

An Experimental Study on the Influence of Orff's Music Teaching Activities on Children's Sense of Rhythm

By

Ran Di

Ph.D, Candidate Arts Performance Communication, School of Liberal Arts, Shinawatra University

Email: dara218@163.com

Ek-karach Charoenit

Asst. Prof. Dr, School of Liberal Arts, Shinawatra University

Email: ekkarach.c@siu.ac.th

Abstract

This study designs music courses to cultivate children's sense of rhythm based on the three main forms of Orff music teaching system (language, movement and percussion). This paper aims to explore the development level of children's sense of rhythm in large classes and the influence of Orff music teaching activities on the cultivation of children's sense of rhythm in large classes, and puts forward specific teaching suggestions according to the experimental results, so as to provide a reference for kindergarten to carry out better music teaching activities. This research adopts the experimental study, two large selection of tianjin a kindergarten children as experimental object, it can be divided into the experimental group and control group, experimental group children using orff music teaching method, the control group on the music of traditional single teaching young children, through a pretest to ensure two groups of young children's sense of rhythm, there is no significant difference of development level has the homogeneity, On this basis, the teaching experiment of different teaching methods is carried out. After the experiment, the post-test is carried out through the observation record table of children's sense of rhythm, and the difference in the development of children's sense of rhythm is compared between the two groups. So as to analyze. The experimental results show that: 5-6 years old children can master the basic rhythm type; Orff music teaching method has a good promotion effect on the cultivation of rhythm sense of children in large classes, and is better than the traditional single music teaching. Kindergartens should provide a convenient environment for children's music education and pay attention to improving teachers' educational concepts. Meanwhile, teachers should constantly enrich themselves and improve their professional qualities.

Key words: Children, Orff Music Teaching, rhythm sensation

Introduction

Reason for selecting the topic

The importance of rhythm in children's development.

At present, people pay more attention to the development of children's musical intelligence in an all-round way. As an art, the core of music is to cultivate children's perception of sound and sense of rhythm, so that children can express their inner feelings in their own ways, thus obtaining higher aesthetic interest. Rhythm and melody are some basic elements in music. Rhythm is the most important element in music. As long as we are good at finding it, we can also find it in our real life. The expression and application of music rhythm is a complex

and interesting process, which requires us to conduct in-depth research and discussion. So what is rhythm? What is the beat? Darkroz, a Swiss music educator, believes that the most powerful element of music, which is also the element closest to human life, is rhythm. He believes that human beings have natural rhythmic intuition. Teachers can stimulate children's innate musical talent and instinct by listening to music, doing physical exercises and other methods, starting with their own sense of rhythm. He said: "If we can make children happy and enjoy music, then they will have a strong interest in music lessons." It emphasizes that play is one of the important ways to stimulate children to learn music. Rhythm is human instinct and the most direct part of all musical elements. It neutralizes physical and psychological feelings, and develops hearing and musical abilities through rhythm. Ira Gershwin, an outstanding American composer in the 20th century, proposed: "I got rhythm. I got music."

Problems in the cultivation of children's sense of rhythm.

For a long time, in the whole preschool education system, due to the influence of various factors, children's music education has been in a weak position. In music teaching activities, teachers focus on learning and training some technical content of singing and dancing, rather than using activities as a means to cultivate children's initiative in music learning, so that children can make full use of their body's sensory organs to feel and express music, It is also a kind of teaching that does not pay attention to the development of children's sense of rhythm.

The influence of Orff's music teaching activities on the development of children's sense of rhythm.

Orff believes that, in addition to melody, there is a more core element in music, namely rhythm. Rhythm is the vitality and power of music. Rhythm can exist alone, but melody needs rhythm to accompany and foil. Orff music is based on the most basic and original rhythm, combined with action, dance and language. He believes that rhythm is not simply obtained through imitation, but through practice; Rhythm can only be learned through repeated training. Therefore, Orff emphasizes that "everything is for children". So, how can children learn to listen correctly? From the perspective of music education psychology, children's stage is the golden stage of music learning. Children can gradually master the way to consciously listen. Children aged 5-6 have preliminarily mastered the basic rhythm skills. The coordinated development of language, muscle and body movements is conducive to the smooth progress of Orff's music teaching and the cultivation of children's sense of rhythm.

