

Research on the application of Orff teaching method in music teaching in preschool education in colleges and universities in Hebei Province

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Abstract

Preschool education plays an increasingly significant role as quality education is promoted. Traditional methods of instruction are no longer able to motivate students to learn effectively. Consequently, a new method of instruction is necessary for genuine music instruction. In this paper, we devise a case study of three main courses in music for early childhood education and obtain the actual "learning efficacy" of the students through the distribution of questionnaires. Then, this paper discusses the positive effects of Orff Method's teaching objectives, teaching contents, and teaching methods on students' interest in learning music, students' performance in learning music, and the classroom environment conducive to music learning. The Orff Method has broad applicability in the instruction of music to preschool education majors at universities in Hebei Province and can effectively enhance the comprehensive music ability of preschool education majors. The integration of the Orff Method better aligns the music skills curriculum with the characteristics of early childhood education. It is more conducive to enhancing the application skills of preschool education students in order to cultivate a group of outstanding, composite early childhood education talent for society.

Keywords: Orff Method, university, preschool education.

Introduction

The Orff Method has been introduced to China since the 1980s. The introduction of this concept has contributed to the improvement of music education in primary education majors. The innovative teaching concept of the Orff Method can also stimulate students' creative abilities. It is essential for promoting the development of teaching

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quality in music education and the overall reformation of the teaching system in preschool education disciplines at local universities.

Hebei's location is advantageous. Each region's economic and social development is being transformed by Beijing, Tianjin, and Hebei's development in concert. Influenced by Beijing and Tianjin, Hebei Province's higher education has been at the forefront of ideological change. Hebei is an additional province with profound cultural origins and a robust cultural and artistic environment. All of these traditional cultures, including Hebei opera, Changli folk melodies, Qilin dance, etc., can be incorporated into local education and instruction. Therefore, incorporating the internationally advanced Orff Method into music instruction at universities in Hebei Province can thoroughly promote the province's indigenous music culture. It enables students to develop patriotism and affection for their country while gaining an appreciation for the cultural diversity of their community. In recent years, universities in the province of Hebei have been undergoing transformation and growth. In order to determine whether or not a student can be competent in future employment positions, it is essential to assess their vocational abilities after graduation. Gradually, kindergarten educators in the province of Hebei possess a bachelor's degree. The purpose of establishing this major in preschool education is to train practical teachers for kindergartens across the country and a large number of elites of high caliber in the field of preschool education for the province of Hebei. It facilitates the moral, intellectual, physical, and aesthetic development of students. Consequently, the music curriculum for primary education candidates at universities in Hebei province is of utmost importance. The current philosophy, methods, and content of music education are still rather traditional. Early childhood educators confront the children in their class. Children are innocent and inherently active. Therefore, we must investigate a scientific, practical, and diverse teaching method and then implement it to enhance the efficacy of music education in early childhood education.

In the past ten years, there has been only one doctoral dissertation devoted to the localization of Orff Method, according to a review of the literature concerning Orff Method-related research findings. Relevant master's theses and journals are primarily concerned with Orff Method research in a specific discipline within the college preschool program or Orff research in other fields. This paper examines the positive effects of the Orff Method on the teaching of music in primary education programs at universities in Hebei province. This paper addresses the current status of music education in preschool education majors in Hebei province universities by analyzing the practical implementation of the Orff Method in music instruction.

for preschool education majors Thus, it establishes a more empirical approach to teaching music in primary education

1 Teaching Experiment

The Orff Method encourages a teaching philosophy that integrates indigenous culture with the curriculum and promotes indigenous music culture It seeks to establish and perpetuate the nation's traditional culture This method of instruction can help students better comprehend the cultural context of their own environment, thereby fostering national pride and cultural self-assurance In the instructional case design, Hebei folk music works are selected as the primary teaching material The primary objective of education is to educate students about local music culture, to preserve local music culture, and to foster cultural confidence in students It incorporates the characteristics of Hebei's traditional culture with music education and cultivates students' optimistic attitudes through the acquisition of local music culture-related knowledge

