



The Application of Orff Music Teaching Method in Junior High School Singing Class

Misa Zhao*

Zhejiang Normal University, Jinhua, Zhejiang, China

*Author to whom correspondence should be addressed.

Abstract: *The main purpose of singing teaching within the scope of music curriculum in junior high school is to enable students to have a deeper understanding of music culture and artistic connotations, so as to improve students' musical level and comprehensive quality. The adoption of Orff music pedagogy can greatly improve the quality of singing classes and make the learning process more effective. This study adopts the literature research method and observation method to explore the connotation of Orff music pedagogy and its specific application in junior high school singing lessons, and combines the author's research and own cases to explain that Orff music pedagogy has important guiding significance for improving the musical skills and literacy of middle school students.*

Keywords: Orff Music Teaching; Singing Teaching; Junior Middle School.

Cited as: Zhao, M. (2024). The Application of Orff Music Teaching Method in Junior High School Singing Class. *Journal of Theory and Practice in Humanities and Social Sciences*, 1(5), 36–44. Retrieved from <https://woodyinternational.com/index.php/jtphss/article/view/82>

1. Introduction

Music education occupies an important position in quality education and plays a huge role in the cultivation of junior high school students' quality. Since the Orff music teaching method was introduced into China, it has had a profound impact on teaching, has been widely valued and applied, and has played a great role in promoting quality education in China. The key to the Orff music teaching method is that it effectively changed the old educational and teaching concepts in the past, making the music education in junior high school develop in a diversified direction, and thus further improving the comprehensive quality of junior high school students. Since the Orff music teaching form is a foreign music course teaching method, it is necessary to further understand its relevant characteristics and specific contents before actually using it, so that the Orff music teaching method can be used more efficiently to carry out junior high school singing course teaching activities. This article will briefly explain the relevant contents of the Orff teaching form, explore its application in junior high school singing teaching, and discuss the importance of improving the artistic literacy of middle school students, in order to improve the singing teaching level of junior high school students.

2. Research Background and Significance

The core of the Orff music teaching method is to pay attention to the inner world of children and organically combine interesting learning with beneficial education. In this way, students will not regard learning music as a burden, or learn utilitarianly just because they can get extra points. In this way, they can immerse themselves in the world of music more wholeheartedly and carry out learning in the most appropriate state. At the same time, junior high school music teachers need to continuously educate and guide junior high school students in this process, so that they can learn the beauty of music and feel the influence of music in a joyful and interesting atmosphere. This is the characteristic of the Orff music teaching method.

The teaching of junior high school singing courses mainly adopts rhythm training and some participatory exercises, and junior high school music teachers need to enrich and enrich junior high school students' deep understanding and understanding of the essential content of music rhythm through specific and rich teaching links, starting from the essence and even the root of music production. This is also the basic concept of the Orff music teaching method.

Humans' ability to perceive music can be said to be innate, and junior high school students can "innately" play to

the extreme. The application of the Orff music teaching method in the actual teaching of junior high school music singing courses is very consistent with the current teaching form, and can further achieve certain teaching objectives. In general, the use of the Orff music teaching method is conducive to the comprehensive promotion of music course teaching. Through the performance of Orff instruments and even the self-made Orff instruments, it is fully combined with the teaching methods that junior high school students are more interested in. From the conventional and dance, it can even combine the content of other subjects, such as arranging textbook dramas with Chinese textbooks as scripts, and so on. Diversified and active music learning atmosphere allows junior high school students to be influenced by music in a relaxed and pleasant atmosphere, and then participate in music, feel music, love music, and help students sing better.

