

An Analysis of the Research Status of Orff's Music Pedagogy: Based on Visual Econometric Analysis

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ABSTRACT

The purpose of this paper is to systematically sort out and evaluate the research status of Orff music pedagogy in China over the past decades through the method of visual econometric analysis. With China National Knowledge Infrastructure (CNKI) as the main data source, the data from 1986 to 2024This paper analyzes the bibliometric literature on Orff music education published in the past year, discusses the research hotspots, development trends and existing problems of Orff music pedagogy from multiple dimensions such as the number of articles, themes, disciplines and research levels, and provides a comprehensive overview of the research status of Orff music pedagogy researchers and practitioners, stimulates more thinking and exploration, and jointly promotes the prosperity and progress of this field.

KEYWORDS

Orff; Music pedagogy; Music education; Visualization; Commentary

1 Introduction

With the acceleration of globalization and the popularization of the concept of multicultural education, music education, as an important part of quality education, has attracted more and more attention from the education circles at home and abroad. Among the many music education systems, Orff Music Education has become one of the most influential music education systems in the world today with its unique educational philosophy and rich practical methods. Since its introduction to China in the 80s of the 20th century, the Orff music pedagogy has had a profound impact on the field of music education in China, and has promoted the reform and development of music education in China.

The data in this article are from China National Knowledge Infrastructure (CNKI), and academic papers related to Orff's music pedagogy published between 1986 and 2024 are selected 827 articles as a sample. Bibliometric analysis methods were used, using CiteSpace and VOSviewerIn order to reveal the research hotspots and development trends of Orff's music pedagogy, provide a comprehensive overview of the research status of Orff's music pedagogy for researchers and practitioners, stimulate more thinking and exploration, and jointly promote the prosperity and progress of this field

2 The Research Perspective of Orff's Music Pedagogy

The Orff music pedagogy was developed by the famous German composer and music educator Karl ·A system of music education founded by Carl Orff (1895-1982). Since the mid-20th century, the

system has gradually developed and spread to many countries and regions around the world, and has become one of the three famous music education systems in the contemporary world. Orff's music teaching method emphasizes originality, practicality and creativity, and focuses on cultivating students' musical perception, creativity and comprehensive quality through the comprehensive use of music, movement, dance and language. The research perspective of Orff's music pedagogy in China mainly focuses on the following aspects.

2.1 Theoretical and Practical Research on Orff's Music Pedagogy

Domestic scholars have conducted in-depth discussions on the basic concepts, teaching modes and specific applications of Orff's music teaching method. For example, Chen Rong (2016) in "An Inquiry into the Core Concept and System Construction of the Orff Method: A Historical Pursuit of the Junte School in Munich, Germany, 1924-1944" In this article, we explore the "original nature of music and dance" from the aspects of the history and curriculum of the school, the practice and research of music, dance, and teaching methods, and the publication of teaching materials article "The material basis and ideological roots of thought." Tracing the cradle of the Orff method, the "Junte School" to Dorothy ·The historical facts of the name of Junte are analyzed, and the ways and methods of the Junte School in promoting and promoting the Orff method during the period of 1924 ~ 1944 are analyzed. Xu Aizhen and Guo Bo (2013) in "Research on the Teaching of Music Theory and Sight Singing" in Kindergarten Teacher Education article Combined with the characteristics of kindergarten teacher education, the application of Orff's music teaching method in music theory and sight-singing teaching was discussed.

2.2 Localization of Orff's Music Pedagogy

With the promotion of Orff's music pedagogy in China, how to integrate it with the reality of Chinese music education and achieve localization has become a research hotspot. Wang Lixin (2012) in "Constraints on the Localization of Orff Music Pedagogy" This paper analyzes the constraints faced by Orff in the process of localizing music pedagogy, and puts forward corresponding solutions. Wang Lixin (2012) in "Construction of Localized Teaching Model of Orff Music Teaching Method" 20> On the basis of respecting the characteristics of students' physical and mental development and the laws of education, students can easily and naturally and actively integrate into music teaching, experience the charm of music, improve their musical literacy, and then achieve harmonious physical and mental development.