The selection of teaching content for Orff Method instruction in music should reflect three objectives: the heritage objective, the aesthetic objective, and the creative objective. In addition, the Orff Method of music education incorporates three overarching objectives. First, the heritage objective. It heightens students' interest in traditional Hebei culture and heightens their national pride. The second objective is aesthetic objective. It enables students to experience the musical content and meaning, to enrich their emotive experience, and to develop their aesthetic ability in Hebei's national music. Third is the creative objective. It enables students to express their knowledge of music, acquire creative singing expression, and experience the pleasure of creation. These three general principles can govern the application of the Orff Method in music education: the principle of "originality", the principle of "fun," and the principle of "Letting Go and Carrying On" of the content and method of transmission. On the one hand, it enriches the content of music education with respectable cultural traditions. Using elements of traditional culture to enrich the content of music education can pique students' interest in learning music and enhance the effectiveness of music education. Teachers should allow students to experience the allure of Hebei's traditional music, as well as the allure of China's extensive history and culture, through these traditional musical pieces. The teacher incorporates some outstanding local musical compositions into the classroom curriculum so that students can experience the distinctiveness of the local culture while listening to the music. In addition, it enables students to comprehend how individuals were depicted in the music. Such one-of-a-kind cultural works can have a significant impact on students' mindsets and encourage them to develop their own understanding of traditional culture. On the other hand, it employs a

variety of instructional strategies to pique students' curiosity about learning. Music is a very distinct art form that necessitates a meticulously crafted instructional approach. In addition, the form of our traditional Chinese culture is relatively intricate and varied. Calligraphy, painting, music, and opera are examples of traditional cultures that have endured the test of time. When instructing music, instructors maximize students' motivation. Teachers can intersperse traditional opera materials throughout the process of teaching music and have students analyze what musical elements are present in these traditional cultures. When teaching music related to local culture, teachers may also incorporate the art of paper cutting or painting with music, analyzing the mood of the artwork and how the music expresses that mood. This diverse approach to music education can be used to teach music in a more systematic manner. Additionally, it can enhance students' musical literacy and comprehension of regional music. Therefore, emblematic music works from Hebei are selected as the primary content for the design of the instructional case.

A sophomore class of preschool students made up the target class. After a year of music education, the students had a certain musical foundation, which made music instruction easier. The class enrollment was maintained at 25 students. In order to ensure that the control class was consistent with the experimental class, the control class carried out the pertinent teaching procedure for the traditional music teaching method. The experimental class, on the other hand, incorporated the Orff Method into the overall process of music education instruction in preschool.

Piano Teaching Case Design

Dui Hua		
	Traditional Teaching	Integration of Orff Method with traditional teaching methods
Teaching Objectives	Develop students' ability to play and sing	<ul style="list-style-type: none"> ● Correctly understand the rhythm of Dui Hua song ● Learn to sing the song Dui Hua and be able to appreciate the pleasant mood expressed in the song ● Learn to express the rhythm of Dui Hua with voice, Orff instruments and homemade instruments based on familiarity with the song Be able to play the melody with correct fingering Develop students' comprehensive ability of listening, moving, playing and

Teaching Priorities	Able to play Dui Hua skillfully	<ul style="list-style-type: none"> ● playing and singing ● Be able to play and sing Dui Hua with emotion and ease ● Students are able to improvise, perform and combine the movement with physical expression of the music
Teaching Preparation	Piano	<ul style="list-style-type: none"> ● Piano ● Orff instruments and homemade teaching aids (mineral water bottle filled with half a bottle of sand)
Teaching Process		
Import	Explain the background and characteristics of the piece, and the teacher will demonstrate the performance	<ul style="list-style-type: none"> ● Create the story environment of Dui Hua Use the story to introduce the song, explain the cultural background and characteristics of the music, and the teacher will do a demonstration
Music Appreciation	Multimedia play Dui Hua song	<ul style="list-style-type: none"> ● Multimedia play Dui Hua song to let students perceive the music initially ● Play the Dui Hua song and let students hum along with the melody using "ah" to further perceive the rhythm
Linguistic perception of rhythm		<ul style="list-style-type: none"> ● Read the lyrics aloud Add vocal accompaniment to the recitation to feel the inner rhythm ● Rehearse in small groups and present the results of each group's reading ● The teacher and students will discuss and evaluate the lyrics in relation to their context and content
Rhythmic Mini Games		<ul style="list-style-type: none"> ● Combining the chart and rhythmic features, students improvise movements based on their own perceptions to further feel and understand the musical structure ● Follow the song and string the created movements together