For this reason, this article starts with Orff's music education activities, grasps the key period of 5-6 year old children's sense of rhythm, uses language, action, percussion instruments and other means to enable children to master the most core and basic sense of rhythm in music, and uses experimental research methods to explore the impact of Orff's music teaching activities on the development of large class children's sense of rhythm and the development level of 5-6 year old children's rhythm ability.

Research purpose

Based on the relevant literature, this paper uses the Children's Musical Rhythm Observation and Recording Scale to evaluate the development of children's rhythm sense in large classes, and carries out teaching experiments.

- (1) Comparing the changes of children's musical sense of rhythm in the experimental class and the control class before and after the experiment, explore the impact of Orff's music teaching activities on children's sense of rhythm in the large class;

- (2) At the same time, the specific performance of 5-6 year old children's rhythmic sense development level was discussed through the change of scores before and after the experiment in the two aspects of music characteristics and movement characteristics of their rhythmic sense.
- (3) At the same time, this paper also puts forward some specific suggestions for the problems in Orff's music teaching, which can be used for reference in the future teaching practice.

Research significance

Theoretical significance

Based on experiments and observations, this study further strengthened the theoretical discussion on the role of Orff's music teaching activities in the development of children's sense of rhythm from the perspective of empirical research methods; Secondly, according to the differences in the development of children's musical ability at different ages, this study chose the age of 5-6 years, which to some extent provides support for the formulation of the goal of musical ability development at the kindergarten stage, even the goal of rhythm development.

Practical significance

The purpose of this paper is to explore the influence of Orff's music teaching activities on the sense of rhythm of large class children, help teachers better understand the development level of children's sense of rhythm of music at this age, and use the content and methods of Orff's music teaching to provide reference for their practical work. In order to apply Orff music teaching method more widely and better in practical work, Orff music teaching is promoted in kindergartens in China. It enriches the theoretical accumulation and explores the development of children's musical ability in this age group.

Research Objectives

In this study, two large classes in a kindergarten in Tianjin were selected as the experimental group and the control group. The selected subjects were children aged 5-6 years old. Children at this age stage have had two years of learning experience in the kindergarten. On the one hand, their rhythmic sense level conforms to the children's performances such as the ability to play and the ability to coordinate actions involved in this study; on the other hand, The children in the large class are better than those in the small and middle classes in terms of expression ability and communication level, and can better cooperate with the researchers. Considering that these conditions are conducive to the development of this experimental activity, the subjects of this study are two large classes of children. After investigation, they have not participated in any music skill training classes or other ways of music activities except for collective music teaching activities in kindergartens, which can eliminate the interference of other factors.

Literature Review

Research on Orff's music teaching activities

"Primitive nature" is the essence of Orff's music teaching thought. Orff pointed out in his most symbolic article "School Children's Music Textbook" that "primitive music refers to basic elements, primitive materials, primitive starting point, and music from the beginning." What is the original music? Primitive music is never just movement, dance and language. It is a kind of music that people must contact with themselves not only as listeners. It is a form earlier than wisdom. It does not require any large form or structure, but in the form of small

sequences, fixed patterns and small rondo. The original music is close to the soil and in the beautiful nature. Everyone can learn and experience it. It is the music for children "