2.3 Research on the Application of Orff's Music Pedagogy in Different Educational Stages

The Orff method is widely used in early childhood, primary, secondary and tertiary education. Hu Yilan (2014) in "The Application of Orff Pedagogy in Early Childhood Music Education" The application of Orff's music pedagogy in early childhood education is elaborated. Zeng Yingyan (2024) in "Research on the Application of Orff Music Pedagogy in Primary School Music Classroom" This paper analyzes the specific application and effect of Orff's music pedagogy in primary school music classrooms. At the tertiary level, the Orff music pedagogy is widely used in the field of quality education. With the continuous advancement of quality education, more and more colleges and universities have begun to pay attention to the cultivation of students' artistic accomplishment and comprehensive quality. Many colleges and universities actively promote the Orff music pedagogy through public art electives or club activities. These courses and activities not only enrich students'

extracurricular life, but also promote their physical and mental health and all-round development. For example, Yan Jinfen (2023) pointed out in his research that college music education plays an important role in the popularization of students' quality education, while the Orff music teaching model pays more attention to the cultivation of students' creative thinking. Through the application of Orff's music pedagogy, students can learn and experience music in a relaxed and pleasant atmosphere, stimulate their interest in learning and creativity, and thus improve their artistic literacy and comprehensive quality.

2.4 Research on the Combination of Orff Music Pedagogy and Folk Music

Domestic scholars are also concerned about how to combine the Orff music pedagogy with traditional Chinese folk music. Yao Min (2013) published a preliminary study on the local application of Orff's music pedagogy: A case study of rural music education in Xiangxi paper discusses the localized application of Orff's music pedagogy in rural music education in Xiangxi, emphasizing the important role of ethnic music in it. (Liu Tong, 1996) Integrate traditional Chinese instruments and folk music works into Orff's music teaching, and stimulate students' interest in learning through familiar cultural elements; Combined with local culture and folk activities, music creation and performance are carried out, so that students can feel the charm and power of music in practice. These attempts not only enrich the content of Orff's music pedagogy, but also promote the inheritance and development of Chinese music culture.

Orff's music pedagogy has been widely recognized and applied worldwide for its core concepts of originality, comprehensiveness, improvisation and participation, as well as diverse teaching methods and means. In the field of music education in China, the introduction and application of Orff's music pedagogy also provides new ideas and directions for the reform and development of music education in China, and its research results provide strong academic support for the further promotion and localization of Orff's teaching method in China.

3 Analysis of the Amount of Texts

The analysis of the number of publications not only helps us understand the research trends and popularity of a certain field or topic, but also provides us with a measure of academic impact, guides the allocation of research resources, and provides guidance for educational practice. Therefore, in the study of Orff's music pedagogy, the analysis of the volume of texts is of great significance. Figure 1 below illustrates the trend of Orff's music pedagogy research over the period from 1986 to 2024. It provides us with a valuable insight into the development of this pedagogy in China.

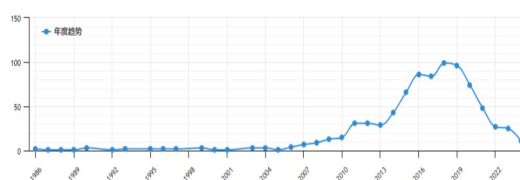


Figure 1 Volume

First of all, from 1986 to 2009, the research volume of Orff's music pedagogy has been at a low level. During this period, the attention and research of this pedagogy in China was not high, which may be related to a variety of factors. On the one hand, the dissemination and popularization of the Orff music teaching method, as a music education concept originating from Germany, takes time and process to spread and popularize in China. On the other hand, the music

education community in China at that time may have had limited acceptance of new pedagogies and preferred traditional teaching methods and concepts. Therefore, the low number of articles in this period reflects that Orff's music pedagogy has not yet attracted extensive attention and in-depth research in China.

However, since 2010, the number of articles has gradually shown an upward trend. Although the pace of growth is relatively slow, it has shown that the recognition of Orff's music pedagogy in China is gradually increasing. This trend is likely to be driven by a number of factors. On the one hand, with the rapid development of China's economy and the increasing frequency of international exchanges, the Orff music teaching method was gradually introduced into China and began to be applied and promoted in the field of music education. On the other hand, more and more scholars and educators have begun to pay attention to and study Orff's music pedagogy and explore its potential and value in music education. Together, these factors have contributed to the increase in the number of publications on Orff's music pedagogy in China.