However, looking back at the current junior high school singing teaching, there are still many shortcomings. First, although most students like to listen to songs and sing in their daily lives, their performance in singing classes is the opposite. Starting from junior high school, due to subtle physiological and psychological changes, students gradually become shy to sing in public and become reluctant to sing. Moreover, the singing levels of different students vary greatly. In addition, junior high school boys are in the stage of voice change and are not easy to sing well. The development of singing teaching is constrained by the existence of these problems. Secondly, another part of junior high school students have low interest in learning and cannot concentrate on music class. They will treat music class as a pastime or a relaxing course outside the "main course". In this way, it is difficult for teachers to effectively improve the musical quality of such students. In addition, a single course teaching method and a lack of creativity and comprehensive singing class will cause students to lose interest in singing, thereby distracting students' attention. In this way, singing teaching cannot achieve the corresponding teaching results^[1]. Finally, from the perspective of teachers, junior high school music teachers should not "only focus on scores" but be good at discovering the shining points of junior high school students in music and optimizing and improving their own course teaching. Only in this way can they adapt to local conditions, teach students in accordance with their aptitude, set an example, and further improve their own course teaching level in the actual teaching process, thereby promoting the improvement of teaching quality.

Although the Orff music teaching method has been promoted in China for many years and is no longer unfamiliar to the field of music education, with the reform of the education system, it still has guiding value and needs to be combined with practice to help revitalize teaching.

3. Discussion on the relevant connotations of Orff's music teaching method system

Orff's music teaching method is one of the three major music education systems in the world, and it has had a profound impact on the development of music education and teaching in our country. This teaching method is a creative teaching method proposed by German educator Karl Orff in the process of music teaching. In Orff's music courses, music is a comprehensive art related to poetry, story, rhythm, and performance, and even to visual arts such as painting, film, and television. Students have the opportunity to enter a world through Orff's music teaching method. A great and rich artistic world, they can, under the guidance of teachers, focus on specific sound sources to listen, identify and imagine different sounds of life and nature. Based on the relevant theoretical content of Orff's music education system, it can be found that Orff's music education system has the following four characteristics:

3.1 Comprehensiveness

Compared with other types of teaching methods, the Orff music teaching method is comprehensive. It focuses on the integration and application of teaching tools and related materials in the teaching process. Therefore, the Orff music teaching method strongly recommends that teachers use a variety of teaching tools and materials to help students generate creativity and initiative in learning. In the process of Orff music teaching, teachers can pay more attention to classroom interaction and the use of music equipment by displaying multimedia pictures, audio, video and other related materials; for Orff, the entire class is definitely not a one-sided cramming teaching mode in which teachers impart knowledge and students passively acquire knowledge. The learning of songs is not blind imitation. Teachers should fully create situations suitable for students to interact and participate, so as to fully arouse students' desire to learn knowledge and understanding of music itself.

3.2 Creativity

In Orff's opinion, students have great creativity in music learning. He believes that song teaching should focus on conveying to students the real background of music and the emotions that the composer puts into the creation; at the same time, teachers need to guide students to actively express their emotions in the process of learning songs, and check their understanding of music and the degree of their mastery of the connotation of music from the content of students' expressions. In addition, Orff believes that everyone has the ability to create, and the Orff teaching method helps them stimulate their creativity; that is to say, every student has their ability to express emotions, and this ability is not acquired through acquired practice or from the outside world, but is innate.

In the old music course teaching form, classroom teaching is seriously stereotyped. It is very common for junior high school music teachers to sing a solo in the actual teaching process of teaching courses. Most teachers use singing-along teaching, which weakens students' creativity and passively becomes a carrier of singing. Students' subjectivity in learning music course knowledge is relatively poor. The use of Orff music teaching method to carry out junior high school music course teaching activities needs to fully follow the creative criteria. Teachers should pursue diversified teaching to stimulate from vision, hearing, smell, touch and other aspects, encourage students to participate in music singing teaching, and guide children to express, explore, create and imagine with music according to their own understanding. Increase the use of musical instruments in singing classes. When there are no musical instruments, encourage students to use their bodies or daily necessities such as chopsticks and newspapers to interpret music instead.

