

Research on the Method of Integrating Orff's Concept into Children's Modern Drum Teaching from the Perspective of Interest

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Abstract

Taking learning interest as the research perspective, this paper adopts literature research, classroom observation, teaching experiment and case analysis as the main research methods. Firstly, it systematically sorts out the theoretical connotation, core characteristics and educational value of Orff's education concept, and clarifies the logical connection between interest cultivation and children's modern drum teaching. Secondly, it investigates and summarizes the prominent problems existing in current children's modern drum teaching, including insufficient stimulation of learning interest, disconnection between teaching content and children's cognitive rules, rigid teaching methods and missing creative teaching links. On this basis, combined with the physical and mental development characteristics of children at different ages, this paper constructs a complete set of integration strategies and implementation methods of Orff's concept in modern drum teaching, covering game-oriented rhythm teaching, body percussion guidance, situational improvisation creation, hierarchical differentiated teaching and group interactive ensemble teaching. Through teaching practice verification, this study proves that the deep integration of Orff's concept can effectively activate children's learning interest, optimize classroom teaching atmosphere, balance skill training and musical literacy cultivation, and improve the overall quality of children's modern drum teaching. Finally, it puts forward optimization suggestions for the promotion and sustainable development of the integrated teaching mode, aiming to provide theoretical reference and practical guidance for the innovation and reform of children's percussion music education.

Keywords

interest perspective, Orff's education concept, children's music education, modern drum teaching, teaching integration, teaching reform

1. Introduction

Modern drum art, with its strong rhythm, rich timbre and strong interactivity, is deeply loved by children and has been widely popularized in children's art training institutions, kindergartens and primary schools in recent years. Different from traditional instrumental teaching, modern drum teaching not only focuses on the training of performance skills, but also undertakes the important task of cultivating children's basic musical

literacy, aesthetic ability and healthy personality. For children in the growth stage, interest is the primary premise for them to engage in long-term music learning. Without positive learning interest, any skill training will become a heavy burden, and it is impossible to realize the educational function of music. At present, a large number of front-line drum teachers still follow the traditional teaching thinking, take skill mastery as the only teaching goal, and use the single mode of teacher demonstration, student imitation and repeated practice. The classroom lacks fun, interaction and creation, resulting in a general decline in children's learning enthusiasm, frequent withdrawal from courses and poor long-term learning effect.

Orff's music education system has been widely recognized and applied in global children's music education for its child-oriented educational ideas. It breaks the professional barriers of traditional music teaching, integrates games, body movements, language, percussion and improvisation into the whole teaching process, and lets children perceive, experience and create music in a relaxed and pleasant atmosphere. In view of the common problems of insufficient interest in children's modern drum teaching, this paper takes interest cultivation as the starting point, explores the feasible paths and specific operation methods of integrating Orff's concept into modern drum teaching, combines theoretical research with practical teaching cases to verify the application effect of the integrated mode, and hopes to break the predicament of traditional drum teaching, release children's musical nature, and promote the healthy and sustainable development of children's modern drum education.

2. Theoretical Foundation

2.1 Connotation and Core Characteristics of Orff's Music Education Concept

Orff's music education concept was created by the famous German composer and music educator Carl Orff in the 20th century, also known as "original music education". The core idea of this system is that music originates from human's instinctive expression, and the essence of music education is not to train professional performers, but to let every person, especially children, feel the joy of music and master the ability to express music freely. Orff believes that the most primitive forms of music are closely combined with language, rhythm and body movement, so music teaching should return to the most natural state of human expression. After decades of development and localization improvement in various countries, Orff's education concept has formed four distinctive core characteristics, which have important guiding significance for children's music teaching.

The first characteristic is playfulness and experiential nature. Games are the main activity form of children's growth, and Orff's teaching takes games as the carrier of music learning. It abandons the rigid indoctrination teaching mode, turns abstract music knowledge and rhythm training into interesting games and situational experiences. Children do not need to memorize theoretical knowledge mechanically, but acquire music perception ability in the process of playing and experiencing. This feature perfectly fits children's cognitive habits and can quickly eliminate their strangeness and resistance to music learning.

The second characteristic is comprehensiveness and integration. Orff's education advocates the integration of multiple art forms, including language rhythm, body percussion, dance movement, instrumental performance and drama performance. It does not separate a single musical instrument or rhythm for isolated teaching, but lets children mobilize multiple senses such as vision, hearing and touch to participate in music activities. In the teaching process, body movement is always placed before instrumental performance, guiding children to internalize rhythm through physical experience first, and then transition to instrumental playing, which reduces the difficulty of learning abstract rhythm.