From 2015 to 2017, there was a significant increase in the number of articles, and in 2016 and 2017 articles The year reached a small peak. During this period, the promotion of Orff's music pedagogy in China increased significantly, attracting more attention and research from scholars and educators. This may be closely related to the remarkable effectiveness of this pedagogy in educational practice. More and more schools and educational institutions are experimenting with the Orff Music Pedagogy in practical teaching, and positive teaching results have been achieved. The accumulation and dissemination of these practical experiences have further promoted the research of Orff's music pedagogy in China.

From 2018 to 2020, the number of articles continued to rise, but fluctuated greatly. Among them, the peak was reached in 2019, with nearly 100 articles Chapter. During this period, the research on Orff's music pedagogy reached a climax, which may be due to the concentrated publication of relevant research results and the wide application of this pedagogy in educational practice. More and more scholars and educators have begun to deeply study and explore the concepts, methods and application effects of Orff's music pedagogy, and have formed rich research results and practical experience. The publication and dissemination of these results has further promoted the research and development of Orff's music pedagogy in China.

From 2021, there was a significant downward trend in the number of articles, and in 2022years have fallen to a low level. This trend can be influenced by a number of factors. On the one hand, the waning popularity of research may be an important reason. Over time and as research progresses, some scholars and educators may gradually shift their focus to other areas or pedagogies. On the other hand, certain external factors (such as the epidemic) may also have an impact on the progress and publication of research. Factors such as limited research resources and obstruction of academic exchanges caused by the epidemic may limit the publication of relevant research results.

Nonetheless, the decline in the number of papers does not mean that the Orff music pedagogy is any less valuable for research. On the contrary, this trend may reflect the fact that the study of the pedagogy in China has entered a relatively mature stage. In the future, we need more time and effort to promote the in-depth application and innovative development of Orff's music pedagogy in China. At the same time, it is also necessary to strengthen academic exchanges and cooperation, promote the sharing and promotion of research results, and inject new vitality into the sustainable development of Orff's music pedagogy in China.

4 Theme Analysis

For the analysis of the topic, this paper is divided into the main theme and the secondary topic.

In the study of Orff's music pedagogy, the main topics may include its basic principles, teaching methods, application in the educational system, etc. These topics have a large number of relevant literature and a high citation rate, and are the focus of in-depth discussion and extensive attention of researchers. Secondary topics may be more focused on a specific aspect, a detailed issue, or a cross-cutting approach to other areas than a primary theme. Although secondary topics may not be as prominent as primary topics in terms of the number of documents and citations, they are still significant in a particular field or aspect. Research on secondary topics helps to fill in the research gaps on major topics, providing a more comprehensive and in-depth understanding. In Orff's music pedagogy research, secondary topics may include its application in a particular age group or cultural context, integration with other music education philosophies, application in special education, etc. A major and secondary topic is a way of categorizing the content, direction, or focus of a study, and together they form a complete picture of the field of study. The main theme (Figure 2) occupies a central position and has a wide impact; On the other hand, the secondary topics (see Figure 3) are more focused on specific aspects or detailed issues, providing a more comprehensive and in-depth understanding of the field of study.

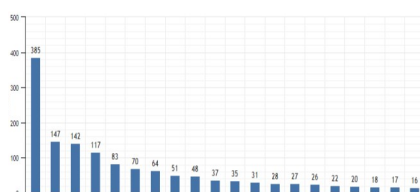


Figure 2 Main themes

This figure shows the distribution of the main themes of Orff's music pedagogy research in depth. From left to right are: Orff Music Teaching Method, Orff Teaching Method, Orff, Music Teaching, Application in Teaching, Music Teaching Method, Pre-school Education, Music Education, Orff Music, Pre-school Education Major, Orff Music Education, Piano Teaching, Localization, Orff Music Teaching, Music Class, Primary School Music, Teaching Method, Kindergarten, Pre-school Music Education, Orff Music Education System. and reveals the research enthusiasm and application breadth of the pedagogy in multiple fields and levels.

