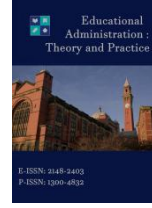




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## Revitalizing Music Education for New Generations: Navigating the Path of Popular Music Pedagogy Through Comparative Analysis of Dalcroze, Orff, and Kodály Methodologies and Their Implications

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	<b>Abstract</b>
<p><b>Article History</b></p> <p><b>Article Submission</b> 12 August 2023</p> <p><b>Revised Submission</b> 20 September 2023</p> <p><b>Article Accepted</b> 19 October 2023</p>	<p>The provision of music education is deeply ingrained in the cultural legacies of many countries across the globe, including China. It is essential to improve the music education system in order to better serve the demands of modern students, since the number of beginning musicians continues to rise. This study's main goal is to investigate reforms in music education through a comparative analysis of three essential music education systems, with a particular emphasis on popular music pedagogy. The study explores the field of music education in China, focusing on the Kodály, Orff, and Dalcroze approaches. There are similarities between these approaches, including the focus on collaborative learning, the development of musical literacy, and the encouragement of active learning. They are especially relevant in the context of Chinese education since they are consistent with cultural norms. However, there are differences in how they have developed historically and how they have been incorporated into the Chinese educational system. This evaluation stands out for highlighting the difficulties that music education institutions encounter, particularly with regard to the availability of resources and teacher preparation. In addition, a key component of the reform goal is the inclusion of contemporary musical genres in popular music education. This study explains the similarities, differences, and implications for China's music education environment by carefully examining these approaches and doing a methodical analysis of the body of available research.</p> <p><b>Keywords:</b> Music Education in China; Reform in Music Education System; Dalcroze System; Orff System; Kodály System and Similarities and Differences in Three Education Systems</p>

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## Introduction

Music education occupies a central position in the cultural fabric of China. The nation's dedication to fostering budding musical talents is shown in its long history of accepting various music education systems (Yang & Welch, 2023). The rise in new students in the modern setting has highlighted how urgent it is to change the music education system to meet the changing needs of contemporary students.

Music education has played a significant role in China's history as a means of preserving cultural heritage and fostering musical talent (Law et al, 2011). China has accepted a variety of music education systems over the ages, each marked by its own distinctive pedagogical approach. In order to effectively cater to the interests and proclivities of modern students, music education methods must be reevaluated and recalibrated in light of the current increase in novice learners, in addition to emphasizing the integration of popular music education. The amalgamation of technology in the teaching methods serves as a prerequisite for teaching music (Quan & Jia, 2021). Learners of today are more aptly and conveniently connected through technology so they want to learn the same way.

In China's historical narrative, music education has played a crucial role in the spread of culture and the development of musical ability. This is initiated from the very early age as early childhood music education is crucial for forming and maintaining cultural identity. Children gain a stronger understanding and appreciation of both their own culture and the world around them via exposure to a variety of musical traditions (Chung 2023). Early involvement encourages a sense of community and equips future generations to continue the rich tapestry of musical legacy, promoting cultural harmony and continuity. However, music education has faced many challenges as it progressed in China. These difficulties encompass not only the curriculum being taught but how it taught, what methods are used and how well the knowledge is communicated along with the pivotal role of teachers (Reimer, 1989).

The Chinese government has choreographed a potpourri of measures to make it easier for music education reform to materialize because it recognizes the importance of it. Given that historical focus has mostly been placed on genres like Chinese opera, folk music, and classical compositions, creating a harmonious fusion between traditional musical genres and modern musical idioms presents a daunting challenge (Lu, 2022). Hip-hop, rock, and electronic music are becoming increasingly popular, but their inclusion in music education is necessary to make them resonate with today's students.

In response to this challenge, Chinese music educators are implementing an educational symphony that reflects the intricacies of learner-centered pedagogy. The present methodology centers on catering to the requirements and preferences of contemporary scholars and endeavors to establish a more comprehensive and captivating learning milieu (Wang & Webb, 2023). Contemporary music pedagogues integrate state-of-the-art technology, such as music production software and digital instruments, into their instructional approach to facilitate students' comprehension and admiration of current music styles. The melodic puzzle is how to cross the symphonic gap between music education and music industry required for the development of the necessary skills which many music graduates lack. Despite a rise in their number, many still struggle to develop the necessary market knowledge, which can be partly attributed to the prominence given to conventional musical genres.