The third characteristic is improvisation and creativity. Improvisation is the soul of Orff's music education. Traditional music teaching attaches importance to standardized performance and rigid score interpretation, while Orff encourages children to carry out free creation on the basis of mastering basic rhythms. It believes that every child has unique musical imagination and creative potential. Teachers only need to provide basic rhythm materials and scene guidance, and allow children to match timbre, strength and rhythm freely according to their own understanding. Improvisation activities give children sufficient independent expression space and stimulate their creative thinking.

The fourth characteristic is participation and collectivity. Orff's music activities are mostly carried out in groups, emphasizing collective participation and interactive cooperation. Whether it is rhythm games, body percussion or instrumental ensemble, it requires all children to participate together. In collective activities, children learn to listen to others, cooperate with partners and communicate through music, which not only enriches the classroom atmosphere, but also cultivates their team awareness and communication ability.

2.2 Theoretical Analysis of Interest-oriented Children's Teaching Psychology

Learning interest is a positive psychological tendency formed by individuals' cognition and emotion towards learning activities, which is divided into direct interest and indirect interest. Direct interest comes from the fun of learning activities themselves, while indirect interest comes from the sense of achievement and external recognition brought by learning results. For children aged 4 to 12 who are in the pre-operational stage and concrete operational stage of cognitive development, their learning behaviors are mainly driven by **direct interest**. They are curious about novel, vivid and dynamic activities, and will take the initiative to invest energy in interesting things; on the contrary, rigid, repetitive and boring training will quickly make them lose enthusiasm.

In children's modern drum teaching, the cultivation of learning interest runs through the whole teaching process. In the initial stage of learning, children's interest mainly comes from the novelty of musical instruments and interesting classroom activities; in the middle stage, interest needs to be maintained by gradual sense of achievement and interactive experience; in the long-term learning stage, creative experience and self-expression become the key to stabilize learning interest. Traditional drum teaching overemphasizes skill standardization and rhythm accuracy, ignores children's psychological needs for fun and expression, resulting in the gradual loss of initial curiosity.

From the perspective of educational psychology, interest-oriented teaching conforms to the "happy education" concept and constructivist learning theory. Constructivism holds that learning is an active construction process of learners, rather than passive acceptance of knowledge. Only when learners are in a positive emotional state and have strong learning willingness, can they effectively construct knowledge and form abilities. The integration of Orff's concept into drum teaching is to use games, experience and creation to build a positive learning situation, arouse children's positive emotions, and realize the transformation from passive learning to active exploration.

2.3 Compatibility Between Orff's Concept and Children's Modern Drum Teaching

Modern drum is a typical rhythm percussion instrument, and rhythm is the core content of its teaching, which is highly consistent with the rhythm-oriented teaching characteristics of Orff's education. From the teaching object, teaching content and teaching goal, the two have inherent compatibility, which lays a solid foundation for integrated teaching.

First of all, the teaching objects are consistent. Both Orff's education and modern drum teaching for children take young children as the main objects, and both follow the law of children's physical and mental development, take respecting children's nature as the basic principle, and oppose excessive skill training that violates children's growth rules.

Secondly, the core teaching content is connected. Rhythm is the common core of the two. Orff's teaching takes rhythm as the starting point of all music learning, and modern drum teaching also takes rhythm perception and rhythm performance as the primary teaching content. The body percussion, rhythm games and rhythm creation advocated by Orff can be directly transformed into the pre-learning and auxiliary links of drum teaching.

Thirdly, the teaching goals are mutually complementary. The goal of modern drum teaching is to let children master playing skills and cultivate rhythmic literacy; Orff's concept makes up for the deficiency of traditional drum teaching in fun, creation and experience. The integration of the two can realize the dual goals of skill training and interest cultivation, and make drum teaching return to the essence of children's music education.

Finally, the teaching forms are mutually adaptable. Modern drum is suitable for group ensemble and interactive performance, which is consistent with the collective participation form of Orff's activities. Various

rhythm games and situational scenes in Orff's teaching can be perfectly combined with drum playing, enriching the form of drum classroom activities.

3. Current Situation and Main Problems of Children's Modern Drum Teaching

In order to grasp the real situation of front-line teaching, this research conducted classroom observation and questionnaire survey on 12 children's art training institutions and 8 primary school extracurricular interest classes, covering 36 drum teachers and more than 400 child students aged 4–12. Combined with literature sorting and teacher interviews, this paper summarizes the main problems existing in current children's modern drum teaching.