The high research volume of "Orff Music Teaching Method" (385 articles) fully illustrates the advanced nature of its teaching philosophy and the significance of its practical effects. This teaching method emphasizes learning music through personal experience and creative expression, which is highly consistent with the requirements of modern educational philosophy that emphasize student-centered status and innovation ability cultivation. Therefore, it has received extensive attention and deep research, with researchers conducting comprehensive interpretations and explorations from various angles, including its theoretical foundation, teaching strategies, and implementation effects.

The subsequent "Orff Teaching Method" (147 articles) and "Orff" (142 articles) further refine the research content and deeply explore the specific methods and strategies of Orff music teaching method. These studies not only help us comprehensively understand and apply Orff teaching method but also provide useful references and guidance for teachers in practical teaching. For example, how to design effective Orff music activities, how to evaluate students' learning outcomes, and how to combine Orff teaching method with other teaching methods are all important issues that researchers focus on.

As a broader topic, "Music Teaching" (117 articles) covers a variety of teaching methods and philosophies. Among them, Orff music teaching method, as an important branch, has been fully studied and explored. This indicates that Orff teaching method has a unique position and plays a significant role in the field of music teaching. It can not only enhance students' music literacy and

creativity but also promote teachers' professional development and teaching innovation. Therefore, Orff teaching method has always been an important research direction in music teaching studies.

The theme of "Application in Teaching" (83 articles) emphasizes the practical application effects of Orff music teaching method in actual teaching scenarios. Researchers have assessed the actual effects of Orff teaching method in improving teaching effectiveness and stimulating students' interest in learning through empirical research, case analysis, and other methods. These studies not only contribute to translating theory into practice but also provide strong evidence and support for promoting Orff teaching method. Meanwhile, these studies also provide us with useful insights into how to better implement Orff teaching method and how to overcome difficulties in the implementation process.

In addition, topics such as "Preschool Education" (64 articles), "Music Education" (51 articles), and "Orff Music" (48 articles) also demonstrate the extensive application and research of Orff teaching method in different educational stages and fields. These studies not only enrich the theoretical system of Orff teaching method but also provide strong support for its practice in different contexts. For example, in preschool education, researchers have focused on how to cultivate children's music literacy and creativity through Orff music teaching method; in the field of music education, researchers have explored how to combine Orff teaching method with other teaching methods to create a richer and more diverse range of music teaching resources and means. These studies all provide us with important references for effectively implementing Orff teaching method in different educational stages and fields. It is noteworthy that the research on the theme of "Localization" (28 articles) indicates that researchers are beginning to focus on how to adapt Orff teaching method to the cultural backgrounds and teaching needs of different regions to achieve its localized development. This trend is significant for promoting the popularization and application of Orff teaching method globally. In future research, we should pay more attention to the development of localized practice and explore how to combine Orff teaching method with different regional cultural traditions and educational systems to create teaching models and strategies that better meet the needs of local students. In summary, the research status of Orff music teaching method and its related topics exhibits characteristics of diversification, depth, and localization. Future research should continue to deepen the understanding and application of Orff teaching method, explore its practical effects in different teaching scenarios, and promote the development of its localized practice. At the same time, we should also pay attention to interdisciplinary research and application, combining Orff teaching method with other disciplines to create a richer and more diverse range of teaching resources and means. For example, we can combine Orff music teaching method with dance, drama, and other artistic forms to create integrated artistic teaching courses; we can also combine Orff music teaching method with disciplines such as psychology and neuroscience to explore the impact of music study on students' cognition, emotions, and other aspects. Through these efforts, we can better serve the global music education cause and make greater contributions to the overall development of students.

This figure deeply demonstrates the distribution of secondary themes in the research of Orff Music Teaching Method, from left to right respectively: Orff Teaching Method, Orff Music Teaching Method, Music Teaching Method, Originality, Music Teaching, Music Education, Orff, Orff Music

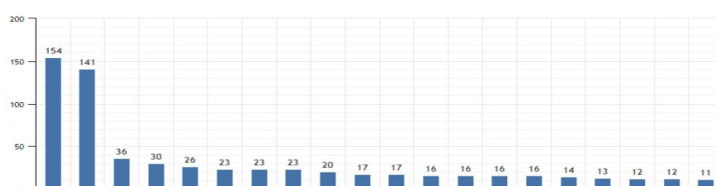


Figure 3 Secondary themes

Education, Teaching Method, Orff Instruments, Teaching Philosophy, Kodály, Music Education System, Orff Teaching, Pre-school Education, Music Teaching Methods, Localization, Eurhythmics, Music Teacher, Educational Philosophy

