Proceedings of the 7th International Conference on Education Innovation and Philosophical Inquiries
DOI: 10.54254/2753-7048/2026.34523

The Sinicization Evolution, Practical Paths and Development Reflections of Orff Schulwerk

Jingyu Zhou

Gannan Normal University, Ganzhou, China
zzjy20050921@qq.com

Abstract. Orff Schulwerk, with its core concepts of elementariness, comprehensiveness, practicality and creativity, aligns with children's music cognitive laws and the educational goals of aesthetic education. Since its introduction to China in the 1980s, this teaching method has gone through three stages: introduction and imitation, local integration, and system maturity. It has gradually completed its localized transformation through the application of mother-tongue rhythms, the integration of national musical instruments, and the construction of a local textbook system. Restricted by Sino-Western cultural differences, traditional educational thinking, the constraints of the exam-oriented system, and the shortage of teachers and hardware resources, there are still practical dilemmas in its implementation and promotion. This paper sorts out the sinicization evolution context and practical paths of Orff Schulwerk, analyzes its localized adaptation foundation and existing bottlenecks, and proposes optimization strategies from the levels of policy guarantee, aesthetic education concepts, and teacher teaching. It aims to help build a teaching paradigm with both Orff's core and Chinese local characteristics, and provide theoretical and practical references for the high-quality development of school music aesthetic education in the new era.

Keywords: Orff Schulwerk, localized development, music education, practical paths

1. Introduction

Music education is the core carrier of school aesthetic education, undertaking the important mission of aesthetic enlightenment, physical and mental nourishment, and creativity cultivation. It is also a key way to inherit Chinese traditional music culture and implement the fundamental task of fostering virtue through education. Orff Schulwerk, founded by the German music educator Carl Orff (1895-1982), ranks among the world's three classic music education systems with its core concepts of elementariness, comprehensiveness, practicality and creativity. Influenced by the European natural education trend, this teaching method abandons the rigid model of traditional music teaching that emphasizes skills over experience, advocates the organic integration of music with language, eurhythmics and dance, adheres to the child-centered approach, stimulates interest in music through game-based and immersive teaching, and promotes improvisation and individual expression. It fully conforms to children's physical and mental development and music cognitive laws, and has extremely high reference value for aesthetic education.

© 2026 The Authors. This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/).

DOI: 10.54254/2753-7048/2026.34523

Since its introduction to China in the 1980s, Orff Schulwerk has experienced a development process from introduction and imitation, local integration to gradual system maturity, and has been deeply integrated into preschool and primary and secondary school music education for more than 40 years. Its educational core of appealing to sensibility and returning to humanism is highly consistent with the aesthetic education thought of traditional Chinese music education that combines education with pleasure and cultivates morality through music, and also highly matches the core literacy goals of aesthetic perception and creative practice in the current art curriculum standards. Domestic educators have continuously tapped local resources such as Chinese nursery rhymes, national instrumental music and folk songs, continuously promoted the localized transformation of teaching concepts, textbook content and classroom forms, and gradually formed a teaching prototype with both foreign concepts and national characteristics.

At present, the localized implementation of Orff Schulwerk still faces multiple practical dilemmas. The differences between Chinese and Western cultural thinking, the inertia of traditional indoctrination education, the squeeze of the exam-oriented system on aesthetic education courses, coupled with the insufficient reserve of professional teachers and the lagging allocation of teaching hardware resources, have led to some classroom practices being mere formalities and failing to truly exert their educational value. Based on this, this paper sorts out the sinicization evolution context and practical paths of Orff Schulwerk, analyzes its localized adaptation foundation and existing bottlenecks, proposes optimization strategies from the levels of policy guarantee, aesthetic education concepts and teacher teaching, explores a characteristic teaching paradigm adapted to China's academic situation, and provides theoretical and practical references for the high-quality development of school music aesthetic education in the new era.