Wu Yan thinks that Orff's music education theory is centered on "originality" in his Research on the Influence of Orff's Music Teaching Method on the Learning Quality of Preschool Children. From the perspective of children's healthy growth, it is a very simple way of music education to guide children to learn music in games, integrate learning methods into games, and make children happy. In general, Orff's music education philosophy is: "Return to humanity, return to emotion." Pay attention to children's feelings and practical experience. Zhai Jiao proposed that "the Orff teaching method conforms to the law of children's physical and mental development, and advocates the original music education." In his Orff Music Teaching Method and Chinese Preschool Music Education, Jia Xiaoxing mentioned that Orff's teaching idea is based on the "original nature" of music, integrating music with action, dance and language, so that people are no longer onlookers but performers. In "On the Application of Orff's Teaching Method in Solfeggio and Ear Training Course", Wei Yue, a scholar, believed that the educational concept of Orff's teaching method was first and original. It is based on the concept of "original music", which is also called "element". Second, localization. Carrying out music education from national and local culture is an important part of Orff's teaching method. Orff's music education concept and teaching method are open. He advocates that people in all countries and regions should combine their national characteristics and cultural background to better apply its teaching theory to practice. At the same time, pay attention to the times, combine the current trends and trends of cultural development, and keep pace with the times.

Different scholars have summarized the content and methods of Orff's music teaching. Through the analysis of the literature, it can be roughly divided into the following views and opinions, that is, the content of Orff's teaching activities can be divided into three parts, four parts and five parts.

Some scholars believe that its content can be divided into three parts. For example, Yin Ru, a scholar, pointed out in his Research on Children's Rhythm Teaching Based on the Localization of Orff's Teaching Method that Professor Orff took "children" as the research object. Its teaching contents mainly include rhythm, melody, body movements and musical instruments. It advocates to improve children's music cognition and creativity through the coordination training of rhythm, language and movement. Zhai Jiao pointed out in the Exploration of the Application of Orff's Music Teaching Method in China's Early Childhood Music Education that the first is the combination of language teaching. The combination of language and rhythm can be practiced from the following two aspects: obtaining "rhythm cornerstone" from familiar things, and making full use of children's songs to develop rhythm training. Second, realize the combination of action teaching. Third, make full use of Orff instruments to develop teaching. Chen Huimin divided the Orff teaching method into three parts in Orff Music Teaching Method and Children's Piano Teaching: First, the application of rhythm training in Orff music teaching. Orff believes that the most important part of music is rhythm. Orff takes rhythm training as an introductory course of children's music education, and cultivates children's instinctive sense of rhythm through various activities. Second, the application of fusion movement in Orff's music teaching. This is also a teaching method based on motor skills. Orff's music, action and language are closely related, which can convey the rhythm of music, the direction of tone, the size of sound, the emotion expressed by music, and the division of phrases or segments through body movements. Cultivate children's quick observation, meticulous emotion and adaptability in music activities. Thirdly, the application of instruments in Orff's music teaching. Orff instruments can generally be divided into two categories: non fixed pitch instruments, mainly percussion; A musical instrument with pitch

bars. " Wei Yue proposed in *On the Application of Orff's Teaching Method in Solfeggio and Ear Training Course* that Orff's teaching method takes rhythm, action and instrumental music as the main teaching contents. First, rhythm teaching. Orff's teaching method is to recite the songs and poems that children are familiar with, to recite and accompany the melody of music or children's songs, and to perform various songs and improvisations on this basis. The ingenious combination of language and music rhythm can not only exercise the development of children's language ability, but also meet their expressed desire, and promote the development of children's sense of rhythm. Second, train the movement. That is, momentum education. The human body is used as a musical instrument to make different sounds when performing various rhythmic movements. The most basic vocal movements are twirling fingers, clapping hands, stamping feet, etc. These body movements can not only stimulate their interest, but also meet the desire of children to be active. These are basic physical exercises. Using these methods in music activities can improve children's interest in learning music. Make them better master music appreciation ability and skills. The basic body movement teaching of Orff's teaching method includes reaction training, action variation and action combination, as well as some impromptu performance exercises and music games. Third, instrumental music teaching. There are two kinds of Orff instruments: one is not fixed high, the other is fixed. Wang Fangzhi also divides teaching methods into three parts: First, language teaching and teaching are combined. Second, the combination of teaching and action. Third, the application of Orff instruments in the classroom.