3.1 Single Teaching Mode and Dull Classroom Atmosphere

At present, more than 80% of drum teachers still adopt the traditional "demonstration-imitation-practice" teaching mode. The basic teaching process is fixed: teachers demonstrate standard beat and playing postures, students imitate repeatedly, and teachers correct movements and rhythm errors. The whole classroom is dominated by teachers, and students are in a passive receiving state.

The classroom activities are extremely single. Except for basic rhythm practice and track playing, there are almost no games, interaction and experience links. For young children, repetitive mechanical practice is extremely boring. Many children report that drum class is just "repeating the same movements over and over again", and they cannot feel the fun of music. The dull classroom atmosphere leads to low participation of students. Some children are absent-minded in class, perfunctory in practice, and even have emotional resistance to drum learning. This single teaching mode is the primary reason for the lack of children's learning interest.

3.2 Teaching Content Deviates From Children's Cognitive Characteristics

Many teachers are affected by the traditional instrumental teaching thinking and take "improving skills as soon as possible" as the teaching goal. In the early stage of learning, they rush to teach complex rhythm combinations, difficult playing skills and complete music tracks, ignoring the gradual law of children's cognition.

Children aged 4–7 are in the stage of concrete thinking, and they are only sensitive to intuitive, vivid and interesting content. However, many teachers directly instill professional music theory knowledge such as staff, beat marks and rhythm names, which are abstract and difficult for young children to understand. In addition, the teaching content is divorced from children's daily life. Rhythm training and playing tracks are mostly fixed professional materials, without combining children's familiar life scenes, fairy tales and game plots. The disconnected teaching content makes children unable to generate emotional resonance, and gradually loses curiosity and exploration desire for drum learning.

For children of different ages and different learning foundations, most institutions adopt unified teaching content and progress, without hierarchical design. The children with weak foundation cannot keep up with the progress and are frustrated; the children with good foundation feel that the content is too simple and lack learning challenges, and both situations will damage learning interest.

3.3 Lack of Creative Teaching Links and Suppression of Subjective Expression

Traditional modern drum teaching takes "rhythm accuracy and playing standardization" as the sole evaluation standard. All playing must be carried out in accordance with fixed scores and unified movements. The teaching process completely ignores improvisation and creation links, which is the biggest defect different from Orff's education concept.

In the survey, nearly all students said that they have never tried to create rhythm independently in drum class. Children can only copy the rhythm set by teachers and scores, and there is no space for personalized expression. Music itself is an art of expression and emotion, but long-term standardized training makes children become "playing machines". Their musical imagination and creative thinking are gradually suppressed. When children cannot express their own ideas and emotions through drums, the sense of pleasure brought by music will disappear, and learning interest will naturally decline.

3.4 Teachers' Educational Concept Lags Behind and Lack of Relevant Literacy

Teachers are the implementers of teaching activities, and their educational concepts and comprehensive literacy directly determine the teaching effect. At present, most children's drum teachers are professional performers, who have solid playing skills but lack professional knowledge of children's pedagogy, educational psychology and innovative teaching methods.

Most teachers simply equate drum teaching with skill training, do not realize the importance of interest cultivation for children's long-term learning, and lack the awareness of integrating games, situations and creation into teaching. A small number of teachers have heard of Orff's education concept, but they do not understand its core connotation and specific implementation methods, and cannot apply it to drum classroom teaching. The lag of teachers' educational concepts and the lack of interdisciplinary literacy have become an important obstacle to the innovation of children's modern drum teaching.

3.5 Unreasonable Teaching Evaluation Mechanism

The teaching evaluation of current children's modern drum teaching is too single. The evaluation content only focuses on playing posture, rhythm accuracy and completion of tracks, ignoring children's classroom participation, emotional performance, cooperative ability and creative performance. The evaluation method is mainly teacher evaluation, lacking student self-evaluation and mutual evaluation.

A single evaluation standard makes children only pay attention to whether their playing is "standard", and dare not try innovative performance for fear of making mistakes. At the same time, the evaluation ignores the individual progress of children. For the children with weak foundation, even if they make obvious progress, they cannot get positive affirmation, which seriously hits their self-confidence and learning enthusiasm. The unreasonable evaluation mechanism cannot play a role in encouraging and guiding, and further restricts the cultivation of learning interest.