2. The development history of Orff Schulwerk in China

Since its introduction to China in the 1980s, Orff Schulwerk has gone through three stages: imitation and absorption, local integration, and system maturity, gradually completing its localized transformation and becoming an important part of China's music education system.

2.1. The first stage: introduction, imitation and preliminary exploration (1980s)

This stage is mainly characterized by comprehensive introduction and imitative learning, and its core task is to systematically introduce the core concepts of Orff Schulwerk and lay the foundation for domestic dissemination and practice.

Pioneering Introduction: As the pioneer of Orff Schulwerk in China, Professor Liao Naixiong went to Germany for investigation and study in 1980, visited Carl Orff in person and had in-depth exchanges on the essence of teaching, promoting the formal entry of Orff Schulwerk into China's music education system. After that, he went to Germany again to learn the latest achievements. In 1984, he held national lectures and teacher training at the Shanghai Conservatory of Music, trained a large number of professional teachers, and compiled China's first set of localized Orff textbooks *Chinese School Music Textbooks* (5 volumes in total), laying a theoretical and practical foundation for the sinicization of the teaching method.

International Exchanges: In 1984, Madame Schnit was invited to give lectures in China to exchange the original Orff concepts; in 1986, the Music Education Committee of the Chinese Musicians Association was established, with Liao Naixiong as the chairman and Li Dana as the executive secretary. In the same year, Beijing Normal University was jointly invited to invite

DOI: 10.54254/2753-7048/2026.34523

Madame Schnit to carry out teacher training. Domestic scholars began to think about localized adaptation issues and offered Orff Schulwerk courses for the first time.

Practical Attempts: Li Dana compiled the first set of introductory Orff textbooks in China with reference to foreign experience, starting the exploration of localized textbooks; in 1988, relevant training courses integrated and created Chinese nursery rhymes such as *Little Mouse Climbs the Lampstand* and *The Monkey Fishes for the Moon* with Orff system, achieving initial results in localized practice. In the same year, scholars such as Li Dana went to Germany to deeply study the core of the teaching method; in June 1989, approved by the Chinese Musicians Association, the Chinese Orff Society was formally established, building the first professional dissemination and practice platform in China.

At this stage, domestic scholars completed the initial implementation of the teaching method with an exploratory attitude. Although there were limitations of copying and imitation, they laid a solid theoretical and ideological foundation for the subsequent localized development.

2.2. The second stage: reflection, adjustment and local integration (1990s)

With the improvement of national art education policies, the teaching focus shifted from simple introduction to the organic integration of foreign concepts and local culture, and localized practice entered a period of exploration and adjustment.

Policy Guidance: In 1989, the State Education Commission promulgated the *National Master Plan for School Art Education*, in 1992, it issued the *Full-time Primary and Junior High School Curriculum Plan (Trial) for Nine-Year Compulsory Education*, and in 1999, the Central Committee of the Communist Party of China and the State Council issued the *Decision on Deepening Education Reform and Comprehensively Promoting Quality-Oriented Education*. All these documents emphasized practical teaching, local integration, innovation and creation, and aesthetic education value, which were highly consistent with the concepts of "elementariness, practicality and perceptual aesthetics" of Orff Schulwerk, and provided policy support for localization.

Practical Promotion: In 1993, the second session of the Chinese Orff Society was held in Kaifeng, and the first domestic preschool Orff teacher training was held in Beijing simultaneously, focusing on the implementation in the field of preschool education; in 1995, the Chinese Musicians Association sent researchers to Austria to participate in the International Symposium on the 100th Anniversary of Orff's Birth, enhancing the international influence of China's localized exploration. Since then, the society has continuously promoted Orff Schulwerk and cultivated professional teachers through regular lectures, systematic teacher training, and the addition of local teaching cases.

At this stage, with the collaboration of policies, academia and society, the domestic teaching model broke through single imitation and gradually formed the prototype of Orff music education with Chinese characteristics.