3.3 Participation

Orff's teaching method also has the fundamental attribute of participation. It emphasizes the origin of music. The original music in the teaching system is a kind of music that people must participate in personally. Here, the function of music is to allow people to participate as an active actor, not just a listener. In the process of music teaching, teachers need to start from the acceptance range and characteristics of junior high school students, create scenes and atmospheres that can further stimulate the desire of junior high school students to perform, further stimulate the autonomy of junior high school students to learn music course knowledge, so that students' emotions can be truly expressed and can actively experience music, and further inspire junior high school students to learn music course knowledge. Teachers need to play the role of guides throughout the teaching process, guide students to immerse themselves in the study of music, and express their emotions appropriately; through the use of various methods and means, the teaching process is completely designed and improved. For example, the background of the author's creation of music can be presented to students in a multimedia way, and singing learning can also be presented through classroom games, such as using lyrics chain and other methods to enhance the familiarity of the song; through interaction, students deepen their understanding of the song and can better grasp the connotation of the song. Therefore, students' practice and interactive performance in music learning are particularly important for Orff music teaching method; only by strengthening participation can students become the subject of music learning, can the results of students' music learning be fully demonstrated, and teachers can achieve the purpose of music teaching. The application of Orff music teaching method can unify the relationship between teachers and students; teachers guide students, students learn to create and give feedback.^[2]

3.4 Locality

Orff emphasized the use of historical thinking to find the roots of music education and the use of the demands of the times to activate the source of traditional music education.

Orff's music education ideas and teaching methods are open, which means that Orff's music education system needs to be combined with local national culture when it is spread. Orff himself also strongly advocates that music educators from all countries should write teaching materials with their own characteristics based on their own national culture with an innovative spirit, and advocate localized teaching concepts.^[3]

China's Orff has integrated local culture, language, folk songs, children's songs, and even dialects together, which can be said to be seamless. The music produced under this is more widely known, more popular, easier to accept, popular, and more understandable. Students have a certain deep connection with local culture, and localized cultural teaching helps to improve students' understanding of song knowledge. The core idea of Orff music teaching method encourages students to integrate music learning with localized culture. The singing teaching of localized music such as folk songs is constantly promoted, and localized music can be improved to a higher level.

4. The necessity of Orff music education method in junior high school singing classes

4.1 Conform to the core literacy content of junior high school music teaching

According to the "Compulsory Education Art Curriculum Plan and Curriculum Standards" (hereinafter referred to as the "Standards") issued by the Ministry of Education in 2022, from the perspective of curriculum objectives, the current Orff music teaching method meets the requirements of the junior high school curriculum objectives for the cultivation of core literacy content, which is mainly reflected in the following four aspects.

4.1.1 Aesthetic perception

The current curriculum objectives and syllabus for compulsory education require that students' aesthetic perception ability be continuously cultivated during the teaching process. In other words, knowledge cannot be instilled only according to the teaching model of traditional courses. The "Standard" requires that scientific and diversified teaching models be used to help students use existing learning habits and behavioral thinking patterns to cultivate their own aesthetic perception; this requires teachers to provide students with an atmosphere and environment suitable for cultivating aesthetic perception during the teaching process. For example, in the ordinary singing teaching process, simply describing the background of the song's creation, how beautiful it is, and what it means is not enough. Students cannot obtain subjective feelings through the teacher's description. Therefore, the provision of environment and atmosphere is very important for strengthening students' aesthetic perception ability of the objective subject. The author believes that the Orff music teaching method is a teaching method based on this teaching thinking. The implementation and application of the Orff teaching method is conducive to the cultivation of students' aesthetic perception. For example, teachers are the leaders of the teaching process and need to create an environment and atmosphere suitable for thinking under the guidance of the Orff teaching method in order to guide students to think. This requires teachers to create conditions, such as an ingenious pre-class introduction, guiding questions in class, using pictures to stimulate musical imagination, etc. These classroom presentations can provide students with conditions for cultivating aesthetic perception.