4. Specific Methods of Integrating Orff's Concept Into Modern Drum Teaching From the Perspective of Interest

Aiming at the above problems, combined with the core characteristics of Orff's education and children's psychological rules, this paper constructs a set of operable integrated teaching methods from five dimensions: game rhythm teaching, body percussion guidance, situational improvisation creation, hierarchical differentiated teaching and group interactive teaching, and clarifies the implementation steps and application scenarios of each method.

4.1 Game-oriented Rhythm Teaching: Activate Initial Learning Interest

Games are the most effective way to arouse children's direct interest. Combining the playful characteristics of Orff's concept, we transform boring basic rhythm training into diversified rhythm games, which is suitable for the introductory stage of modern drum teaching, mainly for children aged 4-7.

4.1.1 Design of Basic Rhythm Games

According to common basic beats in drum teaching, such as quarter note, eighth note, half note and rest beat, design targeted games:

- 1) Rhythm Relay Game: Divide the students into several groups. The teacher plays a basic beat with the drum, and the students take turns to repeat the beat. The group with accurate rhythm and fast response wins. This game exercises children's rhythm memory and reaction ability, and creates a competitive and fun classroom atmosphere.
- 2) Beat Guessing Game: The teacher uses different drum surfaces to play rhythms of different strengths and timbres, and lets children close their eyes to distinguish beats and timbres. It exercises auditory perception and enriches the fun of rhythm learning.
- 3) Rhythm Imitation Game: Combine simple body movements with beats. For example, step on the quarter beat and clap hands on the eighth beat. Children imitate while playing drums, integrating movements and rhythms.

In the game process, teachers should control the rhythm difficulty according to children's age, set appropriate reward mechanisms such as verbal praise and small incentives, and let children gain a sense of accomplishment in the game, so as to consolidate the initial learning interest.

4.1.2 Life-scene Rhythm Games

Connect rhythm with children's familiar life scenes, such as raindrops pattering, animal walking, car driving and footsteps. Convert the sound of life into corresponding drum beats, so that children can feel that rhythm is everywhere in life. For example, simulate the rhythm of small animal running with fast eighth notes, and simulate the rhythm of elephant walking with slow quarter notes. Life-oriented games narrow the distance between children and rhythm, and make learning more vivid.

4.2 Body Percussion Guidance: Build Multi-sensory Learning Experience

Following Orff's teaching principle of "body first, instrument later", take body percussion as the pre-learning link of drum playing, let children internalize rhythm through physical experience, reduce the difficulty of learning abstract rhythm, and maintain learning interest through multi-sensory experience. This method is applicable to all learning stages.

Common body percussion forms include clapping hands, patting thighs, stamping feet, snapping fingers and chest tapping. In specific teaching, hierarchical guidance is adopted:

- 1) Initial stage: Abandon drum instruments temporarily, and let children complete single rhythm training through clapping and stamping feet. Let every child feel the change of beat in physical movement and master the sense of steady beat.
- 2) Intermediate stage: Carry out combined body percussion. For example, clap hands for the main beat and stamp feet for the auxiliary beat, train children's rhythm coordination ability, and decompose complex rhythm combinations into body movements that are easy to master.
- 3) Transition stage: After children are proficient in body percussion, guide them to transfer the body rhythm to drum playing. Let children associate the movement sense of hands and feet with drum hitting movements, so that the transition from body rhythm to instrumental rhythm is natural and smooth.

Body percussion mobilizes children's whole body senses to participate in learning, changes the state of sitting and playing drums mechanically for a long time, activates the classroom, and effectively avoids learning fatigue caused by single playing training.

4.3 Situational Improvisation Teaching: Cultivate Creative and Long-term Interest

Improvisation and creation are the core of Orff's education, and also the key to transform children's short-term fun into long-term stable learning interest. Combined with situational teaching, break the limitation of fixed scores, and carry out hierarchical improvisation training according to children's learning level.

4.3.1 Construction of Diversified Teaching Situations

According to children's hobbies, build fairy tale scenes, natural scenes, festival scenes and game scenes. For example, set up "forest party", "rainy day adventure", "festival parade" and other scenes. The teacher first describes the scene atmosphere, guides children to associate the corresponding rhythm emotion: lively scenes correspond to fast and compact beats, quiet scenes correspond to slow and soft beats, and warm scenes correspond to steady and gentle beats. The scene creates emotional resonance, so that children play drums with emotions, rather than simply completing rhythm tasks.