Beat Games	Mini	Students percussion beats according to the song	<ul style="list-style-type: none"> ● in a complete way ● Group the students into groups When the teacher plays Dui Hua, each group of students will accompany it vocally with the instruments in their hands (divided into percussion group and bell-ringing group) ● One student plays Dui Hua while the other students accompany the song with Orff instruments at the same time, and analyze the timbre of the song in depth to appreciate the characteristics of the rhythm of the song ● Teacher plays the song While listening, students make simple drawings based on Dui Hua's lyrics and story imagination The students present their drawings in groups and explain their ideas Then, the teacher comments and the students evaluate each other
Painting Games			
Form of Presentation	of	Duet, Solo	<ul style="list-style-type: none"> ● Divide the students into three groups One group is responsible for playing, one group sings and does vocal accompaniment, and one group performs improvised choreographed movements Afterwards, each of the three groups swaps roles and alternates
Evaluation		Whether or not one can play and sing Dui Hua skillfully	<ul style="list-style-type: none"> ● The attitude, participation, creativity, and cooperation of students in the learning process and the degree of song mastery
Assignment		Proficiency in playing and singing Dui Hua	<ul style="list-style-type: none"> ● Re-write the lyrics for Dui Hua and try to adapt the rhythm at the same time

Students in the experimental group demonstrated a significant increase in musical expression compared to students in the traditional group, as determined by the comparison of the aforementioned teaching methods. In addition, this set of students exhibited greater concentration and motivation than the traditional group. They were more ardent in terms of participation and composition, which afforded them the opportunity for self-expression and highlighted their rhythmic and kinesthetic abilities. Students were more enthusiastic about participating in classroom practice. They are more enthusiastic about piano practice, and mastering the instrument is no longer a tedious chore. The teacher also provides opportune praise for the students' accomplishments. The teacher provides students with constructive feedback on what they are doing incorrectly. They evaluated not only whether the students had mastered the tunes they were learning, but also the performance of each student throughout the entire learning process. It enables students to continue to build on their strengths and gradually enhance their weaknesses. When students have the self-assurance to study music, they will develop a passion for it. Then, they will exhibit improved performance and discover a better version of themselves.

Singing Teaching Case Design

Xiao Fang Niu		
	Traditional Teaching	Integration of Orff Method with traditional teaching methods
Teaching Objectives	Be able to sing the song in a vocal manner with the correct singing method	<ul style="list-style-type: none"> ● Be able to sing the song in a vocal manner with the correct singing method ● On the basis of familiarity with the song, learn to express the rhythm of the song with vocal and Orff instruments ● It is beneficial to improve students' ability of listening, moving and singing ● Be able to sing the songs vocalistically and emotionally
Teaching Priorities	Singing Techniques	<ul style="list-style-type: none"> ● Students are able to improvise, perform, and combine movement with physical expression of

Teaching Preparation	Piano	<ul style="list-style-type: none"> ● the song ● Pianos ● Orff instruments and homemade teaching instruments
Teaching Process		
Import	Introduce the background of the song	<ul style="list-style-type: none"> ● Combining the background of Xiao Fang Niu's work and creating the environment of the song, students are guided to share their feelings about Xiao Fang Niu
Music Appreciation	<p>Play music with multimedia</p> <p>Teacher plays the song and demonstrates singing</p>	<ul style="list-style-type: none"> ● Teacher plays the song and models it ● Use multimedia to deliver the music, and students can fully understand the music in the process ● Play or play the song, and students can hum along with the "ah" Further perceive the rhythm of the song
Linguistic perception of rhythm	Analyze the implication of the lyrics	<ul style="list-style-type: none"> ● Recite the lyrics Incorporate the vocal accompaniment into the recitation to feel the inner rhythm ● Rehearse students in small groups and present the results of each group's rehearsal ● Teacher and students will have a full discussion about the specific meaning of the lyrics ● Combined with the chart, students improvise body movements according to their own perceptions to further feel and understand the rhythm of the music
Rhythmic	Design simple movements based on the lyrics	<ul style="list-style-type: none"> ● Follow the song to link the created movements together in a complete sequence When the teacher plays the song, each group of students will accompany it vocally with the instruments in their hands