Research on children's sense of rhythm.

Many foreign researchers (Stamback, Haeher, Ziehen) and Chinese scholar Cao Li have classified children's sense of rhythm into rhythm induction and rhythm memory. Li Dana, Xiu Hailin and Yin Aiqing pointed out in *Orff's Music Education Thought and Practice* that one kind of feeling of rhythm is called rhythm sense, which is a kind of feeling of the length and intensity of the middle tones in music

To be specific, it refers to the stability of rhythm speed, the adaptability and sensitivity shown by the changes with rhythm and the light and heavy beats. It is very necessary to cultivate children's good sense of rhythm in music appreciation. In *"Music Education for Preschool Children"*, Xu Zhuoya proposed that the sense of rhythm is the ability to feel the length and strength of the middle tones in music. It refers to the human motor nerve's response to the alternating strong, weak, long and short sounds (the physiological basis of feeling rhythm is motion sense). The rhythm of music is both moving and emotional, that is, the ability to understand and perceive the emotional expression of rhythm in music art and accurately reproduce it in music activities.

On the basis of Bruner's cognitive theory, Wanrener scholars believe that children have the following characteristics in the learning process of music and motor representation:(1). Children are often easier to master the rhythm with high repetition rate, and they will practice through careful watching and imitation; (2). The action language of young children is often more direct and rich than oral language. They can use their bodies to express the music they hear and their ideas. these viewpoints provide new ideas for us to study children's music appreciation ability. Yin Aiqing pointed out in his book *Music Education for Foreign Children* that children in small classes can distinguish different tones and perform simple melodies with simple body movements. Middle class children can distinguish the intensity of various timbres, can distinguish the rhythm of music, and can adjust their actions according to the rhythm of music. The development level of large class children is higher, but children have not yet fully mastered the stability of rhythm and beat.

Research Methodology

For the rhythm sense test of large class children, the researchers mainly use the observation method.

Observation object

In this study, two large classes of children in a kindergarten in Tianjin were observed as the experimental group and the control group. Except for the collective music teaching activities in the kindergarten, the selected children did not participate in other music coaching training.

Research tools

By observing the specific performance of children in activities, score according to several dimensions on the (Observation Record Form of Children's Musical Rhythm).

Experimental tools

This research adopts the Observation Record Form of Children's Musical Rhythm Sense as the measurement table, which is taken from the evaluation index of children's rhythm sense measurement in Zhu Junli's "Experimental Research on the Teaching of Two Kindergarten Music Teaching Methods in Promoting Children's Musical Rhythm Sense and Learning Quality", and is the evaluation index of children's rhythm sense development in Wang Xiuping's "Experience Restoring Kindergarten Music Teaching", a Chinese scholar. It has good reliability and validity.

Experimental materials

In combination with the theme of the kindergarten's teaching activities during the internship, the researcher determined the theme of music activities, selected music materials, and formulated an Orff music teaching activity case aimed at cultivating children's sense of rhythm.

The Orff music teaching activities in the experimental class included five themes, namely "interesting magic", "grateful heart", "round and round", "motherland I love you", and "harvest season". 12 Orff music teaching activities are designed with these five themes as the center, with a total of 16 class hours. The content mainly includes the combination of language, movement, percussion instruments and rhythm. On the one hand, these are traditional festivals in China, which are close to children's life reality, making them easier to understand and accept. Children can express their feelings by combining their own direct experience in the development of music activities. On the other hand, combining Orff's music teaching activities with China's traditional festivals is conducive to the localization of Orff and the promotion of national culture.