First, from the point of view of the number of literatures, "Orff Music Pedagogy" and "Music Education".article Two themes dominate the game. This reflects the fact that in the study of Orff's music pedagogy, researchers have focused on these two core areas, exploring their theory, practice, and application in different educational settings. This high level of attention not only reflects the importance of these two topics, but also indicates that future research may continue to deepen and expand these two directions. For example, researchers may further explore the theoretical basis of Orff's music pedagogy, its philosophical thoughts, psychological principles, and connections with other music education theories. Researchers may pay more attention to its practical application in students of different ages, cultural backgrounds, and special educational needs.

Secondly, despite the "profession of music education" and "music pedagogy". The number of documents on such minor topics is relatively small, but their presence is equally significant. These topics may be more focused on specific aspects or details of Orff's music pedagogy, such as teaching methods, curriculum design, teacher training, etc. These studies can provide specific guidance and support for the practical application of Orff's music pedagogy, helping educators to better integrate it into their daily teaching. For example, for the study of teaching methods, it may be possible to explore how to adapt the implementation strategies of Orff's music pedagogy according to the different characteristics and learning needs of students; For the research of curriculum design, it may focus on how to develop an Orff music curriculum with local characteristics based on local cultural resources and school characteristics.

In addition, "local culture" and "art education" appear in the picture and other topics, suggesting that researchers are beginning to pay attention to the adaptability of Orff's music pedagogy in different cultural contexts and its integration with other art forms. This cross-cultural perspective and interdisciplinary approach helps us to understand the connotation and value of Orff's music pedagogy more comprehensively, and also provides the possibility for its promotion and application on a global scale. For example, for the study of indigenous culture, it may be explored how to integrate the Orff music pedagogy with the local traditional music culture to better adapt to the cultural background and learning needs of students; For the study of arts education, it may be concerned about how to combine the Orff music pedagogy with other art forms (such as dance, drama, etc.) to enrich students' artistic experience and comprehensive literacy.

Finally, it can be seen from the figure that the number of articles varies greatly between different topics, which not only reflects the different degrees of attention paid by researchers to different topics, but also hints at the possible direction and trend of future research. For example, for the two core themes of "Orff Music Pedagogy" and "Music Education", Future research may delve deeper into its theoretical foundations, practical applications, and adaptability in different educational settings. And for the "Music Education Profession" and "Music Pedagogy". and other secondary topics, future research may pay more attention to its specific operation and implementation details, as well as cross-integration with other disciplines. In addition, with the continuous deepening and expansion of research, some new research themes and directions may emerge, such as the combination of Orff's music pedagogy and technology, and its application in the field of special education.

5 Analysis of Discipline Distribution

Studying the distribution of disciplines can provide us with a comprehensive perspective on the current application of Orff's music pedagogy in different disciplines. This helps us to understand

which disciplines have made in-depth use of the pedagogy, which are still in the initial exploratory stage, and which are not yet covered but have potential applications. Through the study of the distribution of disciplines, we can reveal the characteristics of Orff's music pedagogy, including its universality, flexibility, and adaptability to different disciplines. This helps us to better understand the nature and advantages of the pedagogy, and provides theoretical support for its application in more fields. Figure 4 below illustrates the current status of the subject distribution data of Orff's music pedagogy research.

Firstly, the discipline of music and dance occupies a dominant position with a significant proportion of 44.11%, fully demonstrating the deep foundation and extensive research of Orff music teaching methodology in this field. This result not only reflects the core position of this teaching methodology in music education but also embodies the recognition and emphasis of researchers on its application effects in music and dance practice. In the discipline of music and dance, researchers may focus on how Orff music teaching methodology can enhance students' musical literacy, dance skills, and artistic expression, exploring its unique value in cultivating students' comprehensive qualities. They may delve into how elements such as rhythm training and improvisation in Orff's teaching methodology can be combined with music and dance teaching to stimulate students' creativity and expressive abilities. For instance, they may explore how rhythm training can improve students' musical perception or how improvisation can cultivate students' innovative thinking and performance skills.

