
RESEARCH ARTICLE

Innovation in the Application of the Orff Music Concept in the Mass Music Entertainment Experience Model

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ABSTRACT

This paper explores the application of the Orff music concept in mass music entertainment. Orff music is an artistic form that is holistic, natural and closely connected to life. Its elemental nature encompasses multiple elements, breaking the excessive emphasis on traditional musical elements and returning to natural expression and perception. When applied to the mass entertainment music experience, it has the advantages of being simple to operate and highly improvisational, enabling people of different age groups to participate easily and enhancing interactive cooperation. Currently, the mass music entertainment experience model has limitations such as focusing mainly on listening, having a high participation threshold, and being monotonous in experience forms. The Orff music concept provides ideas for its innovation. For example, in the innovation of the experience integrating music and body rhythm, by setting up rhythm areas in large-scale activities, participants can improvise movements and feel the resonance of rhythm. In terms of instrument simplification, Orff's treatment of instruments lowers the threshold for creation and performance. It can also combine elements of Chinese traditional and ethnic minority music as well as modern technologies, such as virtual instruments and multimedia technologies, further expanding the boundaries of mass music entertainment and enriching the connotations of music experience and cultural inheritance.

KEYWORDS

Orff Music; Music Participation; Music Experience; Mass Music; Music Entertainment

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Introduction

Do you usually like to use music to relax your mood? When people's basic material needs are met, their spiritual needs also need to be balanced. Music, as a spiritual need for people's thoughts and souls, has always been loved by people. Using music to express one's own ideas and attitudes has always been the patent of composers. Performers can express their emotions and thoughts with the work of composers. As long as the thoughts of composers and performers are consistent, they can express their spiritual output in unity. In the world of music, most people who can express their thoughts and emotions freely are people who have studied music professionally. Most people do not have such experiences. The mass's musical emotions are almost felt by listening to the information expressed by composers and performers to obtain spiritual needs. Therefore, does the mass have the need for musical expression? The answer is yes. However, what are the advantages of applying the Orff music concept in mass music entertainment?

1.1 Research Background

1.1.1 Changes in People's Demand for Music Entertainment

Whether in the tragedies of history or during the grand festivals in history, whether among the ruled groups or within the ruling groups, the creation of music has never ceased for a moment. Music with different contents, forms, means and qualities has always been produced in line with the needs of different social strata and various groups. (Zeng Sujin. (2004). Music

Sociology). In modern society, people are paying increasing attention to self-expression and the pursuit of individuality. In music entertainment, they are no longer satisfied with the traditional passive appreciation mode and are eager to participate more deeply and show their uniqueness. The Orff music concept emphasizes improvisation and individualized expression, which meets this demand.

1.1.2 The Need to Improve the National Music Literacy

There is a high demand in society to improve national music literacy. It is hoped that more people can be exposed to and understand music through various channels. Integrating the Orff music concept into the mass music entertainment experience model can provide an easy and accessible way of music learning and enjoyment, which helps improve national music literacy.

1.1.3 Upgrade of Cultural Consumption

Consumers have increasingly higher requirements for the quality and connotations of cultural products and services and are willing to pay for more in-depth and creative music entertainment experiences. The cultural value and educational significance contained in the Orff music concept can add cultural depth to mass music entertainment and adapt to the trend of increasing cultural consumption.

1.2 Literature Review

Orff suggested that expressing thoughts and emotions is the instinctive desire of human beings and is naturally revealed through forms such as language, singing (including instrument playing), and dance. This has been the case since ancient times. This is an inherent ability of human beings. The primary task of music education is to continuously inspire and enhance this instinctive expressiveness, and whether the performance is good is not the ultimate goal to pursue. In "What Music Is Not and How to Teach Music" by Arnold Berleant in the United States, translated by Zhang Chao, in the Autumn 2016 volume of "Research on Literary and Artistic Aesthetics", Berleant examined the misleading nature of the modern aesthetic view widely accepted in music that "music is an emotion with a language structure" from multiple aspects and noted that regarding music as an experience is an effective way to eliminate these misunderstandings and truly describe it in its own way. This fully illustrates the importance of the music experience. Bennett Reimer studied "profound music experience" in his book "The Philosophy of Music Education". In 1995, he defined "profound music experience" as "being deeply touched in responding to music". He also believed that "profound music experience" requires three major elements: the experiencing individual, the experiencing background, and the musical stimulus. Under this framework, music education should be more open. The educated should not only actively listen to musical works but also actively participate in the composer's music creation activities emotionally. Moreover, in music education, a wide range of musical works should be selected to carry out music experiences of various styles across ethnic groups and countries and should not be limited to a single musical ontology. He also believed that the value of music education lies in enriching people's quality of life by enriching their sensory experiences.