4.1.2 Artistic Expression

The Standards also support students to strengthen their artistic expression in the learning process. Artistic expression refers to the practical ability to create artistic images, express thoughts and feelings, and display artistic beauty in artistic activities.^[4] In other words, students cannot just passively accept new knowledge in the learning process. They also need to combine their own understanding of knowledge, enhance their thinking, and use their association and imagination in artistic activities to choose different means and methods of expression. In addition, teachers need to guide students to use multimedia and other media, and use the techniques and artistic languages they have mastered to enhance emotional communication and exchange of ideas. The cultivation of artistic expression plays a very important role in the mastery of students' artistic expression skills, the recognition of the diversity of the connection between art and life, the enhancement of junior high school students' ability to think in images, and the cultivation of students' love of life. The Orff teaching method is a teaching method that strengthens students' artistic expression practice; the Orff music teaching method advocates expressiveness. It advocates providing students with a learning environment in which they can fully display their freedom in the teaching process, and on this basis encourages students to create boldly, truly and comprehensively enhance students' artistic expression ability, and stimulate students' inner potential.

4.1.3 Creative Practice

Creative practice refers to the ability of students to comprehensively apply multidisciplinary knowledge, closely connect it with real life, and on this basis carry out artistic innovation and practical application.

Students' learning should not be limited to a certain course. In the process of knowledge learning, they should pay more attention to the comprehensive development of learning ability and carry out multidisciplinary integration. At the same time, they should combine their own understanding of knowledge and give full play to their subjective initiative to cultivate the ability to create and practice knowledge.

Creative practice refers to creating an atmosphere in the teaching process to inspire inspiration; using a variety of methods and means to explore and experiment in the creative process, so as to transform the generated unique

ideas into artistic achievements. The study of music science requires creative practice. Singing classes cannot just stop at opening your mouth and singing along. Teachers can gradually guide students from simple learning to creative practice by adopting singing methods such as solo, chorus, round singing, and singing with lyrics. The Orff music teaching method advocates creativity. This teaching method encourages students to create boldly and advocates providing students with a learning environment that can fully demonstrate their own personality during the teaching process. For example, in the process of learning songs, in addition to simply learning to sing the song and understanding and mastering music knowledge to the minimum extent, students also need to learn music appreciation, appreciate a type of music based on their own understanding, and express their own feelings; in addition, they also need to learn a certain type of music and be able to express the emotions that the music itself wants to convey through a cappella or the assistance of musical instruments. The cultivation of creative practice plays an important role in promoting students to form innovative consciousness, improve artistic practice and creativity, enhance teamwork spirit, and stimulate students' inherent potential.

4.1.4 Cultural understanding

The Orff music teaching method is localized, which coincides with the cultural understanding emphasized in the Standards. Cultural understanding refers to the ability to perceive and interpret the humanistic connotations contained in works of art in a specific cultural context. Orff himself encouraged music educators from all countries to comprehensively apply the Orff teaching method based on their own national culture. The music culture from all over the world in the textbooks has laid a solid foundation for students to respect the diversity of music culture; in recent years, singing teaching in domestic music classrooms has paid more attention to local traditional music culture, such as the "Wu Opera Entering Campus" in Jinhua area, which has enhanced students' sense of identity with their own national culture. The cultivation of cultural understanding helps students to form a correct view of history, nation, country, and culture in artistic activities that respect culture and enhance cultural confidence; and guide aesthetic perception, artistic expression, and creative practice with correct values.

4.2 Close to the actual junior high school singing curriculum

The Orff music teaching method not only meets the requirements of current teaching objectives to a certain extent, but is also very close to the actual situation of junior high school singing teaching. This study will analyze the specific situation of the combination of the Orff teaching method and junior high school singing teaching practice from three aspects: teaching model, teaching object and teaching evaluation.^[5]