Secondly, higher education and preschool education follow closely with proportions of 15.94% and 15.04% respectively, indicating the widespread application and research enthusiasm of Orff music teaching methodology in these two stages of education. Research in higher education may focus on theoretical deepening and teaching methodology innovation, dedicated to constructing a more comprehensive theoretical system of Orff music teaching methodology and exploring its unique application methods in higher education environments. For example, they may study how to combine Orff's teaching methodology with professional courses to enhance students' interdisciplinary abilities or how to cultivate students' innovative thinking and team collaboration skills through Orff's teaching methodology. Preschool education, on the other hand, emphasizes practical exploration and teaching effect evaluation, focusing on how to effectively integrate Orff music teaching methodology into the daily teaching of preschool children to promote their overall development. They may research how to use music games, children's songs, and other methods to cultivate children's perceptual abilities, social skills, and language expression abilities.

Primary education and vocational education also occupy a certain proportion, with 8.42% and 7.16% respectively, indicating the attention and attempts of these fields towards Orff music teaching methodology. Research in primary education may focus on how to organically combine this teaching methodology with regular teaching content, enabling students to enhance their musical literacy and aesthetic abilities while mastering basic knowledge. They may study how to cultivate students' team collaboration and expression abilities through activities such as choir singing and musical instrument playing in music class or how to improve students' creativity and innovative thinking through Orff's teaching methodology. Vocational education may explore the unique role of Orff music teaching methodology in professional skills training, helping students enhance their professional qualities and innovative abilities through music studies. For example, in vocational training such as music therapy and music education, they may study how to use Orff's teaching methodology to cultivate students' practical abilities and innovative thinking to meet the demands of professional development.

In comparison, research in secondary education, adult education, and special education occupies a relatively low proportion, with 6.79% and 0.91% respectively. This suggests that research and application in these fields need to be strengthened. In the future, we can encourage more

researchers to focus on these fields, exploring the applicability and innovative applications of Orff music teaching methodology in different educational stages and special needs groups. For instance, in secondary education, research can be conducted on how to combine this teaching methodology with subject courses to enhance students' comprehensive qualities, especially by incorporating Orff's teaching methodology into arts and humanities and social sciences courses to enrich teaching content and methods. In adult education and special education, we can explore how to meet the needs of special groups through music therapy, music education, and other means, such as conducting adaptive music teaching activities for the elderly, disabled, and other groups to enhance their quality of life and social abilities.

Furthermore, the chart also demonstrates the interdisciplinary nature of research on Orff music teaching methodology. Although the fields of educational theory and management, computer software and applications, foreign languages and literature, psychiatry, pediatrics, psychology, drama, film, and television arts, and clinical medicine occupy a relatively small proportion, they are all involved. This interdisciplinary research trend not only broadens the application scope of Orff music teaching methodology but also promotes exchanges and cooperation between different disciplines. For example, in the field of computer software and applications, research can be conducted on how to use modern technological means to assist in Orff music teaching, developing related educational software or platforms to improve teaching effectiveness and students' learning experience. In the field of psychology, research can explore the impact of music studies on children's psychological development and how music therapy can help address some psychological issues, such as emotion regulation and stress management. In the field of drama, film, and television arts, research can be conducted on how to apply Orff music teaching methodology to the creation of artistic forms such as drama, film, and television, enriching artistic expression techniques and enhancing the artistic appeal of works.

In summary, the pie chart not only showcases the current disciplinary distribution of research on Orff music teaching methodology but also reveals its research potential and development directions in different fields. In the future, we should continue to strengthen interdisciplinary research and cooperation, promoting the comprehensive development and wide application of Orff music teaching methodology. At the same time, we should also pay attention to those fields with relatively low research proportions, encouraging more researchers to engage in them and jointly promoting the diversified development of Orff music teaching methodology. Through continuous exploration and practice, we can further tap into the potential of Orff music teaching methodology, providing richer and more effective means and methods for education and training in different fields. This will help cultivate more talents with innovative spirit and practical abilities, driving cultural progress and development in society.