1.3 Analysis of the Current Situation of the Mass Music Entertainment Experience Model

First, the limitations of the traditional music entertainment model include listening to music as the main music experience method. In the book "A Philosophy of Music Education" by Bennett Reimer (2011), research on "profound music experience" was carried out. He also believed that "profound music experience" requires three major elements: the experiencing individual, the experiencing background, and the musical stimulus. Under this framework, music education should be more open. The educated should not only actively listen to musical works but also actively participate in the composer's music creation activities from an emotional perspective. Moreover, he thought that the value of music education lies in enriching people's quality of life by enriching their sensory experiences. Most music entertainment methods involve the passive appreciation of the audience or listeners as the main mode. Although this mode enables people to enjoy high-level music performances, it lacks the active participation and interaction of participants and makes it difficult to fully mobilize the mass's music potential and creativity.

Second, the participation threshold is relatively high. Traditional music activities such as professional instrument playing and complex music creation often require a certain foundation of music professional knowledge and skills. For most ordinary people who have not received systematic music training, it is quite difficult to participate in these activities, thus limiting the mass from integrating more widely into music entertainment practices. For example, learning piano playing requires long-term fingering practice and music theory learning, which makes many people flinch and can only stay at the superficial level of music appreciation. If you want to obtain a way of expression in music, you have to spend much time and energy learning this expression method. For example, when a child just learns to listen to music and chooses an instrument to learn, it is impossible to predict the difficulty of the whole process of instrument learning. In addition, they simply like music because it seems fun and enjoyable. However, in the learning process, most people find that the difficulty of learning far exceeds their need for musical expression.

Third, the experience forms are monotonous. Common forms of mass music entertainment, such as karaoke, focus mainly on singing performances, and the song selection and singing methods are relatively fixed. Although music games have a certain degree of interactivity, they often lack in-depth music education and creative connotations. These single experience forms have difficulty meeting the mass's growing demand for diverse music experiences and cannot fully tap into the roles of music in emotional expression, social interaction, and cultural inheritance. Especially in the music era of nearly half a century, the professionalization of music has made the mass's music needs obtainable only through listening. The fundamental reason is that the development of music over thousands of years has evolved from simple forms of singing, dancing and music in ancient times to modern professional, complex and specific forms. People's simple ways of participating in music in ancient times have gradually become the single way of listening to music by the modern masses. Therefore, how to expand the ways of experiencing music through participating in music has always been the problem I have been trying to solve. Finally, I found the answer in Orff's teaching. The concept of Orff music inherits the ancient music experience mode, that is, participating in music. Everyone will be a participant in music rather than a listener. Participants in music can understand music more easily than listeners can. For example, can a person who writes a diary and a person who reads a book express their emotions more freely? The answer is obvious. The valuable aspect of Mr. Orff's musical concept is not only the way of participation but also the philosophical principle of materialism. Just as matter is composed of elements, music also has elements. Like all the substances we encounter in life, they are all composed of elements. Interestingly, rather than the periodic table of elements that make up matter, Orff's elemental music enables people to directly see and feel the existence of elements in music activities. If everyone can participate in music, people can give full play to their emotions in music. This expression will bring people happiness, wisdom, relaxation and most of the things needed by the spirit. The presentation mode of Orff music provides new ideas and approaches for the innovation of the mass music entertainment experience model. It emphasizes the integration of elements such as music, body rhythm, language, and drama and focuses on the improvisation and active participation of participants, which can greatly expand the boundaries of mass music entertainment and open a new chapter of the music experience.

2 Advantages of Applying the Orff Music Concept in Mass Music Entertainment

2.1 Orff Music Is a Holistic, Natural Art Form Closely Connected to Life

From the microscopic to the macroscopic elemental nature of music, the dramatic way becomes the highest realm. The combination of elemental music encompasses a comprehensive artistic expression that integrates language, movement, dance, singing and other elements. Its combinations are ever-changing and change with the vicissitudes of life. Therefore, it is flexible. This concept of elemental music overcomes the excessive emphasis on professional elements such as pitch, rhythm, and harmony in traditional music and returns music to the level of human natural expression and perception.

