills and the significant impact on their interest in Anhui folk songs. This teaching method not only successfully stimulated students' interest in local culture and folk songs (interest degree before 10% of "very interested" increased to 43.75% of the test), also significantly improved their music theory knowledge ("very skilled" rating from 6.25% to 22.5% of the test) and practical skills ("very skilled" rating before test 5% to 25% of the test). These data strongly support the effectiveness of Orff teaching methods in promoting music education, especially in stimulating learning interest, enhancing student engagement, and deepening their understanding of music culture.

In addition, the students universal recognition of Orff music teaching method further reflected in their high satisfaction of teaching methods (91.25% of students said "very satisfied" or "satisfied") and its more widely used in music education (93.75% of students "very agree" or "agree" the wide application of Orff teaching method). Students' suggestions for improvement, especially in increasing student participation, optimizing teaching methods, enriching teaching content and strengthening teacher training, provide valuable insights for further improving the implementation effect of the Orff method. Through the application of Orff music pedagogy, students have significant progress in musical skills and cultural comprehension. Through its interaction

and participation, this teaching method effectively enhances students' learning experience and makes music education more vivid and productive.

### 5.1 Teaching analysis

Orff teaching method showed significant advantages in the teaching practice of Anhui folk songs, especially through diversified teaching activities such as rhythm, singing and improvisation, which greatly stimulated students' interest and participation in learning. By providing rich sensory experience, this method effectively enhances students' sense of music rhythm and creativity, and also deepens their understanding and identification of Anhui region and even Chinese traditional culture. The gamification and experiential characteristics of Orff teaching method make music learning become relaxed and pleasant, and help students to master music knowledge and skills unknowingly, thus improving the effect and efficiency of teaching.

However, the teaching method also faces some challenges in the implementation process, such as the adaptability of teaching content and activities, especially how to meet students with different learning needs and ability levels, and how to effectively convey the deep cultural significance of folk songs in the limited teaching time. In addition, for teachers, how to flexibly use the Orff teaching method to meet the special needs of Anhui folk song teaching is also a process of continuous learning and exploration.

Facing these challenges, teachers need to adjust their teaching based on student feedback and teaching evaluation results. This may include designing more targeted exercises, adjusting the teaching content to reflect students' interests and needs, and constantly improving their own understanding and application of Orff's pedagogy. Through these efforts, the teaching quality can be further improved, so that students can more deeply understand and appreciate the unique charm of Anhui folk songs, and also provide them with valuable cross-cultural learning experience.

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