Beats	Clap the beat with hands	<ul style="list-style-type: none"> ● The teacher plays the song and the students accompany it simultaneously with different Orff instruments and tapping different parts of their bodies. Students feel the characteristics of the song in terms of rhythm and choose different tones to interpret the whole song.
Painting		<ul style="list-style-type: none"> ● Teacher plays the song. While listening to the song, students make a simple picture based on the lyrics of the song and the story, which is related to the theme of the song "Little Herding Cow". Students present their drawings in groups and explain their ideas. Teacher will make comments and students will evaluate each other.
Drama		<ul style="list-style-type: none"> ● Students will be grouped together, and then they will be given various roles according to their own understanding and preferences, and will improvise a small stage play around the theme of the song "Xiao Fang Niu", in which the teacher will also participate.
Form of Presentation	Solo, unison, duet	<ul style="list-style-type: none"> ● Divide the students into three groups, piano playing, vocal accompaniment, improvised movements and singing, after which the groups will alternate between each other. ● Solo, unison, pick-up, turn, duet, and chorus.
Form of Evaluation	Students will be tested on their ability to sing the songs with emotion	<ul style="list-style-type: none"> ● Students are assessed in terms of their mastery of the basics of the song, combined with their ability to participate and improvise and create in class.
Assignment	Singing songs with a high level of familiarity	Refill the words to the song and try to make a rhythmic adaptation

Perform the song vocally and emotionally

In the comparison of the aforementioned teaching models, the incorporation of the Orff Method resulted in the experimental group students achieving the goals of light skills and humanism more effectively than the traditional group students. Students took part in the music instruction activities as subjects, highlighting their individual strengths in the classroom. In a collaborative group setting, they simultaneously gain knowledge from the strengths of other students. Each student takes on a variety of roles in the classroom and strives to develop all facets of their professional strengths. Students learn in a relaxed and pleasant environment, which also enhances their classmates' emotions. Although the emphasis of development varies across the Guide's objectives for each age group, the most important requirement is "the ability to sing with fundamental accuracy in rhythm and pitch. Children learn about themselves and develop a confident and upbeat outlook on life as a result of participating in music-based activities that emphasize their musical and emotional interests. This concept completely expresses the notion that music is something that "all" can participate in and derive pleasure and beauty from, thereby accomplishing the ultimate humanistic objective of fostering healthy individuals. It corresponds with the Orff Method's emphasis on returning through music to the human condition.

Dance Teaching Case

Fang Feng Zheng		
	Traditional Teaching	Integration of Orff Method with traditional teaching methods
Teaching Objectives	<ul style="list-style-type: none"> ● Feel the mood, melody and rhythmic characteristics of Fang Feng Zheng's music ● Understand the ethnic customs of Hebei, learn the basic movements and perform the dance happily 	<ul style="list-style-type: none"> ● Feel the happy mood brought by the dance ● Feel the emotion expressed by the music by enjoying the main melody of Fang Feng Zheng. Learn about the ethnic customs of Hebei and enhance the sense of ethnicity ● On the basis of familiarity with the music, learn to express the rhythm of the music with vocal gestures ● Students will develop the comprehensive ability of listening, moving and playing

Teaching Priorities	Be able to perform in tune with the rhythm of Fang Feng Zheng	<ul style="list-style-type: none"> ● Be able to perform the dance Fang Feng Zheng with ease and joy. ● Be able to use their strengths to participate in every aspect of the dance performance. ● Students are able to improvise and perform.
Teaching Preparation	A video or picture reflecting the folklore of Hebei.	<ul style="list-style-type: none"> ● Videos or pictures reflecting the folklore of Hebei. ● Orff musical instruments and homemade teaching instruments.
Teaching Process		
Import	Use the elaboration of the background of the work to make students understand the characteristics of the work. Teacher demonstration.	<ul style="list-style-type: none"> ● Create a story environment of Fang Feng Zheng and use the story to introduce the song and explain the background and characteristics of the tune, and guide students to express their stories related to Fang Feng Zheng. ● Design the appearance situation to increase students' sense of participation.
Music Appreciation	The teacher can use multimedia to play the song during this process.	<ul style="list-style-type: none"> ● The multimedia presentation of the tracks allows students to further perceive the music. ● After the track starts playing, students are able to hum to the tune of the track to further perceive the rhythm.
Linguistic perception of rhythm		<ul style="list-style-type: none"> ● Vocal accompaniment with da-da-da to read out the rhythm and feel the rhythm of the music. ● In small groups, rehearse students in groups and present the results of each group's choreography.