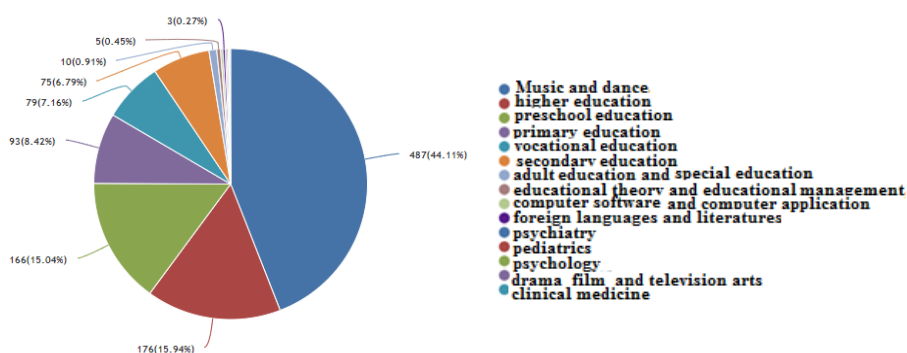


Figure 4 Distribution of disciplines

6 Research Analytic Hierarchy Process

By analysing the hierarchy of publications, we can gain insight into the overall state of an academic research field. Different levels of journals represent different levels of academic influence and recognition, which helps to evaluate the academic level and contribution of researchers. Papers published in high-level journals tend to represent higher academic quality and greater impact, so by analyzing the level of publication of researchers, we can make a more accurate assessment of their academic level and contributions in the field. This is shown in Figure 5 below.

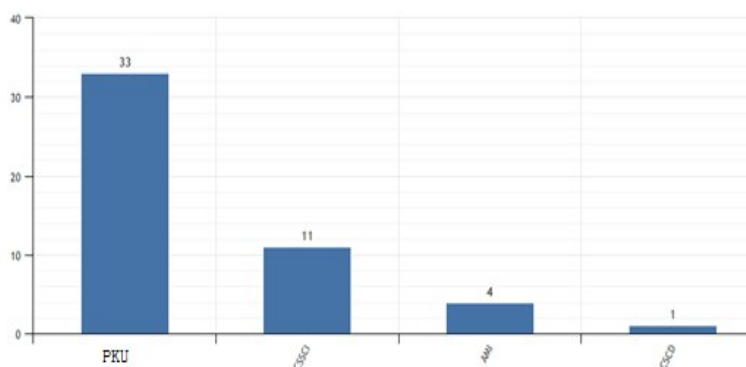


Figure 5 Research hierarchy

Of the 827 papers, only 33 were published in Peking University Core and 11 were published in CSSCI articles (Peking University core accounted for 4%, CSSCI accounted for 1.3%). This shows the obvious lack of depth and quality of research in the field of Orff music pedagogy. The relatively small number of papers published in high-level journals accounts for only a small fraction of the total number of papers, indicating that the field needs to be strengthened in terms of in-depth exploration and innovative research. Possible reasons include the limitations of research methods, the imperfection of the theoretical framework, or the limited willingness and ability of researchers to dig deeper into the field.

The scarcity of such high-quality papers may reflect the challenges of the researcher in the research process, such as the difficulty of data collection, the complexity of the research design, or the difficulty of combining theory and practice. It may also mean that, despite the extensive application of the Orff music pedagogy in practice, there is still a relative lack of in-depth and systematic research on it at the academic level.

The publication of a paper in a high-level journal is often regarded as one of the important indicators of research quality. The limited number of papers published in high-level journals on Orff's music pedagogy may indicate that the overall quality of research in this field needs to be improved. This also suggests that researchers need to pay more attention to the quality and innovation of their research, so as to strive for publication in higher-level journals and gain wider academic recognition and influence.

However, we should also note that journal level is not the only measure of research quality. Some papers published in general journals may also have unique academic value and practical significance. Therefore, we should adopt a more comprehensive and pluralistic perspective when evaluating the quality of research.

In short, there are some core problems and phenomena in the field of Orff music pedagogy in terms of academic journal publishing, such as the scarcity of research depth and high-quality papers, the uneven distribution of academic resources, the relationship between research quality and journal level, the influence of academic evaluation system, and the attention and influence of

research fields. These problems and phenomena need to attract the attention of researchers and academic circles, and take corresponding measures to solve them. By strengthening the depth of research, optimizing the allocation of academic resources, establishing a comprehensive and diversified academic evaluation system, and increasing the attention and influence of the research field, we can promote the healthy development and innovation of Orff music pedagogy research.

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