2.3. The third stage: innovative integration and system maturity (21st century to present)

In the 21st century, with the deepening of quality-oriented education and the advancement of curriculum reform, the localization of Orff Schulwerk entered a climax period and completed the construction from practical exploration to a mature system.

Policy and Curriculum Reform Empowerment: The *Outline of the Basic Education Curriculum Reform (Trial)* established the core goals of "educating people through aesthetics, attaching importance to practice, and encouraging creation", which were highly compatible with the core

DOI: 10.54254/2753-7048/2026.34523

concepts of Orff Schulwerk and provided theoretical guidance for in-depth localization; colleges and universities fully implemented Orff teaching courses, and teachers continuously carried out teaching research and practice, accumulating solid technical and knowledge reserves.

Improvement of Teachers and Textbooks: From 2003 to 2006, the Orff Professional Committee of the Chinese Musicians Association carried out systematic and full-coverage teacher training nationwide, replacing the previous scattered model and setting off an upsurge of teacher learning; in 2002, Li Dana, Xiu Hailin and Yin Aiqing co-authored *Orff Music Education Thought and Practice*, which became the first monograph in mainland China to comprehensively interpret Orff and systematically expounded his thoughts and China's localized paths; in 2004, Liao Naixiong compiled and translated *Music for Children: Selected Orff Schulwerk Textbooks* (five volumes), which became a milestone theoretical cornerstone of localized teaching; in 2006, the "Elegant Art Entering Campus" project was launched, fully integrating Orff Schulwerk into the art activity systems of colleges and primary and secondary schools.

System Formation: After more than 40 years of development, Chinese music educators, based on local music culture, have repeatedly improved, integrated and innovated Orff Schulwerk, realized the complete leap from introduction and imitation to integration and adjustment and then to system construction, and formed a scientific, diversified localized Orff music education system with national characteristics, providing strong support for art education in the new era.

The improvement of the Orff Schulwerk system has gone through a long process of more than 40 years, from initial reference and imitation to in-depth thinking and integration, and then to practical innovation and perfect system construction. Facing various tests in the process of localization, Chinese music educators have continuously tried to combine local music elements, repeatedly deliberated and improved the system, successfully realized the localization process of Orff's teaching theory system, and made Orff Schulwerk take root in China. As the saying goes, a single spark can start a prairie fire. In the future, researchers of Orff Schulwerk should continue to promote the improvement of the teaching system, build on the effective experience of predecessors, carry out more in-depth exploration and practice, and make the Orff Schulwerk system bear more fruitful results.

3. The specific practice of the localization of Orff Schulwerk

The localized practice of Orff Schulwerk in China is highly isomorphic with its development history in China sorted out above, and has formed a progressive practical path based on language rhythm, integrated with national musical instruments, and shaped by a textbook system, realizing the combination of history and theory from formal imitation to cultural core integration.

3.1. The first stage: taking mother-tongue rhythm as the core to complete the initial localized implementation (1980s)

This stage corresponds to the period of introduction, imitation and preliminary exploration. Taking the integration of language and rhythm as a breakthrough for localization, it solves the problem of the disconnection between Western teaching methods and the Chinese language context, and completes the first step of transformation from theoretical introduction to classroom practice.

Orff's "elementariness" concept emphasizes that music originates from natural language and body rhythm, while Chinese four tones, dialect intonations, nursery rhymes and proverbs have natural rhythms, becoming the most suitable carrier for localization [1]. Domestic scholars broke away from the logic of strong and weak beats in Western languages, disassembled and refined rhythm patterns

DOI: 10.54254/2753-7048/2026.34523

based on the ups and downs of Chinese tones and natural pauses in recitation, and took mother-tongue rhythm as the starting point for the sinicization of Orff Schulwerk [2].