Rhythmic Mini Games	Use simple gestures to guide students to hum the melody in phrases	<ul style="list-style-type: none"> ● Combine graphic scores and have students improvise body movements in three groups based on their perceptions. When they hear their vocal parts they come out and dance. The rhythmic form allows students to respond to the tones and further feel and understand the structure of the music. ● Divide the students into two groups, and each group will use the instruments in their hands to accompany them vocally (divided into percussion and bell-ringing groups).
Beat Mini Games		<ul style="list-style-type: none"> ● The two groups of students develop their accompaniment using different Orff instruments and continue to perceive the rhythmic characteristics of the piece as they actually participate in the teaching process.
Painting Games		<ul style="list-style-type: none"> ● Teacher plays the song. While listening, students make drawings based on the lyrics of Fang Feng Zheng and the imagination of the story, show their drawings in groups, and explain the idea. Teacher will make comments and students will evaluate each other.
Form of Presentation	Students in each row swap positions to demonstrate	<ul style="list-style-type: none"> ● The students were divided into three groups. One group is responsible for the Orff instrumental accompaniment, one group draws and displays, and one group performs improvised

			movements. After that, the three groups are swapped separately and alternate.
Evaluation	Performing the dance Fang Feng Zheng in full	●	Students are assessed in terms of their mastery of the basics of dance, combined with their ability to participate in class, improvise and create, etc.
Assignment	Proficiency in the dances learned	●	Become proficient in the dances learned and identify two dances with an ethnic flavor.

In the comparison of the aforementioned teaching models, the experimental group students demonstrated a significant increase in dance expressiveness compared to the traditional group students. In the dance TEACHING process, the teacher should give close attention to the penetration of humanistic knowledge. They must be reflected in the dance's theme, music, and movements. As a means of exploring students' various potentials, the teacher should also incorporate various arts, combine the characteristics of students' genuine receptivity, emphasize the comprehensive nature of dance instruction, and integrate various forms of artistic expression with one another. This incorporated dance performance ultimately strengthens the students' creativity, expressiveness, and aesthetic ability, as well as their overall artistic qualities. Incorporating the Orff Method into the total instruction of music in preschools in the province of Hebei is therefore crucial.

The aforementioned three teaching examples emphasize the use of movement to cultivate students' pace, the use of performance to create a situation, the use of activities to pique students' interest, and the use of musical instrument training to foster cooperation. Students' interest in learning is thoroughly stimulated, resulting in an improved classroom environment and positive classroom effect. It enables students to independently participate in class in a variety of ways and provides sufficient space for their unfettered development. It has a favorable impact on the cultivation of students' creativity and is conducive to the growth of students' personalities.

2 Analysis of Teaching Experiment Results

The analysis of Orff Method's music teaching in primary education majors at universities in Hebei province reveals that the Traditional Teaching Method's music teaching mode is primarily teacher-centered, with students passively receiving knowledge. Its Teaching Objectives are more concerned with the knowledge and abilities of its students. Its instructional content is relatively uniform, and student

participation is insufficient to effectively pique students' curiosity about learning. Although students are able to complete the performances, they will experience anxiety during the skill-acquisition process. As a consequence, students cannot enjoy the tunes in a relaxed and joyful manner.

The Orff Method is concept-oriented. It does not prescribe a standard model curriculum. It encourages the incorporation of musical concepts in accordance with the local music culture, thereby providing students with limitless development opportunities. Each of the aforementioned examples cannot be viewed as a relatively independent skill, and there are numerous methods to expand on this fundamental concept. Each of these examples can be used to further musical training, whether it be learning music theory, cadence training, listening training, technique training, musical expression training, or creativity training. In addition to developing students' artistic abilities, the three examples above can also play a significant role in the development of their non-intellectual qualities. Initially, it enhances students' cooperation skills. Together, multiple musical activities are performed. In this process, students experience the enjoyment of working with others and hone their ability to do so. Second, it boosts the students' confidence. Students take initiative to partake in teaching activities and utilize their strengths to the fullest extent. Subtly, each student's self-assurance and enthusiasm for performance will increase as a result of the teacher's and fellow students' encouragement and recognition. Finally, it enhances the students' personalities. It provides students total latitude in laboratory instruction. Assessment always has a tendency to encourage. Even if a student performs poorly, we do not disparage or fault him or her; instead, we provide constructive feedback and recommendations. Therefore, by incorporating the superior Orff Method into music education, we can make music learning simpler, more enjoyable, and more enjoyable for all children without excluding any of them. Therefore, it is better suited to the creative development of students and the modern educational concept of critical thinking.