For overcoming this challenge, music educators in China are implementing a pragmatic approach to music education. The institutions are collaborating closely with experts in the music industry to guarantee that learners are suitably equipped to meet the requirements of the music industry. The curriculum encompasses instruction on various aspects of music creation, such as music production, songwriting, and performance techniques (Luan, 2023). An additional aim is to enhance students' networking and marketing proficiencies too.

Music education reform in China must also tackle the matter of accessibility and inclusivity (Reimer, 1989). Historically, music education in China has been exclusive to the privileged class, with restricted availability to underprivileged individuals or individual requiring financial support. This has created a void within the music sector, whereby numerous proficient individuals with

abilities to become renowned musicians cannot obtain formal music instruction. This challenge can be met by enhancing the accessibility and inclusivity of music education (Xiang, n.d.). Music educators are putting in efforts to cover this gap. The initiatives take by them include provision of scholarships and financial assistance to students from underprivileged households, along with the establishment of music programs within the community that cater to individuals of diverse ages and backgrounds, thereby facilitating access to music education.

This paper examines the impact of the Dalcroze, Orff, and Kodály music education systems on Chinese music education as these systems narrate the teaching methods adopted by these famous musicians of the twentieth century (Huang, 2003). The purpose of adopting these systems is to integrate the traditional music education with the evolving needs and demands of the learners, industry and time so that all the potential challenges are addressed and catered to, for a brighter future (CARY, 2012). The paper also emphasizes the transformative potential of music education for educators, policymakers, and practitioners by highlighting the similarities, differences and influence of these three systems.

## Literature Review

### Overview of the Dalcroze Music Education System

The Dalcroze Music Education System is a pedagogical approach to music education rooted in Switzerland. The approach is characterized by an emphasis on movement and rhythm, intended to facilitate students' comprehension of music. The present system involves learners utilizing their physical faculties to engage with music via dance, rhythm games, and improvisation. The primary objective of the Dalcroze system is to facilitate the advancement of learners' musicality and augment their comprehension of music through the integration of human and cognitive experiences. The Dalcroze Music Education System, commonly referred to as Dalcroze Eurhythmics, was originated by Émile Jaques-Dalcroze, a Swiss music educator and composer during the initial years of the 1900s (Xiao Hongxuan Drama Drama Narrative, 1915). According to Jaques-Dalcroze, the conventional method of music education, which emphasized the instruction of music reading and playing, was inadequate in fully involving students and cultivating their musical abilities. The individual believed that integrating movement and rhythm within music education could potentially enhance students' comprehension of music and foster the development of their musical abilities.

The Dalcroze system is a pedagogical approach to music education that prioritizes an active learning experience through the utilization of movement and rhythm to facilitate students' internalization of musical concepts (Anderson, 2012). Within this framework, individuals utilize their physical forms to engage with music via various exercises, including but not limited to dance, rhythmic games, and spontaneous creation. Through bodily movement in reaction to music, students acquire a more intuitive sense of the rhythm and structure of the music.

The Dalcroze system is founded on a fundamental principle known as "eurhythmics," which pertains to the innate sense of rhythm and timing inherent in every human movement. Dalcroze Eurhythmics is a pedagogical approach aiming to cultivate learners' rhythmic abilities through targeted movement activities intended to augment their sense of rhythm and timing (Anderson, 2012). The aforementioned physical actions may encompass ambulation, jogging, leaping, and applauding. The utilization of improvisation in the Dalcroze system is a significant factor that aids in cultivating musical creativity among students. Dalcroze Eurhythmics is a pedagogical approach that promotes improvisation through movement and sound. Learners are encouraged to utilize their bodies and voices to generate unique musical expressions. This methodology facilitates the enhancement of students' musicality and expressiveness, along with their proficiency in cooperating with peers and exhibiting creativity in a collective environment.

The Dalcroze system places significant emphasis on the integration of various components of music education, including but not limited to music theory, ear training, and performance skills. The integration of movement and rhythm in music education can facilitate a comprehensive comprehension of music and augment the overall musical proficiencies of learners (Sutela et al., 2016).