In the language part, children's songs, nursery rhymes and poems are mainly used for rhythm training, and rhythm based learning is carried out; The movement part mainly uses momentum, body movements and dance choreography to carry out rhythm training. The momentum adopts simple and easy sounding methods such as clapping hands, clapping legs and stomping feet. The body movements return to human instinct movements, including simple basic movements such as running, walking and jumping, including combining music to enable children to improvise and create dance movements, and through the changes between actions (i.e. changes in rhythm) and the combination with momentum, Carry out various forms of rhythm training; The percussion instrument mainly uses simple objects that can be knocked and sounded around life, such as racket tables and paper cups, and also includes simple finished

percussion music, such as castanets and drums, to carry out rich rhythm training through multi voice part ensemble and music accompaniment. For example, if I can fly for one class under the theme of "interesting magic", the music teaching activities of Orff in the large class will be carried out.

Experiment implementation

Place and time of experiment

The experiment was conducted in the large class classroom of a kindergarten in Tianjin. From September 1, 2021 to October 30, 2021, the experiment lasted for two months (8 classes were held twice a week, about 25 minutes each time).

Experimental procedures

From the beginning of August 2021 to the beginning of September 2021, this stage is the experimental preparation stage. The task is to explore the forms and methods of music activities for large class children, and fully understand their teaching effects, design experimental teaching programs, and revise measurement tables.

Pre test: two days before the formal experiment, the rhythm level of 30 children in two classes was pre tested through the Observation Record Form of Children's Musical Rhythm Sense, and the data were obtained.

From early September to early November, the formal experiment stage. The experimental class conducts Orff music teaching activities twice a week for 25-30 minutes; The control class conducts traditional single music teaching activities twice a week for 25-30 minutes. During the experiment, image records shall be made to facilitate the analysis of research results.

Post test: within one week after the experiment, the rhythm level of 30 children in two classes was post tested through the Observation Record Form of Children's Musical Rhythm Sense, and the research results were obtained by analyzing the data.

Experimental material design and experimental data processing. SPSS25.0 software was used for statistical analysis of data.

In a word, first of all, through the literature retrieval method, the author sorts out and analyzes the influence of children's sense of rhythm, Orff music teaching activities and Orff music teaching activities on the development of children's sense of rhythm, and puts forward research questions.

Secondly, determine research methods, research tools and research objects, design music activity teaching programs, determine the theme of Orff's music teaching activities, and the implementation cycle.

Finally, the data obtained before and after the study are compared and analyzed in depth. Finally, educational suggestions on Orff's music teaching activities in cultivating children's sense of rhythm are put forward.

Research Results

During the implementation of teaching activities, according to the research objectives, this study conducted a pre-test and statistical analysis on children's sense of music rhythm

before the formal experiment, and a post test after the implementation of teaching activities to analyze their music characteristics and action characteristics. Finally, the data before and after the teaching experiment were integrated and processed by statistical methods, and the research results were analyzed in several aspects. The results are as follows:

Analysis of pre-test statistical results of rhythm sense

In the pre-test, the Observation Record Form of Children's Musical Rhythm Sense was used as the measuring tool to measure children's rhythmic music characteristics from five dimensions of time, rhythm type, sentence, paragraph and the end of introduction. The independent sample T test was used to compare the average scores of the two groups of children in the pre-test.

Table 1 *Pre test t-test of children's rhythmic music characteristics*

project	experience group	control group	t	P
time	1.20±0.34	1.15±0.36	0.677	0.504
Rhythmic type	1.27±0.29	1.25±0.30	0.124	0.902
sentence	0.80±0.28	0.81±0.28	-0.132	0.896
paragraph	0.92±0.30	0.91±0.29	0.062	0.951
Introduction	0.75±0.29	0.71±0.26	0.391	0.699
Ending				

It can be seen from the table that children's music characteristics are measured in the pre-test, and the scores of the experimental group and the control group are scored

Through t test, it can be found that there is no significant difference between the two groups in the time dimension ($t=0.677$, $p=0.504 > 0.05$),