The incorporation of the Orff Method into music education has altered the instructor's pedagogical philosophy. The teacher is no longer the ruler of the classroom, but rather the organizer of the students. It makes the student the topic and allows the teacher to function as a guide. It enables students to actively participate in experiencing music by discovering it with their eyes, listening to it with their ears, feeling it with their hearts, expressing it with their lips, and thinking about producing it with their minds. It involves the body's senses in a full, holistic approach to music learning. This participative form of instruction has resulted in a considerable boost in teaching efficacy. Furthermore, the students' general abilities have improved to varying

degrees. It is evident from the teaching case practice that the integration of the Orff Method in music education for preschoolers is presented in the following three aspects :

(a) Clarify teaching objectives based on the guideline of People-oriented

The culmination of all instructional activities must serve the educational objectives. It is the starting point for teaching activities and the foundation for a series of activities such as the creation of a teaching curriculum, the administration of classrooms, and the evaluation of teachers in schools. In addition, it is the indicator of the primary education process. In this study's teaching case process, we advocate humanistic education, allowing students to appreciate the inclusion of knowledge, process, emotive expression, value orientation, and teaching methodologies. As with other educational disciplines, the purpose of music education is to cultivate individuals. Consequently, the teaching process transfers from the traditional training of professionals with specialized skills to the development of comprehensive competence through the students' development of practical skills.

(b) Optimize teaching methods with "originality" as a guide

Students are encouraged to play to their strengths based on their real capabilities, with the "originality" of the Orff Method serving as a teaching aim. Additionally, we support students' musical performances as a way to boost their confidence to varying degrees. After that, we must educate students how to teach music in a pleasant and scientific way, assist them in taking part in instructional activities, and last, motivate them to play to their abilities. In order to create a new paradigm of music instruction where students take the initiative to learn, we also want them to share their knowledge with one another in a cooperative setting.

(c) Enrich the teaching content with "Synthesis" as the core

The process of choosing music education resources and the method of teaching content must be coordinated. It should fully use the Orff Method's "Synthesis" aspect by incorporating Hebei folk music pieces into the lesson plans. To give students a comprehensive music education, it should also incorporate language, movement, dance, art, and performance into music instructional activities. It fosters students' capacity for learning in a variety of ways and supports their autonomous engagement. Students will have a feeling of hometown emotion during the learning process and will have a more positive learning attitude since Hebei folk music pieces in particular contain unique regional qualities.

(d) Expanding teaching evaluation with the goal of "comprehensiveness"

To support students' active engagement in learning, boost students' interest in learning, and inspire students to produce autonomously, we need to use group discussions, group creativity, and interactive teaching. Additionally, we must concentrate on encouraging students' spirit of inventiveness. Teaching evaluation focuses on the comprehensive performance of educators in the process of teaching practice and the evaluation of students' comprehensive effectiveness after using teaching objectives as the benchmark.

3 Teaching Effectiveness Measurement

Some professionals and academics in China frequently use the phrase "learning efficacy" to describe academic success. This phrase has its roots in self-efficacy. American psychologist Bandura defines self-efficacy. He said that self-efficacy refers to a person's sense of control over their own life as well as the specific ideas and attitudes that are communicated by that control. According to this study, "learning efficacy" refers to the management of skills and functions that are communicated at the learning level. Additionally, it affects the attitudes and ideas that students adopt in order to succeed in their academics. As a consequence, we may research and evaluate "learning efficacy" to get learning outcomes.

The author has conducted corresponding experiments and measurements to verify the efficacy of this instructional case further. Currently, experts and academicians in the field typically assess the learning efficacy of students. They examine the students' "learning efficacy" before and after the implementation of the reform. To assure the empirical validity of the test results, this questionnaire was modified from Chen Ling's (2011) "Learning Self-Efficacy Test for Music Majors" as the primary instrument to determine the actual "learning efficacy" of the participants. A total of 370 questionnaires were distributed to primary education students at 20 general institutions in Hebei Province. There were a total of 370 questionnaires disseminated to students at 20 primary universities in Hebei Province, and 351 questionnaires were returned with valid responses, for a valid return rate of 94%. The results of this survey revealed the content of the scale and the outcomes of the data used for this examination. Then, we investigate the specific function by examining the content.