4.2.1 Teaching mode

From the perspective of teaching mode, the Orff teaching method advocates a heuristic teaching mode according to the different characteristics of students. According to the actual teaching of singing classes, we know that traditional teaching adopts a teaching mode in which teachers talk and students listen. However, simple cramming explanations will quickly reduce students' interest in class. In addition, folk songs and operas are not what they like. Many students will find music class very boring. Their singing only stays in imitation and they fail to empathize with the singers and understand the deep connotation of the songs. At the same time, their understanding of music can only stay in the background display written in the textbook. This will lead to students' reduced interest in singing learning and even be detrimental to their understanding of music; because junior high school students are different in physiological development, comprehension ability, background and experience, students' understanding of music may be biased; and the traditional teaching mode does not meet the educational concept of teaching students in accordance with their aptitude, and will subtly guide students to think about a certain type of music understanding, leading to the solidification of thinking. In this way, it is not only not conducive to students' understanding of knowledge, but also difficult to fully reflect the effect of students' learning music. For example, due to the gender differences and different vocal ranges of boys and girls, the learning of specific songs needs to be individualized. For girls, if they want to analyze and learn bass songs, it seems feasible to only teach them the basic knowledge of bass music appreciation in theory, but in fact, due to physiological differences, it is difficult for women to really perform men's songs to the fullest. Therefore, in actual teaching, teachers need to teach students in accordance with their aptitude and start from the perspective of students; this is of great significance to the development of students' abilities and the creation of students' diverse abilities. The Orff music teaching method can solve this situation. The Orff teaching method emphasizes that students should combine their own abilities and endowments in the learning process; for example, female students can choose female bass to experience male bass songs and share their feelings with classmates, so as to deepen their understanding and mastery of music, so as to achieve the best effect of teaching practice.

4.2.2 Teaching objects

From the perspective of teaching objects, teaching objects in the process of music teaching are mainly divided into two parts, one is teachers and the other is students.

First of all, from the perspective of the subject of teaching, how to accurately express one's understanding of music to students and guide students to develop music appreciation ability is a problem that teachers often feel confused about. In most cases, when examining whether a student has learned a song well, teachers will choose to focus on whether they can integrate theoretical knowledge and draw inferences from one example, rather than simply applying theoretical knowledge indiscriminately. But how to inspire students to use theoretical knowledge comprehensively? This requires very high personal abilities of music teachers. In this case, teachers need to adopt new teaching models and teaching concepts in the teaching process, so as to promote and promote students to understand teaching concepts and activate their thinking.

From the perspective of the students, the teaching object, due to their limited foundation, students often find it difficult to understand the various professional theoretical knowledge introduced by teachers in the process of learning music; specifically, some students find it difficult to understand the professional terms and professional questions raised by teachers; some students lack an intuitive understanding of the song background and song emotions raised by teachers; all of these have an impact on the effect of students learning music. Therefore, in addition to presenting specific knowledge to students, teachers also need to explain the relevant knowledge in depth, use easy-to-understand words to let them truly understand the connotation of music, and then put forward their feelings about music based on their existing knowledge and understanding ability; at the same time, in specific scene applications, they can integrate their own emotions into the study of music, thereby improving the effect of music learning.

4.2.3 Teaching evaluation

From the perspective of teaching evaluation of music singing courses, it is not possible to achieve good singing goals only by learning song background knowledge and memorizing simple melodies and lyrics; singing emphasizes the coordinated learning of hearing, vision, rhythm, movement, etc. In other words, for the learning effect of singing, students cannot only understand music knowledge in the context of a single song, but also need to draw inferences from one example. Teachers need to let students expand their learning of one song to a category of songs or even different categories of songs; so that their cognition, aesthetics, appreciation ability of music, and even singing and expression of music can be comprehensively improved.

For students, singing and expressing music cannot be achieved by just listening to lectures, and the ability to appreciate songs cannot be improved by familiarizing themselves with the background of songs. The improvement of these abilities must be based on practice, and the Orff teaching method meets the requirements of practice. The Orff music teaching method is participatory, and students need to strengthen their learning in practice and improve their understanding of songs and their evaluation of their feelings in practice. Only by continuous learning in practice, participating in singing through a variety of teaching modes, and through personal experience can we truly apply the learning results to practice, so as to improve the ability to appreciate songs and sing. Therefore, under the guidance of the Orff teaching method, students can have a deeper understanding of music theory, a more intuitive feeling of music appreciation, and a more intuitive presentation of music expression in the process of learning music. These will directly affect the evaluation of students' music learning effects.

5. The specific application of Orff music education system in junior high school singing classes

The Orff music teaching method has something in common with my country's educational thought system to a certain extent. It has the following four specific applications in teaching.