2.2 The Greatest Advantage of Applying the Orff Music Concept in the Mass Entertainment Music Experience Is Its Simplicity in Operation

Because it was initially applied in children's music education, its starting point is simple, easy for people to accept, and close to life. It starts with basic elements such as rhythm patterns, pitch, and timbre. Through simple instruments such as triangles, castanets, drums, singing and body movements, learners can gradually develop their perceptions and understanding of music. In terms of rhythm, beginners, regardless of their age, can feel different rhythm patterns by imitating the sounds of animals or the rhythms of walking. For example, the chirping of birds or the walking sounds of elephants can be imitated. These simple rhythms can be combined into complex rhythm sequences for performance. Everyone can participate and gradually enter the process of music step by step.

2.3 Improvisational Nature in the Orff Music Concept

It enables music participants to freely exert their imagination and creativity within the framework of given musical situations or elements and improvises music fragments or performance forms. Orff music attaches great importance to improvisation, emphasizes experience, and discards utilitarianism. These characteristics enable us to deeply realize that music education offers all learners the opportunity to feel music and to display the richness of music.(Wang Lixin, Zhong Enfu. (2015). Research on the Localization of Orff Music Teaching Method) If mass entertainment experiences music in this improvisational performance situation, everyone can find their own roles and room for play in music activities. In collective music activities, everyone builds rich music scenes through various ways or forms of participating in music, enhancing the interaction and cooperation among participants. In addition, such activities will greatly meet people's entertainment needs.

3 Innovative Applications of the Orff Music Concept in the Mass Music Entertainment Experience Model

3.1 Innovation in the Experience of Integrating Music and Body Rhythm

Taking rhythm as the smallest unit of music and using the forms of body percussion and rhythm in Orff music, starting from the smallest and simplest movements, we can design interactive music rhythm activities. We can set up special rhythm areas in large music parties or community music activities and organize onsite rhythm activities with distinct rhythmic characteristics to

let everyone in the venue participate in the experience of body rhythm. This is a new music experience method. The participants improvised movements according to the rhythm, melody and emotional changes of the music. Everyone present participates in the flow of music together. When the body sounds with different volumes according to the speed of the rhythm and follows the beat, it will generate a great spiritual resonance. This rhythmic resonance results in a spiritual shock to the masses. In initial contact with rhythm, simple movements, simple rhythms and simple performance methods can be used. A guide or helper is needed for organization. At first, there can be only rhythm performances without melody. After becoming familiar with it, it can gradually transition to music with melody. Interactive body percussion and rhythm activities should be designed. For example, in large music parties or community music activities, special body percussion and rhythm activity areas should be set up. Music with distinct rhythmic characteristics is played on site. The participants improvised movements according to the rhythm, melody and emotional changes of the music. Activity organizers can provide some simple dance movement guidance or creative inspiration. For example, design the rising and falling movements of the body according to the changes in the strength of the music, and design the rotation or movement direction of the body according to the trend of the melody. This real-time interaction between music and body percussion and rhythm activities enables participants to not only feel the rhythm and emotion of the music more deeply but also release personal emotions and creativity through body expression and enhance the interaction and social connection among participants.

3.2 The Simplification of Instruments Provides Convenience for Mass Instrument Playing

There is a percussion performance method in Orff music. Mr. Orff simplified many instruments. For example, in terms of their playing methods, their shapes and sizes may even disassemble them into individual playable parts. For example, there is an instrument called tone blocks. Its prototype is the glockenspiel, a percussion instrument. He disassembled each tone of the glockenspiel. When beginners do not understand the scale but still want to play, the tone blocks play an important role. As long as there is someone who knows music, they can distribute these tone blocks to people with entertainment together, and everyone can cooperate with each other to complete the music performance under the command of one person. The participants used different instruments to express the vitality of spring, the enthusiasm of summer, the harvest of autumn and the tranquility of winter. During the creation process, participants are encouraged to freely exert their imagination, try different instrument combinations, rhythm arrangements and melody trends, and finally combine the music fragments they created into complete musical works for performance and display. This simple instrument workshop lowers the threshold for music creation and performance, enabling ordinary people to easily start and experience fun and a sense of achievement in music creation. We can simplify many instruments. We can directly use Orff percussion instruments or simplify other instruments. For example, when traditional Chinese instruments are simplified and these elements are added to mass music entertainment, more people are able to experience and participate in music entertainment.