Seventeen

There is no significant difference in the dimension of rhythm type ($t=0.124$, $p=0.902 > 0.05$). Similarly, there is no significant difference in the dimension of sentence and paragraph, respectively ($t=-0.132$, $p=0.896 > 0.05$) and ($t=0.062$, $p=0.951 > 0.05$). There is no significant difference in the dimension of introduction and epilogue ($t=0.391$, $p=0.699 > 0.05$). Therefore, before the implementation of teaching experiment intervention, The children in the experimental group and the control group have no significant difference in the development level of rhythmic music characteristics, which is homogeneous. Teaching experiments can be conducted between the two groups.

Rhythm sense of children in the experimental group

Compare the average scores of the rhythmic music feature measurements of the pre-test and post test of the experimental group, and analyze whether there are significant differences between the rhythmic music feature levels of the pre-test and post test of the experimental group from five dimensions (beat, rhythmic type, sentence, paragraph, and end of introduction), using the t-test of related samples.

Table 2 Pre and post test t-test of rhythmic music characteristics of children in the experimental group

dimension		dimension	SD	DF	t	P
Beat pre-test	Beat pre-test	1.20	0.34	14	-13.291	0.000
Posttest	Posttest	1.69	0.25	14		
Rhythmic pre-test	Rhythmic pre-test	1.27	0.29	14	-11.129	0.000
Posttest	Posttest	1.60	0.28	14		
Sentence pre-test	Sentence pre-test	0.80	0.28	14	-23.189	0.000
Posttest	Posttest	1.67	0.31	14		
Paragraph pretest	Paragraph pretest	0.92	0.30	14	-22.404	0.000
Posttest	Posttest	1.80	0.34	14		
Introduction epilogue	Introduction epilogue	0.75	0.29	14	-20.744	0.000
Posttest	Posttest	1.70	0.29	14		

According to the data results in Table 2, before and after the implementation of the teaching experiment, the children in the experimental group changed in the five dimensions of rhythmic music characteristics. The posttest was higher in the beat dimension than in the pre-test ($t=-13.291$, $p=0.000<0.05$), the posttest was higher in the rhythm dimension than in the pre-test ($t=-11.129$, $p=0.000<0.05$), and the posttest was higher in the sentence dimension than in the pre-test ($t=-23.189$, $p=0.000<0.05$), In the paragraph dimension, the post test is higher than the pre-test ($t=-22.404$, $p=0.000<0.05$), and in the introduction ending dimension, the post test is higher than the pre-test ($t=-20.744$, $p=0.000<0.05$). That is to say, in the pre-test and post test, the children in the experimental group have significant differences in the levels of the five dimensions of rhythm sense, and the post test is higher than the pre-test, which indicates that the children in the experimental group have higher levels of rhythm sense in the post test than in the pre-test.

Control group children's sense of rhythm

Compare the average score of the rhythmic music feature measurement before and after the test in the control group, and analyze whether the rhythmic music feature level before and after the test in the control group is significantly different from the five dimensions of time, rhythm type, sentence, paragraph, and lead ending, and use the relevant sample t test.

According to the control group, the five dimensions of children's sense of rhythm have changed before and after the teaching experiment. In the time dimension, the post test is higher than the pre-test ($t=-16.430$, $p=0.000<0.05$). There is a difference in the rhythm dimension ($t=-2.646$, $p=0.019<0.05$). There is no significant difference in the sentence and paragraph dimensions ($t=-1.871$, $p=0.082>0.05$). There is a significant difference in the introduction ending dimension ($t=-22.107$, $p=0.000<0.05$). This result shows that the traditional teaching methods have a significant impact on children's sense of rhythm. The end of the introduction has a very good role in promoting the sentence and paragraph dimensions, but the role is not obvious. However, by comparing the average score, it is found that the post test score is higher

than the pre-test score, which can be considered that there is a trend of improvement in these two dimensions.