5.1 Situational introduction

In order to bring an immersive experience to junior high school students, the Orff music teaching method emphasizes the necessity of creating a learning atmosphere. The choice of the Orff music teaching method for

junior high school singing teaching activities needs to fully create a teaching situation that is suitable for the curriculum based on the cognitive abilities and personality characteristics of junior high school students at their age, further stimulate the desire of junior high school students to learn music course knowledge, and further introduce the attention of junior high school students into the course teaching activities, so that junior high school students can feel the power of music more intuitively and express their emotions in the process of learning music course knowledge.

5.2 Beat and Rhythm

The Orff music teaching method takes rhythm as the primary task of singing teaching; through rhythm training, students can more deeply experience the appeal of music; teachers also need to design relevant course teaching activities around the theme of rhythm and rhythm. For example, they can start from the two important aspects of action and language, lead students to carry out rhythm and rhythm learning, integrate some songs with a strong sense of rhythm, or rap and other contents that students are interested in into music course teaching, let them discover rhythm, understand rhythm, and express rhythm, and lay a very solid foundation for the cultivation of music rhythm. In the actual process of junior high school music teaching activities, we can also design some action music games that use body beats, and use music with a strong sense of rhythm as background music, so as to further strengthen the cultivation and training of junior high school students' body rhythm sense.^[6] For example, in the process of teaching the teaching content of "Song of the Yangtze River", we organize junior high school students to use chopsticks to beat the rhythm; when learning "Yimeng Mountain Minor", we use Orff's voice and momentum movements to feel the charm of minor tunes and mountain songs. Especially when learning two-part songs, rhythm teaching is particularly important. Learning rhythm can effectively grasp the melody strength, beat speed and other elements of each part of the music, which helps students master the phrase structure. Therefore, incorporating the rhythm teaching of the Orff music education system into teaching can make students learn the music structure more effectively and enhance their musical memory. In addition, the organic combination of music, movement, language, and momentum is of great benefit to the cultivation of rhythm. It can give full play to the characteristics and advantages of each element, choose different musical expressions of length, speed, height, strength, and further mobilize the enthusiasm and initiative of junior high school students, let them participate in music course teaching activities, so that junior high school students can further feel the rhythm of music and further cultivate their sense of rhythm.

Rhythmic singing and playing are conducive to sight-singing and sight-reading. For example, when learning the lesson " Yimeng Mountain Minor ", because it is a folk song style minor, the rhythm is relatively complex, and there are knowledge points such as "fish biting tail ", changing beats, and multiple sounds for one word. Under various factors, students will have unstable rhythm and out of tune when learning to sing songs; combined with the Orff music teaching method, the teacher asks each student to stand up during the teaching process, feel the changes in the melody through the twisting of the body, and bring in the lyrics at the right time, so that the students ' pitch and rhythm have been greatly improved. Therefore, the integration of music, language and movement has a great advantage in the teaching of junior high school singing classes, which can help students better master the rhythm and beat, enhance the ability to read music, and improve learning efficiency.^[7]

5.3 Instrumental Music Performance

"Orff instruments" are an indispensable part of the Orff music education system. Many specific teaching activities require Orff instruments to complete, and singing classes are no exception.

Orff selected a variety of special percussion instruments, including xylophones that can play melodies, and maraschino that have no fixed pitch and only play a role in rhythm and timbre. These instruments can not only play an auxiliary role in the teaching of singing lessons, allowing young people to feel the rhythm more intuitively, but also their timbre is bright, which can more easily stimulate young people's imagination and creativity. At the same time, it also avoids the escape mentality of young people due to the difficulty of playing techniques, which is of great benefit to the teaching of singing lessons.^[8]