3.3 Incorporating the Classic Styles of Chinese Traditional Music into Musical Components

3.3.1 The rhythmic The rhythmic tapestry of Chinese ethnic music is highly variegated. Instances like the metrical rhythms in operatic works and a plethora of characteristic rhythmic motifs in folk music (with idiosyncratic applications of syncopation and dotted notes) abound. The musical constituents of Chinese drums offer prime exemplars. For instance, integrating the rhythms from emblematic traditional pieces within Chinese drum notations into the mass music entertainment encounter paradigm and availing of the elemental music ideology in Orff music empowers individuals to gain a more astute perception of the stylistic nuances of traditional Chinese music during their leisure-time musical engagements. These paradigmatic rhythms are assimilated into Orff pedagogy or compositional undertakings. To illustrate, in Orff instrument renditions, participants replicate the rhythms of the Beijing Opera percussion notations to sense the alluring cadence of Chinese ethnic music rhythms.

3.3.2 Indigenous music style Selecting the melodies of classic Chinese ethnic music Orff believed that music culture should not revolve around just one particular music culture. Instead, importance should also be attached to the music cultures of other countries and regions, and emphasis should be placed on the diversified development of music education. This idea of diversified music education is prominently manifested in his musical concepts and musical creations. It is the most crucial aspect of his elemental music education thought and permeates the entire music teaching system. (Orff-Schulwerk in China. By Li Dana. New Voice of Yuefu (Journal of Shenyang Conservatory of Music), 1995(3)). Opting for the melodic strains of venerated Chinese ethnic music, such as "Jasmine Blossom" and "Colorful Clouds Trailing the Moon", and modifying them by means of Orff's melodic progression techniques. By, for example, adjusting the temporal durations of notes, modulating the pitch trajectories, and appending ornamental notes, the melodies can assume novel sonic guises while still retaining their primordial ethnic essence and adhering to the dexterous manipulation of musical elements as espoused by the Orff concept.

3.3.3 Improvise. Spurring learners to spontaneously fabricate melodies in consonance with the modal idiosyncrasies of Chinese ethnic music (like the pentatonic scale). They can initiate from the rudimentary pentatonic scale and incrementally be steered to append Orff musical ingredients, such as reiteration, sequence, and chromatic inflections, thereby engendering ethnic music melodies with a personalized imprint. Connoisseurs of traditional music discern the stylistic hallmarks in traditional Chinese music. The disparate and mutable accidental notes in the three principal ethnic modes, namely, Qingyue, Yanyue, and Yalue, and considering each note of the pentatonic scale of Gong, Shang, Jue, Zhi, and Yu as the elemental building blocks in music and amalgamating them with the accidental note elements can engender the stylistic fabric of traditional Chinese music. Their paramount import resides in the perpetuation and conveyance of music culture.

3.4 Combining Modern Science and Technology

The emergence of virtual instruments and sampling technologies is similar to opening a magic box for music creation, endowing musicians with unlimited creativity and enabling them to create various distinctive music styles at will. Moreover, the combination of multimedia and visual technologies has created immersive experience spaces such as dreams for the audience. It can even simulate the sounds of traditional instruments vividly, greatly enriching the timbre library and expressiveness of music. The continuous progress of digital music production, dissemination and interaction technologies has provided more possibilities for the application of the Orff music concept in mass entertainment. For example, through music software and applications, people can create, perform and share Orff music more conveniently and achieve an integrated online and offline music entertainment experience.

4 Conclusion

The innovative application of the Orff music concept in the mass music entertainment experience model has broad prospects and important significance. It overcomes the limitations of the traditional music entertainment model and provides the masses with richer, more diverse and in-depth music experiences through innovative measures in multiple aspects, such as integrating music with body rhythm, popularizing creation and performance, and fusing music education with entertainment. Although challenges such as a shortage of professional talent, limited social awareness and difficulty in resource integration in the application process are faced, through the implementation of strategies such as strengthening talent cultivation and training, increasing publicity and promotion efforts and building a resource integration platform, the in-depth development of the Orff music concept in the field of mass music entertainment can be effectively promoted. With the continuous increase in mass demand for music entertainment and the continuous prosperity of the music culture industry, the Orff music concept is expected to play an increasingly important role in the innovation of the mass music entertainment experience model, increasing the vitality and splendour of mass music life and making positive contributions to the popularization of music education and the inheritance and development of music culture.

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