Table 3 *Pre and post test t test of rhythmic music characteristics of children in the control group*

Dimension M	Dimension M	SD	DF	t	P	
Beat pre-test	Beat pre-test	1.15	0.36	14	-16.430	0.000
Posttest	Posttest	1.64	0.30	14		
Rhythmic pre-test	Rhythmic pre-test	1.25	0.30	14	-2.646	0.019
Posttest	Posttest	1.29	0.29	14		
Sentence pre-test	Sentence pre-test	0.81	0.28	14	-1.871	0.082
Posttest	Posttest	0.83	0.26	14		
Paragraph pretest	Paragraph pretest	0.91	0.29	14	-1.871	0.082
Posttest	Posttest	0.93	0.29	14		
Introduction epilogue pre-test	Introduction epilogue pre-test	0.71	0.26	14	-22.107	0.000
Posttest	Posttest	1.35	0.32	14		

The results showed that: Compared with the control group, there is no significant difference in the development level of children's sense of rhythm between the experimental group and the control group. The interference of other factors and music characteristics is excluded to ensure that the teaching and research objects meet the experimental conditions. At the same time, combining the pre-test and post test data, we can think that both teaching methods are effective in developing children's sense of rhythm, but from the analysis of data results, Orff music teaching activities have a significant role in promoting the rhythm perception ability of large class children, which has a positive impact on improving children's sense of rhythm. It can be seen that the teaching method of Orff's music teaching method can promote the development of rhythm sense of large class children, and the effect is better than the traditional teaching method.

Discussions

The multi-dimensional relationship between Orff's music teaching activities and the development of children's sense of rhythm

After further comparing the children of the experimental group and the control group in each dimension of the development level of sense of rhythm, the research shows that the development level of sense of rhythm of the children of the experimental group is higher than that of the control group in the two dimensions of the characteristics of sense of rhythm music and sense of rhythm movement, showing a huge difference and significant improvement. In the teaching process of the two groups, we also learned that children have a high enthusiasm

in Orff's music activities: on the one hand, in the dimension of rhythmic music characteristics, children's rhythm type of beat, phrase and lead ending have been improved.

Discussion on rhythmic music characteristics

The first is the time and rhythm dimensions. Through the experiment, it is found that the children's cognition of time has been significantly improved at this stage, which shows that Orff's music teaching method has a good role in promoting children's synchronization; In terms of rhythm, ordinary children can master the basic rhythm and feel the rhythm change of music. However, in the regular rhythm and repetitive music segments, children's learning effect is more ideal. When music with fast rhythm and no obvious regularity appears, children's reaction ability and synchronization ability will be slightly weak, and they will be in a hurry. The first is the beat and rhythm type. Through the experiment, children's understanding of the beat has been significantly improved, which shows that Orff's teaching method can effectively improve children's ability to keep pace with the beat; In terms of rhythm, children can master the basic rhythm and feel the rhythm of the music, but with regular repetition, children will perform better. Once there is a big turn and change, children will panic. These two teaching methods have no great difference in the training of children's beat and rhythm type, and both pay attention to the practice of beat and rhythm type, but the essential teaching methods are different. The traditional teaching method is based on the teachers' years of teaching experience, which is relatively old-fashioned, while Orff's music teaching method is flexible and interesting to carry out educational activities. However, they will promote the development of children's sense of rhythm to some extent.

Discussion on rhythmic movement characteristics

The first is the movement characteristics of space, level and type dimensions. The experiment found that the children's movement characteristics of space, level and type showed obvious children's movement coordination ability. They had a certain awareness of collective space and self space. In space, they generally showed walking. Sometimes, some children jumped and crawled in the classroom, but more of them acted in the level dimension of the middle space. For example, in the activity "Robot", children play the role of robots, and children should practice their ability to walk quickly in the front and back directions with the rhythm and coordinate their actions. Children exchange roles with each other and complete robot dance troupes, which shows that they can use self space and collective space, cooperate with the play of hand movements, and use the low, middle and high levels. There are many mobile movements in the type dimension, and most children can coordinate with their limbs. In terms of teaching methods, according to the survey, Orff's teaching method is much better than the "traditional" one in terms of children's space and level. Orff's music education thought is to return music to children's body movements. The "traditional" teaching method does not deliberately or purposefully carry out movement strength exercises, so the roles played by the two are different.