Among the Orff instruments, there is also the recorder, which is mainly used to play the main melody. The recorder is also very popular in China. Students have been exposed to recorder teaching since elementary school music class, and have been using it until junior high school. As a simple wind instrument, the recorder is involved in teaching; it is not only cheap, small in size, and light in weight, but also has a fixed pitch, a simple and flexible pronunciation method, and is easy to learn and use. It works well in solo and ensemble, and can cultivate students'

inner hearing. Therefore, it naturally occupies a high proportion in Chinese primary and secondary school music classes. Recorder exercises are also carefully produced in the junior high school music textbook (People's Edition), and teaching and research departments across the country have various forms of recorder teacher training activities. If the school does not have the conditions to purchase Orff instruments, it can make them by itself according to local conditions. Many music teachers have valuable experience in this regard : for example, by preparing multiple cups and pouring different amounts of water into each cup, you can make a sound bar instrument with different pitches that can play music; by sticking straws and bamboo tubes of different thicknesses and lengths together, you can make a panpipe or a flute; by using discarded large cardboard boxes and biscuit barrels, you can make a drum; by putting sand and beans into cans and sealing them, you can make a sand hammer instrument, etc. The cost of making your own musical instrument is very low or free, and the materials are easy to obtain. From hands-on production to performance, students enjoy it and are proud of it; at the same time, homemade musical instruments can also cultivate students' hands-on and brain-based creative abilities, which is in line with the requirements of Orff's original education that focuses on exploration and practice. Some schools with a strong sense of innovation have successfully tried to incorporate homemade musical instruments into music classes.

5.4 Emotional Expression

Orff music teaching method emphasizes the humanism of music; music is a comprehensive art that expresses and processes various emotions in real life. Therefore, teachers need to establish the connection between music and real life in the actual process of carrying out junior high school singing teaching activities, find music materials from real life, so that junior high school students can fully understand the essence of music while further understanding its connotation in a stronger atmosphere of life. For example, when learning the song "Dance of Youth", teachers can use the teaching concept of Orff music and fully combine it with their actual life; in this way, the content of the song will not only stay in the textbook, but will be closer to the mood of junior high school students, and can also fully show the charm of musical emotional expression, so that students can further experience the liveliness and magnificence of youth; secondly, the application of multimedia is also conducive to the expression of musical emotions. Teachers can make full use of multimedia teaching facilities to present the youthful spirit behind the song to junior high school students, fully show the details of junior high school students' learning and life, and help them resonate with the song. Effectively show youthful passion; finally, encourage junior high school students to sing the song by themselves, inject their own feelings and understanding, and more deeply and directly reflect the emotional connotation of music.

6. Conclusion

In general, the Orff music teaching method is an important way to implement music practice and a major way to promote innovation in junior high school music teaching activities. When using the Orff music teaching method to carry out junior high school music teaching activities, we should fully follow the four basic principles of comprehensive principle, creative principle, participation principle and local principle. By guiding junior high school students to master rhythm and create situation-oriented courses, we can further stimulate junior high school students' interest in learning music course knowledge. It can effectively improve the core quality of junior high school students' music, let them truly feel the charm of music course knowledge and improve their singing ability.

References

- [1] Liu Qing. Investigation on the current situation of music singing teaching in junior middle schools and research on countermeasures [D]. Northwest Normal University, 2020.
- [2] Wu Jinchunzi. Research on the application of Orff music education system in junior middle school music singing teaching [J]. Northern Music, 2020, No.390(06):202-203.
- [3] Wang Lixin. Research on the localization of Orff music teaching method [D]. Northeast Normal University, 2012.
- [4] Du Hongbin. Focus on core literacy and highlight the function of aesthetic education-Interpretation of the compulsory education art curriculum standard (2022 edition) [J]. Basic Education Curriculum, 2022, No.321(09):57-64.
- [5] Zhou Min. Application of Orff teaching method in junior middle school music teaching [D]. Yunnan Normal University, 2020.
- [6] Hui Chaoying. Practical research on Orff teaching method to assist rhythm teaching in junior middle school music classroom [D]. Southwest University, 2021.

- [7] Zheng Dan. Specific application of Orff music education system in junior high school music singing teaching [J]. *Western Quality Education*, 2018, 4(15): 64-65.
- [8] Wang Lixin. Localization research of Orff music teaching method [D]. Northeast Normal University, 2012.

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of Woody International Publish Limited and/or the editor(s). Woody International Publish Limited and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.