(a) Validity and reliability analysis of the scale

To measure the construct validity of the scale, the characterization process is normally done with the Kaiser I Meyer I Olkin sampling appropriateness measure (KMO for short). After obtaining the results based on the previously stated questionnaire issued by Chen Ling, the KMO value of the scale was 0.733, with a value greater than 0.7 and good construct validity.

In addition, according to the results obtained from the questionnaire issued by Chen Ling scholars stated in the previous section, its confidence coefficient was measured to be 0.8678, with a return value > 0.7, and therefore this table has a high value.

(b)T-test results for independent samples. The independent sample t-test was performed to test the means, obtain the data in the two samples, and determine the differences that existed between them for comparison. The contents of the independent sample t-test after conducting it are shown in Table.

Test for the difference between the pre-test scores of the experimental class and the control class

Test phase		grouping	N	mean	standard deviation	t	sig
Forward test	A sense of basic competence	Control groups	19	2.7963	0.8175	1.318	0.195
		Experimental group	21	2.4414	0.87913		
	A sense of control	Control groups	19	2.8305	0.80986	1.535	0.133
		Experimental group	21	2.4333	0.82364		

Source: This study

Based on the statistical point of view, the final results obtained were that the sample similarity was more consistent when the sig value (CP value) obtained from the test was greater than 0.05 and could not indicate that there was a difference between the two. The independent sample t-test for the scores measured before the control and experimental classes yielded sig values of 0.195 and 0.133, respectively. Therefore, the difference between the two is not significant. Two classes at the same level could be selected for the teaching experiment.

Test for differences between pre and post test scores in control class

Grouping		Test phase	N	Mean value	Std. deviation	t	sig
Control group	Basic sense of competence	Pre-test	19	2.7963	0.8175	0.094	0.926
		Post-test	19	2.7689	0.97854		
	Sense of control	Pre-test	19	2.8305	0.80986	0.169	0.867
		Post-test	19	2.7811	0.98638		

Source: This study

The basic accepted guideline in statistics is that the difference is significant when the detected sig value (CP value) is less than 0.05. The sig values obtained from this paired sample t-test of the pre and post test scores of the control class were 0.926 and 0.867. It indicates that there is no significant difference between the pre- and post-test scores of the control class.

Test for difference between pre-test and post-test scores of experimental classes

Grouping	Test phase	N	Mean value	Std. deviation	t	sig
Experimental group	Pre-test	21	2.4414	0.87913	-6.981	0
	Post-test	21	3.8686	0.32373		
	Pre-test	21	2.4333	0.82364	-7.509	0
	Post-test	21	3.8705	0.30132		

Source: This study

It is easy to observe from the above that the sig value (CP value) obtained is 0.000, therefore, the difference is significant. According to the content of the information conveyed by the teaching effect, the integration of Orff Method in the teaching of music in preschool education can achieve an increase in students' learning initiative, enable them to acquire more effective learning styles, and drive a lively atmosphere in the whole classroom. This is not the case in traditional classes.

The objective data revealed that the post-test scores obtained by students in the experimental class after completing the "Study Self-Efficacy Test Questionnaire for Music Majors" scale at the conclusion of the teaching experiment differed significantly from the pre-test scores. It was determined that post-test scores were significantly higher than pre-test scores. Based on the findings of the data survey, the aggregate data results were extremely trustworthy. The posttest score was the content of the data acquired from the group of students in the experimental class after they completed the questionnaire. And there was no significant difference between the pre- and post-test scores of the control group. Consequently, the post-test results of students in the experimental class were substantially higher than those of students in the traditional class. And, their self-efficacy was significantly improved as well. It can be demonstrated that the Orff Method is applicable to the teaching of music in early childhood education and that the teaching reform endeavor is successful.