The Dalcroze Music Education System is a novel and inventive pedagogical approach to music education, which prioritizes the significance of motion and cadence in fostering students' musical aptitude. Through the utilization of their physicality to engage with music, students can cultivate a more profound comprehension of rhythm, composition, and artistic interpretation, while also augmenting their imaginative and cooperative proficiencies (Tabuena, 2021). The Dalcroze system has gained widespread adoption globally and has exerted a notable influence on music education worldwide.

#### Overview of the Orff Music Education System

The Orff Music Education System, which has its roots in Germany, is a music education system. The pedagogical approach of this system emphasizes the utilization of rhythm and percussion instruments to facilitate the acquisition of musical knowledge by students. The Orff approach is founded on the premise that music is an innately human activity and that individuals possess the capacity to acquire skills in both music performance and composition. The approach prioritizes cooperation, spontaneous adaptation, and originality to facilitate the enhancement of learners' musical abilities (Aronoff, 1983). The Orff Schulwerk, a music education system, was created by Carl Orff, a German composer, and Gunild Keetman, his collaborator, during the mid-20th century. Orff's perspective was that conventional music education emphasized technical mastery and the ability to read musical notation while disregarding music production's imaginative and expressive dimensions (Guo, 2018). The individual endeavored to establish a novel methodology for music instruction that prioritized the utilization of percussion instruments and rhythm alongside cooperation and spontaneous creativity.

The Orff approach is founded on the premise that music is an innate human activity and that individuals possess the capacity to acquire the skills necessary to perform and compose music. The pedagogical approach highlights the utilization of rhythm and percussion apparatus, including but not limited to drums, xylophones, and various tuned and un-tuned percussion instruments, to effectively involve students and facilitate their musical proficiency. Using these musical tools, students can gain a kinesthetic and tangible comprehension of music, enhancing their grasp of rhythm and timing. The Orff approach is distinctive in its emphasis on incorporating percussion instruments as a fundamental component of its pedagogical framework (Qiuju et al., 2023). The methodology above is based on the premise that rhythm constitutes a fundamental constituent of music and that percussion instruments offer a viable avenue for investigating and comprehending rhythm. Incorporating percussion instruments within the Orff approach can enhance learners' temporal understanding and coordination, fostering their aptitude for cooperative teamwork.

The Orff approach places considerable emphasis on improvisation and composition, in addition to incorporating percussion instruments. This methodology enables students to delve into their imaginative faculties and cultivate an individualized musical expression. The Orff methodology is intended to be versatile and flexible, accommodating diverse musical styles and genres, rendering it a suitable pedagogical framework for integrating contemporary music into the educational program (Guo, 2018). Through this system, music instructors in China can effectively involve students who may not have previously demonstrated an inclination towards conventional musical genres, thereby fostering a sustained appreciation for music throughout their lives.

The Orff approach to music education integrates vocalization, physical expression, and verbal communication alongside percussion instruments. The pedagogical approach promotes the utilization of vocal and physical expression to generate musical compositions and fosters collective cooperation and spontaneous creativity. The Orff approach prioritizes the development of creativity and self-expression, fostering an environment where learners are motivated to explore diverse musical concepts and communicate their ideas through musical expression.

The Orff approach is characterized by the amalgamation of diverse domains of music education, including but not limited to music theory, aural perception, and instrumental proficiency. The Orff methodology entails a comprehensive and unified approach to teaching various domains instead of treating them as distinct disciplines. The pedagogical approach emphasizes promoting learners' exploration of diverse musical concepts via their creative and collaborative endeavors, instead of relying on rote learning or memorization techniques (Liu, 2021).

The Orff Music Education System is a pedagogical approach to music education that prioritizes rhythm, percussion instruments, group collaboration, and creativity. It is a dynamic and engaging system that seeks to enhance students' learning experience. The Orff system is a pedagogical approach that incorporates various aspects of music education into a comprehensive and unified method while encouraging learners to engage in music-making through tactile and physical means (Liu, 2021). This approach can facilitate the development of a more profound comprehension and admiration of music among learners. The Orff approach has garnered extensive global adoption and has exerted a substantial influence on music education worldwide.