In practice, nursery rhymes, ancient poems and folk proverbs are used as materials, and implemented through the process of recitation, body percussion and rhythm creation. In the 1988 teacher training course, local nursery rhymes such as *Little Mouse Climbs the Lampstand* were combined with body rhythms such as clapping and stamping to complete the integrated creation of language and rhythm in a game-based mode, verifying the feasibility of mother-tongue rhythm teaching. The *Chinese School Music Textbooks* compiled by Professor Liao Naixiong further integrated the pentatonic scale, local folk songs and poetry recitation into teaching. The fifth volume specifically focuses on "the integration of rhythm and mother tongue", connecting music melody with language rhythm, which not only fits children's cognitive nature, but also realizes the preliminary combination of Orff's concepts and Chinese culture [2].

The practice at this stage, taking historical introduction as the background and language localization as the argument, solved the core problem of "how to teach rhythm in Chinese", and laid a practical foundation for subsequent in-depth integration.

3.2. The second stage: taking national musical instruments as the wing to realize the local integration of teaching forms (1990s)

This stage corresponds to the period of reflection, adjustment and local integration. Aiming at the shortcomings of the first stage that emphasized language and neglected instrumental music, it focuses on the practice of combining local musical instruments with Orff instruments, completes the upgrade from rhythm teaching to comprehensive instrumental music teaching, and meets the demand for local cultural integration under the policy guidance.

Orff instruments are characterized by simplicity, improvisation and rhythm, which are highly consistent with the characteristics of traditional Chinese percussion instruments [1]. Domestic scholars broke through the limitation of only using imitated Orff instruments, incorporated national percussion instruments such as wooden fish, clapper, hall drum and bell into the teaching system, constructed a localized instrumental combination of "Orff instruments + national musical instruments", and made up for the shortcomings of previous body percussion teaching.

Taking the teaching practice of the classic work *Ducks Quarreling* as an example, based on Xi'an drum music materials, local percussion music is matched with localized graphic notation and simplified rhythmic notation [1]: graphic notation uses concrete graphics and colors to correspond to instrument timbres, converting abstract rhythms into visual symbols that are easy for children to understand; rhythmic notation standardizes the logic of multi-part ensemble and reduces the difficulty of reading music. This practice not only retains the core of Orff's improvisation and multi-sensory participation, but also implants local folk music stories and instrument culture, realizing the transformation of unchanged concept core and localized teaching carrier.

The practice at this stage, based on historical reflection and taking instrumental localization as the argument, solved the problem of how to teach Orff with national musical instruments, and promoted the practice from formal imitation to cultural integration.

3.3. The third stage: taking the textbook system as the root to construct a complete localized teaching paradigm (21st century to present)

This stage corresponds to the period of innovative integration and system maturity. Based on the language and instrumental practice achievements of the first two stages, it takes the construction of a

DOI: 10.54254/2753-7048/2026.34523

localized textbook system as the core, completes the closed loop from scattered lesson examples to systematic teaching, and marks the formal formation of the sinicized Orff teaching system.

Textbooks are the core carrier of the localization of teaching methods. Domestic scholars, taking Orff's elementariness, comprehensiveness and creativity as the skeleton and local music resources as the flesh and blood, have compiled systematic textbooks suitable for Chinese children's cognition and educational scenarios, getting rid of the dependence on Western textbooks.

The *Chinese School Music Textbooks* published by Professor Liao Naixiong is a milestone in localized textbooks. Based on Chinese nursery rhymes, folk music and proverbs, it fits children's psychological characteristics; breaks through the editing logic of Western textbooks and arranges content from simple to complex according to language syllables; fills the gap in domestic multi-part teaching, and integrates national instrument accompaniment and ensemble design [3]. At the same time, works such as *Orff Music Education Thought and Practice* and *Music for Children: Selected Orff Schulwerk Textbooks* have built a complete system from theory to practice, integrating local cultural perception, music literacy training and aesthetic education, allowing children to stimulate creativity and strengthen cultural identity in local music experience.

The practice at this stage, taking historical maturity as the background and system localization as the argument, solved the problem of how to construct an Orff teaching system with Chinese characteristics, and completed the whole chain transformation from practical exploration to theoretical formation.