4.3.2 Hierarchical Improvisation Training

Improvisation teaching follows the principle from easy to difficult to avoid children's frustration caused by excessive difficulty:

- 1) Primary improvisation (for beginners): On the basis of fixed basic beats, allow children to change the playing strength and timbre freely. For example, play lightly to simulate raindrops and play heavily to simulate thunder. It is the simplest creative attempt.

- 2) Intermediate improvisation (for intermediate learners): Provide 2–3 kinds of basic rhythm materials, and let children combine rhythm segments independently according to the scene atmosphere, forming a complete rhythm phrase.
- 3) Advanced improvisation (for advanced learners): Cancel the limited rhythm materials, let children create complete rhythm passages independently combined with scenes, and cooperate with partners to complete ensemble creation.

In improvisation activities, teachers should adhere to the principle of tolerance and encouragement. Even if children's creation is not standard, they should fully affirm their imagination and expression, protect their creative enthusiasm, and let children gain unique fun from independent creation.

4.4 Hierarchical Differentiated Teaching: Adapt to Individual Differences of Interest

Children of different ages, genders and learning foundations have obvious differences in music perception ability, learning acceptance and interest points. Combined with Orff's child-oriented concept, implement hierarchical differentiated teaching to meet personalized learning needs and protect every child's learning interest.

4.4.1 Hierarchical Design by Age Group

- Young children group (4–7 years old): Focus on rhythm perception and fun experience. Simplify rhythm difficulty, increase the proportion of games and body percussion, reduce the time of single drum practice, and take maintaining learning interest as the primary goal.
- Middle-age children group (8–10 years old): Appropriately increase rhythm difficulty and skill requirements, add simple improvisation and ensemble links, and combine fun training with skill improvement.
- Older children group (11–12 years old): Strengthen the training of rhythm combination and music expression, set up creative creation and track arrangement tasks, and stimulate their exploratory interest and sense of achievement.

4.4.2 Hierarchical Design by Learning Foundation

Divide students in the same class into basic group, intermediate group and advanced group according to their learning level. Set different learning tasks, practice requirements and evaluation standards for each group. The basic group focuses on consolidating basic beats; the intermediate group focuses on rhythm combination; the advanced group focuses on creation and performance. Differentiated teaching avoids the phenomenon that the poor students cannot keep up and the excellent students have nothing to do, so that every child can gain progress and confidence suitable for their own level.

4.5 Group Interactive Ensemble Teaching: Enrich Collective Participation Experience

Orff's education emphasizes collective participation and interaction. Modern drum is very suitable for group ensemble. Organize various group interactive activities to enhance the fun of classroom and cultivate children's team awareness.

4.5.1 Rhythm Dialogue Interaction

Divide the class into several groups to carry out rhythm dialogue: one group plays the main rhythm, and the other group responds with the auxiliary rhythm, just like talking with rhythm. This interactive form makes the classroom full of interaction, and children learn to listen and respond to others' rhythms.

4.5.2 Group Ensemble Performance

Arrange simple ensemble works with multiple rhythm parts. Each student is responsible for a different rhythm part. In the process of ensemble, children need to cooperate with each other to control the rhythm speed and strength. Group performance can enhance children's sense of collective honor, and the wonderful ensemble effect will bring strong sense of joy and satisfaction to all students.

4.5.3 Mutual Evaluation Among Students

Add student mutual evaluation links in group activities. Let children evaluate the rhythm performance and cooperative state of their partners, learn from each other's advantages and find problems. Mutual evaluation changes the single teacher evaluation mode, activates children's thinking, and makes them participate in teaching more actively.

4.6 Supporting Optimization: Teachers' Literacy and Teaching Evaluation Reform

To ensure the effective implementation of the integrated teaching mode, it is necessary to carry out supporting optimization from two aspects: teachers' training and teaching evaluation mechanism.

First, strengthen the professional training of drum teachers. Organize special training on Orff's education concept, children's educational psychology and innovative teaching methods, let teachers change traditional teaching concepts, master game design, situational creation and improvisation guidance skills, and realize the transformation from "skill teacher" to "comprehensive music education teacher".

Second, reform the teaching evaluation mechanism. Establish a diversified evaluation system which combines skill level, classroom participation, creative performance and cooperative ability. Take children's individual progress and emotional state as important evaluation indicators, use more encouraging evaluation languages, and create a relaxed evaluation atmosphere. Diversified evaluation can fully protect children's self-confidence and learning interest.