The second is the dimension of action meaning. The research results show that children have significant differences in this dimension, and children in the experimental group are more creative in their action expression; Most of the children's movements are very informative and beautiful. This is because Orff's music teaching method focuses on guiding students to perceive, experience and explore music, and cultivating their creativity and personality development. Through experiments on children, we found that most children's behavior is a specific animal image or specific scene. From the perspective of the teaching effects of the two teaching methods, the children in the experimental group scored very high on the dimension of action meaning. Under the theme teaching activities of this study, the teaching content was

closely close to the children's actual life, so they could better understand the emotions expressed by music and creatively express them with their own body language.

Conclusion

Through the implementation of experimental teaching, this research explores the impact of Orff's music teaching activities on the cultivation of rhythm sense of large class children, and discusses the development level of rhythm sense of 5-6 year old large class children. The research results are as follows:

1. Orff music teaching activities have a good role in promoting the cultivation of rhythm sense of large class children, and are better than traditional single music teaching.
2. 5-6 year old children can make timely response to the music rhythm in a short time, and can express through language, action, percussion instruments in a variety of forms. At the same time, they can grasp the basic rhythm and master the stable rhythm.

References

- Blom, Eric (editor): *Grove's Dictionary of Music and Musicians*, 5th ed., St. Martin's Press, New York, 1954, Vol. IV.
- Elliosn, Alfred: *MUSIC with Children*, McGraw-Hill Book Com-pany, Inc., New YOrk, 1959.
- Geiringer, Karl: *Musical Instruments*, Oxford University Press, New York, 1945.
- Helm, Everett: "Carl Orff," *Musical America*, October 1950, Vol.LXX, NO. 11.
- Helm, Everett: "Carl Orff," *The Musical Quarterly*, July 1955, Vol. XLI, No. 3.
- McMillan, L. Eileen: *Guiding Children's Growth through Music*, Ginn and Company, Boston, 1959.
- Mitgang, Herbert: "Orff for Kids," *New York Times*, May 3, 1959.
- Moor, James L.: *Education for Musical Growth*, Ginn and Company, Boston, 1948.
- Moor, James L.: *Music Education: Principles and Programs*, Silver Burdett Company, Morristown. N.J., 1956.
- Moor, James L.: *Music in American Schools*, Silve Burdett Company, Morristown, N.J., 1953.
- Nye, Robert, and Nye, vernice: *Music in the Elementary School*, Prentic-Hall, Inc., Englewood Cliffs, N.J., 1957.
- Orff, Carl: *Music for Children* (adapted by Doreen Hall and Arnold Walter), B. Schoot's Sohne, Mainz, Germany (Associated Music Publishers, New York), 1960, Vol. I Pentatonic; Vol. II, Major: Bordun; Vol. III, Major: Triads.
- Orff, Carl, and Keetman, gunild: *Music for Children*, Angel Record 3582-b.
- Pleasants, Henry: "Emergence of Orff," *Saturday Review*, September 26, 1953.
- Sachs, Curt: *Our Musical Heritage*, Prentic-Hall, Inc., Englewood Cliffs, N.J., 1948.
- Walter, Arnold: "Carl Orff's Music for Children," *The Instru-mental*, January 1959, Vol. XIII, No. 5.
- Walter, Arnold: "Elementary Music Education: The European Approach," *Canadian Music Journal*, Vol. 2, Spring 1958.
- Wilson, David: "The Life and Work of Carl Orff," *Canon*, January 1956, Vol. 9, No. 6.