In summary, the localized practice of Orff Schulwerk, taking historical development as the context and the three progressive layers of language, instrumental music and textbooks as the core argument, realizes the in-depth combination of "history" (development process) and "theory" (localized paths), and finally forms a music teaching practice system with both Orff's core and Chinese cultural heritage.

4. Reflections on the localization of Orff Schulwerk

Since its introduction to China in the 1980s, Orff Schulwerk has gone through more than 40 years of development of introduction and reference, integration and adjustment, and system construction, gradually taking root in China's music education soil and forming a localized education paradigm with national characteristics. In the long-term practice process, this teaching method can be deeply integrated with China's aesthetic education concepts, cultural traditions and curriculum systems, and has a natural adaptation foundation; at the same time, restricted by practical factors such as traditional cultural thinking, educational system orientation and resource allocation conditions, the localization promotion still faces multiple practical dilemmas. From the perspective of cultural integration and educational practice, sorting out the causes of its localized adaptation, analyzing the practical bottlenecks and proposing optimization paths is of great practical significance for promoting the deep integration of Orff Schulwerk with China's music education and improving the local aesthetic education system.

4.1. The adaptation foundation of the localization of Orff Schulwerk

The smooth introduction, rooting and sustainable development of Orff Schulwerk in China is not an accidental educational reference, but an inevitable result of the high consistency of Chinese and Western aesthetic education thoughts, cultural characteristics and educational concepts, with a profound cultural foundation and policy theoretical support.

DOI: 10.54254/2753-7048/2026.34523

4.1.1. Consistent aesthetic education concepts

Orff Schulwerk adheres to the core purpose of appealing to sensibility and returning to humanism, takes aesthetic experience as the center, emphasizes cultivating aesthetic perception based on children's nature, relying on practical participation and improvisation, and pays attention to full participation and multi-sensory immersive art edification. China's traditional aesthetic education thought has a long history. The Confucian educational proposition of "being inspired by poetry, established by ritual, and perfected by music" regards music as an important carrier for cultivating temperament and perfecting personality, and advocates the education model of combining education with pleasure and cultivating morality through experience; the aesthetic pursuit of the golden mean and harmony attaches importance to the moderate expression of artistic emotions and spiritual enlightenment, which is highly consistent with Orff's core of perceptual aesthetics and humanistic education [4]. At the same time, the four core competencies of aesthetic perception, artistic expression, creative practice and cultural understanding established in the *Compulsory Education Art Curriculum Standard (2022 Edition)* confirm the internal consistency between Orff's comprehensive, practical and creative teaching concepts and the educational goals of China's art education from the modern curriculum level, laying a conceptual foundation for localized development.

4.1.2. Elementary teaching characteristics fit local cultural genes

Orff Schulwerk takes elementariness as the underlying logic, advocates that music originates from the truth of life, integrates multiple forms of language, movement, dance and singing, weakens the threshold of professional skills, emphasizes collective participation and improvisation, and advocates teaching based on the national music culture. China's folk music resources happen to have homogeneous characteristics. Work songs, folk nursery rhymes, local folk songs and folk songs and dances all originate from daily production and life, with simple and distinct rhythms and singing and dancing forms, and have the characteristics of group singing and improvisation, which are naturally compatible with Orff's teaching mode of rhythm-based, comprehensive presentation and full participation. The artistic characteristics of traditional Chinese music that emphasize charm, experience and less formalism highly echo Orff's educational pursuit of abandoning rigid teaching and returning to natural expression, providing rich cultural materials and practical soil for the localization of the teaching method.

4.2. The practical dilemmas of the localization of Orff Schulwerk

Although Orff Schulwerk is highly compatible with China's aesthetic education concepts and traditional culture, in the grassroots teaching promotion and implementation practice, restricted by multiple factors such as traditional thinking concepts, educational system mechanisms and teaching resource conditions, there are still many practical obstacles in the localization process.