The comparative analysis method of instruction is evident. The traditional approach to teaching music has made the acquisition of musical skills the objective of the activity; therefore, when conducting teaching activities, teachers focus on whether or not students have mastered the content at the level of knowledge. Consequently, under passive guidance and direction, students have little interest in studying music. In addition, some instructors are demanding of their students' accomplishments and abilities to achieve specific outcomes. Moreover, students with diminished mental capacity are more susceptible to stress. Consequently, these students are incapable of perceiving learning from the spirit and consequently do not experience the pleasure of music education. If the entire music education overlooks the students as the central component of the learning process, it cannot inspire students' imagination and creativity. Based on the results of the teaching practice, students learn song, dance, and piano quicker than previous students of the same grade level when guided by the Orff Method over the course of two terms. As a result of the two semesters of teaching practice, the students were able to readily master various fundamental rhythmic and aesthetic sensibilities, and consequently developed a strong interest in music. It can be seen that the Orff Method thoroughly integrates the benefits of various teaching methods, demonstrating the comprehensive and participatory nature of this method. As a consequence, students are eager to actively partake in the music learning process. It facilitates their active acquisition of musical knowledge and enhancement of their own musical appreciation. The Orff Method is intended to stimulate students' perception and comprehension through sensory experience, so that they are thoroughly engrossed in the teaching process. Anything pleasurable is desired. When a pupil is interested in studying music, there is a virtuous cycle of learning. Then, their various abilities will be utilized, which will contribute to the student's overall development.

Conclusion

Through the analysis of the results of the teaching case study, we gained a deeper understanding of the practical effects of integrating the Orff Method into music education for primary education majors at universities in Hebei Province, which formed the basis for the paper's conclusions. This study combines the questionnaire method, the experimental method, and the comparative method in accordance with the principle of combining theory and practice. Then, this study verifies from multiple perspectives the positive effects of the Orff Method on the music education of preschool education majors at universities in Hebei Province and derives the following conclusions:

(a)Orff Method helps to improve the comprehensive ability of preschool students in general universities in Hebei Province

For the practical application of the Orff Method in the music teaching of preschool education majors in the universities in Hebei Province for the experiments of traditional teaching and music teaching incorporating the Orff Method, we selected representative music works in Hebei Province as teaching contents by combining the characteristics of Hebei's music culture. Singing, dancing, and piano, the three core music courses for preschool education majors, will be used as examples. We performed comparative teaching and came to the conclusion that the Orff Method's Teaching Objectives, Teaching Methods, and Teaching Contents had a good influence on students' enthusiasm in learning music, students' performance in learning music, and the environment in which students learned music. In Hebei Province, the Orff Method is also well suited for teaching music to preschool children. The impact of teaching music in preschool education at those general colleges in Hebei Province was much enhanced after introducing the Orff Method into the curriculum, as was the overall aptitude of the students.

(b)Integrating Hebei native music into music teaching content helps promote Hebei native culture

Students' sensitivity, expressiveness, and imagination of traditional music culture can be improved by include music works with local characteristics of Hebei in the music teaching curriculum of preschool education majors in universities in Hebei Province. It can also arouse students' feelings of admiration for traditional music culture and for their own country's music. It not only conveys the moral principles, cultural common sense, living experience, and historical information embedded in the songs, but it also inherits, carries on, and innovates the Hebei regional culture.

Students' music literacy and instructors' educational and teaching skills have significantly improved as a result of the study integrating the Orff Method into preschool education majors at general universities in Hebei Province. By encouraging their enthusiasm and inventiveness and enabling them to fully participate in musical activities, it improves students' understanding of and interest in music. Additionally, the adoption of the Orff Method has helped instructors become more flexible and creative while also improving their pedagogical and professional abilities. It makes logical to use the Orff Method to teach preschool education at universities in Hebei Province in the setting of university talent. It complies with the standards for preschool students' education in Hebei Province universities as well as the standards for sophisticated talent development in the field of Chinese music education. We also need to choose a larger group of students from all grade levels for our experimental teaching research

in future teaching studies and provide our lessons enough time and space. Additionally, in order for the Orff Method to be extensively used in the music instruction of preschool education majors at colleges in Hebei Province, we must thoroughly study the teaching materials and expand the teaching contents of each session. In order to discover a more acceptable educational model for the entire development of preschool students in Hebei Province, teachers should continue to experiment with and apply flexible teaching techniques. Preschool students in Hebei Province required to get music instruction using the Orff Method. This quite recent approach to teaching music is just the beginning. The Orff Method will be used in a variety of areas in the future, which will be even more fascinating with further research and broad promotion.

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