#### Overview of the Kodály Music Education System

The Kodály Music Education System is a pedagogical approach to music education rooted in Hungary. The approach prioritizes the utilization of solfeggio, also known as sight-singing, and hand gestures as pedagogical tools for instructing individuals on how to interpret and execute musical compositions. The underlying premise of this system is that the initiation of music education should commence during the early stages of childhood development, with the belief that children should acquire musical knowledge in a manner akin to their language acquisition (Du & Leung, 2021). The Kodály pedagogical approach places significant emphasis on using folk music to instruct students about their cultural and ancestral background. Zoltán Kodály, a Hungarian composer and educator, devised the Kodály Music Education System in the early 1900s (Dewey & Jo Ann Boydston, 2008). Kodály espoused the belief that music education played a pivotal role in fostering a society's cultural and spiritual growth. He endeavored to devise an inclusive music education framework that was within reach of all individuals. The Kodály methodology is founded on the principle that music instruction ought to commence during the formative years and that youngsters should acquire musical skills that mirrors their language acquisition.

The Kodály system is characterized by its use of solfeggio, also known as sight-singing, as a pedagogical tool for instructing students in musical notation and performance. The present methodology involves instructing students to vocalize musical notes using a solfeggio framework, which typically includes using syllables such as do-re-mi and establishing a correlation between these notes and particular manual gestures. Using hand gestures as a visual tool can enhance learners' ability to recollect and comprehend the interconnections among various notes and intervals (Du & Leung, 2021).

The Kodály system places significant emphasis on incorporating folk music to instruct learners about their cultural and ancestral roots, solfeggio, and hand signs. Kodály posited that folk music constituted a fundamental component of a nation's cultural identity. He contended that by integrating folk music into music education, pupils could cultivate a more profound comprehension and admiration of their cultural heritage. The Kodály pedagogical approach involves instructing students to sing and execute traditional songs from their respective cultural backgrounds and diverse cultures across the globe.

The Kodály system is characterized by implementing a progressive and systematic methodology in music instruction. This methodology involves a progressive learning process whereby students begin with fundamental musical concepts and advance toward more intricate skills and comprehension. In the context of music education, novice learners may commence their training by engaging in the performance of uncomplicated folk songs and basic rhythmic patterns. They may gradually transition towards more intricate melodic structures, harmonies, and diverse musical arrangements as they advance in their musical proficiency (Reimer, 1989).

The Kodály Music Education System is a comprehensive and holistic approach to music education that prioritizes initiating music education at an early age. The system employs solfeggio and hand signs to teach learners how to read and perform music. Additionally, the system incorporates folk music to educate learners about their culture and heritage. Implementing a sequential and developmental methodology in music education can facilitate the acquisition of a comprehensive and profound comprehension of music and the development of the necessary abilities and expertise to proficiently perform and create music. The Kodály methodology has garnered extensive adoption across the globe and has exerted a substantial influence on the field of music education worldwide.

## Methodology

In order to gather information and make conclusions about the influence of the Kodály, Orff, and Dalcroze music education systems on reviving music education in China, I will conduct a systematic review of the literature in this study. I will focus on the systems' historical development, integration into Chinese music education, teaching methodologies, challenges, and implications for modern music pedagogy. I am going to do a thorough search across eminent academic databases like EBSCOhost, JSTOR, Google Scholar, and ProQuest. I will concentrate on academic books, journals, theses, and reports. In order to locate pertinent materials, I will utilize particular keywords and phrases such as "Kodály system and its impact in China," "Orff method in Chinese music education," "Dalcroze method in China," "revitalizing music education," and "contemporary music pedagogy."

Articles and sources that explore the historical background, incorporation into Chinese music education, pedagogical approaches, difficulties, and ramifications of the Kodály, Orff, and Dalcroze systems in China are among the sources and articles that meet my inclusion requirements. Both qualitative and quantitative investigations will be incorporated. Sources that are not subjected to peer review, have no bearing on my subject, or don't offer enough information to answer my research question will be excluded from consideration. After that, a careful assessment of the chosen full-text publications will be conducted to ascertain whether or not they should be included in my review. Key findings, procedures, and ramifications from these carefully chosen sources will all be retrieved and organized for a thorough examination.

In order to uncover important themes regarding historical development, incorporation into Chinese music education, teaching approaches, problems, and consequences of the Kodály, Orff, and Dalcroze systems, my study will involve a comparative assessment of the retrieved data. We will also carefully examine the similarities and variations among these systems. The themes and insights that have been found will be combined thematically to answer my research question in its whole and offer a thorough picture of how these systems affect music education in China.