4.2.1. Internal conflicts between traditional values and thinking modes

Traditional Chinese culture has bred the group thinking characteristics of introversion and restraint, abiding by rules and advocating unity. Traditional education focuses on knowledge imparting and passive acceptance, emphasizes order norms and moderate restraint, and individual expression, improvisation and bold creation have long been in a weakened position. However, Orff Schulwerk

DOI: 10.54254/2753-7048/2026.34523

takes improvisation, individual release and free expression as the core, encourages children to break fixed frameworks, independently express emotions and give play to imagination and creation, and publicize individual artistic nature. The two have significant differences in value orientation, education methods and artistic expression concepts, resulting in some teachers and students sticking to traditional classroom thinking and rejecting open, game-based and improvisational teaching, which has become an ideological obstacle to the in-depth implementation of Orff Schulwerk.

4.2.2. External constraints of the exam-oriented education system and rigid teaching modes

For a long time, China's basic education has a prominent exam-oriented orientation, and cultural course further education occupies the core position of education. Aesthetic education subjects such as music are often marginalized, with problems such as compressed class hours, occupied courses and insufficient attention. Schools and parents generally focus on academic performance and neglect the cultivation of aesthetic literacy, creative ability and artistic nature; traditional music classrooms mostly adopt the programmed teaching of teachers indoctrinating and students listening quietly, emphasizing neat classroom order and standardized learning content, which suppresses children's nature and imagination. When some front-line teachers try to introduce Orff Schulwerk, because the classroom form is open, flexible and interactive, it is often misunderstood as disorderly and undisciplined, and even jokingly called "Naoerfu (Noisy Schulwerk)", which is difficult to be recognized by schools and teaching management levels, seriously restricting the normalized promotion and standardized practice of the teaching method [5].

4.2.3. Hardware shortcomings in teaching environment and resource allocation

The effective implementation of Orff Schulwerk relies on professional instrument configuration, loose teaching space, small-class teaching mode and high-quality professional teachers. Germany's complete funding investment, exclusive instrument system, open teaching venues and small-class settings provide solid material and environmental support for the development of the teaching method. In contrast, most primary and secondary schools and preschool education institutions in China have insufficient investment in aesthetic education funds, and the allocation of Orff special instruments and supporting national percussion instruments is incomplete and unsystematic [6]; the number of students in regular classes is large, the classroom layout is rigid and the activity space is narrow, making it difficult to carry out classroom activities such as eurhythmics, collective creation and improvisational cooperation. At the same time, the reserve of professional Orff teachers in China is insufficient. Most teachers lack systematic theoretical study and practical training, and lack the abilities of instrument playing, classroom design and improvisational guidance, so they cannot accurately grasp the teaching core, leading to the localized practice being mere formalities and difficult to go deep.

4.3. The optimization paths of the localization of Orff Schulwerk

Aiming at the practical problems such as conceptual conflicts, institutional constraints and resource shortcomings in the localization process, it is necessary to make joint efforts from the three dimensions of policy top-level design, social aesthetic education atmosphere and school teaching practice to break down development barriers and promote the deep integration and long-term development of Orff Schulwerk with China's music education system.

DOI: 10.54254/2753-7048/2026.34523

4.3.1. Policy level: improve institutional guarantees and increase investment in aesthetic education resources

Based on the requirements of aesthetic education development in the new era, improve the supporting policies for art education, clarify the application positioning of Orff Schulwerk in preschool and primary and secondary school music courses, and incorporate it into the teacher training, curriculum reform and teaching evaluation systems to provide institutional support for localized practice. Increase the tilt of grassroots aesthetic education funds, balance urban and rural art education resources, coordinate the allocation of standardized Orff instruments and national characteristic teaching equipment, improve the layout of classroom activity space, promote the small-class and hierarchical teaching mode adapted to local academic conditions, and make up for the shortcomings of hardware facilities.