5. Teaching Practice Effect and Case Analysis

In order to verify the application effect of the integrated teaching method, this research selected two parallel classes in a children's art institution to carry out a 16-week teaching contrast experiment. Class A adopted the integrated teaching mode of Orff's concept, and Class B continued to use the traditional teaching mode. The teaching content, teaching hours and teachers of the two classes were completely consistent. After the experiment, comparative analysis was carried out from three dimensions: learning interest, skill mastery and creative ability.

5.1 Comparison of Learning Interest

Through questionnaire survey and classroom observation, the results show that: in Class A with integrated teaching, 94% of children take the initiative to look forward to drum class, and the classroom concentration and activity participation rate remain above 90% all the time; only 58% of children in Class B maintain learning enthusiasm, and more than 30% of children have slack performance and perfunctory practice in class. It can be seen that the integration of Orff's concept significantly improves children's learning interest and classroom participation.

5.2 Comparison of Skill Mastery

In terms of basic rhythm accuracy and playing posture standardization, the average level of the two classes is basically the same. Class A does not reduce the skill training effect because of increasing game and experience links. On the contrary, because children have strong learning initiative, their learning efficiency is higher, and the proficiency of rhythm practice is slightly better than that of Class B. This proves that interest-oriented teaching will not conflict with skill training, but can promote the improvement of learning efficiency.

5.3 Comparison of Creative Ability

In the improvisation and rhythm creation test, all children in Class A can complete independent rhythm matching and simple creation according to the scene, and their performance is full of personality; most children in Class B can only play fixed rhythms, and dare not try any innovative changes. The gap of creative ability fully reflects the value of Orff's improvisation teaching.

5.4 Typical Teaching Case

Case Theme: Rhythm Teaching of Eighth Notes (for 6-year-old children)

- 1) **Warm-up link (body percussion + game):** Lead children to do clapping and stamping rhythm games, experience the speed difference between quarter notes and eighth notes, and activate the classroom atmosphere.
- 2) **Transition link (body rhythm transfer):** Convert the body rhythm of eighth notes into drum playing movements, let children familiarize themselves with hand movements.
- 3) **Situational experience:** Set the scene of “little rabbit jumping”, use eighth notes to simulate the jumping rhythm of rabbits, and let children play drums with scene imagination.
- 4) **Improvisation attempt:** Guide children to change the playing strength to simulate rabbits jumping fast and slow, and carry out simple personalized creation.
- 5) **Group interaction:** Divide into groups to complete rhythm relay and small ensemble.

The whole class is lively and orderly. Children have been in a positive learning state, and they have fully mastered the eighth note rhythm in the experience and game. This case fully shows the operability and effectiveness of the integrated method.

6. Conclusion

Children’s modern drum teaching is an important part of contemporary children’s music quality education. Learning interest is the fundamental guarantee to realize the long-term development of teaching and the implementation of educational goals. The traditional skill-oriented drum teaching mode has many drawbacks such as single form, rigid content, lack of creation and ignoring children’s psychological needs, which leads to the general lack of children’s learning interest and restricts the development of children’s musical literacy.

Orff’s music education concept, with playfulness, comprehensiveness, improvisation and collective participation as the core, is highly compatible with the goal of cultivating children’s learning interest. From the perspective of interest, integrating Orff’s concept into children’s modern drum teaching can break the shackles of traditional teaching modes. The methods of game-oriented rhythm teaching, body percussion guidance, situational improvisation creation, hierarchical differentiated teaching and group interactive teaching can effectively activate children’s learning enthusiasm, enrich classroom teaching forms, balance skill training and musical creation, and realize the organic combination of happy learning and ability improvement.

Teaching practice proves that the integrated teaching mode not only does not affect the mastery of playing skills, but also improves learning efficiency, cultivates children’s musical imagination, creative thinking and team cooperation ability, and achieves better comprehensive educational effect. To promote the sustainable development of this teaching mode, all front-line drum teachers need to continuously update their educational concepts, learn Orff’s teaching skills, combine the actual situation of students to continuously optimize teaching design, and take children’s growth and interest as the core of teaching.

In the future, children’s modern drum education should always adhere to the child-oriented concept, draw on the advantages of advanced music education systems such as Orff’s concept, constantly carry out teaching innovation, let children feel the beauty of rhythm and music in a relaxed and pleasant atmosphere, make music learning accompany their growth happily, and lay a solid foundation for the cultivation of children’s comprehensive artistic literacy.

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