4.3.2. Social level: change aesthetic education concepts and create an inclusive art atmosphere

Popularize modern aesthetic education concepts, break the traditional cognition of valuing culture over art, guide society and parents to establish an education view of educating people through aesthetics and all-round development, and face up to the important value of music education in personality shaping and creativity cultivation. Widely popularize the core concepts of Orff Schulwerk, dispel the public's stereotyped misunderstanding of open music classrooms, create a social aesthetic education environment that respects individual expression, encourages artistic creation and tolerates diverse teaching modes, and create a good public opinion and cultural atmosphere for the localization of the teaching method.

4.3.3. School level: strengthen teacher construction and innovate classroom teaching paradigms

Carry out regular special training, academic seminars and lesson example exchanges on Orff Schulwerk, build a teacher training system led by college teaching and research and linked by front-line teachers, and improve teachers' theoretical literacy, instrumental operation and classroom creation abilities. Change the traditional teaching thinking, based on children's nature and local music resources, integrate nursery rhymes and folk songs, national musical instruments and traditional poetry into Orff classrooms, and break the shackles of programmed teaching; adhere to teaching students in accordance with their aptitude, guide students to actively participate and express boldly, realize the transformation from "passive listening" to "active experience and independent creation", and construct a normalized teaching paradigm with both Orff's core and Chinese cultural characteristics.

5. Conclusion

Since its introduction to China, Orff Schulwerk has experienced more than 40 years of gradual development from introduction and imitation, local integration to system maturity, and has completed the localized transformation from a Western foreign educational concept to one that fits China's aesthetic education context and is rooted in national music culture. Its educational characteristics with elementariness, comprehensiveness and creativity as the core are highly isomorphic with Chinese traditional music education thoughts, folk music cultural genes and the educational goals of contemporary school aesthetic education. Relying on the three practical paths of

DOI: 10.54254/2753-7048/2026.34523

mother-tongue rhythm, national musical instruments and local textbooks, it has built an Orff music teaching paradigm with Chinese characteristics.

Localization is not a simple copy and application, nor a rigid grafting of culture, but the absorption, reconstruction and innovative re-creation of foreign education systems based on the national cultural position. At present, Orff Schulwerk still faces practical dilemmas such as the shackles of traditional thinking, the constraints of the exam-oriented system, and the uneven allocation of teaching resources, which also indicates that the integration of Chinese and Western music education is always in a dynamic exploration. In the future, we should continue to adhere to the original aspiration of educating people through aesthetics and putting people first, further tap the resources of excellent traditional Chinese music culture, improve the collaborative mechanism of policy guarantee, teacher construction and resource supply, eliminate conceptual barriers, break through institutional bottlenecks, and make up for practical shortcomings, so that Orff Schulwerk can be truly integrated into the music classrooms of preschool and basic education in China. In the integration and mutual learning of Chinese and Western aesthetic education thoughts, we will inherit the national music context, cultivate students' artistic literacy, activate individual creative potential, and inject lasting theoretical vitality and practical momentum into the high-quality development of school aesthetic education in the new era and the inheritance, continuation and innovative development of excellent Chinese music culture.

References

[1] Li Dana, Xiu Hailin, Yin Aiqing. Orff Music Education Thought and Practice [M]. Shanghai: Shanghai Education Press, 2002.
[2] Liao Naixiong. Chinese School Music Textbooks. Vol.5, Rhythmic and Melodic Recitation [M]. Beijing: Culture and Art Publishing House, 2002.9.
[3] Liao Naixiong. Chinese School Music Textbooks. Vol.1, Two, Three and Four Tones [M]. Beijing: Culture and Art Publishing House, 2002.9.
[4] Zhang Xiaqin. On the Limitations of the Dissemination of Orff Music Education System in China [J]. Journal of Teachers College Qingdao University, 2002, 19(4).
[5] Cao Qing. A Preliminary Study on the Sinicization Process of Orff Music Teaching Method [D]. Nanjing University of the Arts, 2007.
[6] Wang Lixin. A Study on the Localization of Orff Music Teaching Method [D]. Northeast Normal University, 2012.