## Results

This study has shed light on the significant contributions made by the Kodály, Orff, and Dalcroze music education systems to the rebirth of music education in China by a thorough assessment of scholarly and professional literature. Our research shows how historical evolution, incorporation into Chinese music education, teaching strategies, difficulties, and consequences for modern music pedagogy have all come together to influence the country's music education environment.

China has always welcomed these methods as a way to reconcile the changing requirements and wants of new learners with the cultural heritage of its music traditions. While the German Orff approach emphasizes rhythm and percussion instruments to get students involved in creative musical discovery, the Swiss-based Dalcroze system uses movement and rhythm to help children grasp music on a deeper level. The Kodály method, which originated in Hungary, focuses on teaching pupils how to perceive and perform music through hand movements and solfeggio. There is one thing that all of the systems have in common: early music education is crucial, and this is in line with the idea that kids should learn music in a similar way to how they learn languages.

Furthermore, these methods have addressed modern issues while also reviving music education. Popular music genres are easier to include into the curriculum thanks to its facilitation, which suits the tastes of today's tech-savvy, eager-to-learn kids. Furthermore, these approaches encourage diversity and accessibility, filling in the historical gaps that have limited music instruction to the upper classes. My research highlights how the Dalcroze, Orff, and Kodály systems have the power to fundamentally alter the course of music education in China, opening the door to a more thorough and captivating learning environment that speaks to the varied needs and goals of upcoming generations of music lovers.

## Discussion

### Similarities

There exist certain similarities among the three music education systems. As an illustration, they all place significant emphasis on implementing active learning methodologies, fostering group collaboration, and promoting creativity. A noteworthy aspect of their approach is prioritizing cultivating skills in rhythm and music literacy (Standards for the Compulsory Education Art Curriculum, 2022). Furthermore, their common objective is to cultivate a fondness and admiration for music among students.

The academic discipline of Chinese education has extensively examined and acknowledged the similarities between the three music education systems. An essential commonality among these systems is their prioritization of active learning. The significance of practical and experiential learning in fostering profound and enduring comprehension has been acknowledged by educators in China for a considerable period. Each of the three music education systems promotes active engagement with music through various methods such as movement, dance, and improvisation. This approach is widely regarded as highly productive for individuals who may encounter difficulties with conventional, inactive learning methodologies.

Collaboration among groups is a significant commonality shared by the three music education systems. The significance of teamwork and collaboration is deeply rooted in Chinese culture, and this is manifested in the educational methodologies employed in the country (Dewey & Jo Ann Boydston, 2008). The significance of collaborative music creation is emphasized in all three music education systems, with learners being motivated to exchange ideas and provide mutual assistance in their musical pursuits. Adopting a collaborative approach facilitates the enhancement of learners' musical abilities and their aptitude in interpersonal and communication domains.

The three music education systems share a common emphasis on music literacy. China places significant importance on cultivating fundamental literacy and numeracy proficiencies, encompassing music education. The Dalcroze, Orff, and Kodály methodologies prioritize cultivating rhythm and musical literacy as fundamental components for learners to proficiently read and execute musical pieces. These educational systems aim to facilitate the acquisition of fundamental elements of music, thereby fostering a profound and enduring appreciation for the art form among learners. The Dalcroze system employs kinesthetic and human experiences to impart music literacy. Students are motivated to utilize their physical movements to convey musical expression and cultivate a comprehension of rhythmic patterns.

Likewise, the Orff approach prioritizes cultivating musical literacy using percussion instruments and rhythm. Using musical instruments, such as drums and xylophones, can facilitate the acquisition of knowledge about rhythm, timing, and tempo among learners. Proficiency in reading and executing musical notation can also be acquired through using said musical instruments. The Orff approach significantly emphasizes improvisation and creativity to foster music literacy among learners. By encouraging learners to explore diverse rhythms and sounds, they can cultivate a more profound comprehension of the mechanics of music and how to proficiently interpret and execute it.

The Kodály method employs the utilization of solfeggio and hand gestures as a means of imparting music literacy. Students are instructed to correlate distinct manual gestures and specific tones on the musical spectrum. This procedure facilitates the enhancement of learners' proficiency in accurately interpreting and executing musical notation. The Kodály pedagogical approach places considerable emphasis on utilizing folk music to instruct students about their cultural legacy. Utilizing folk songs and music can facilitate the acquisition of a more profound comprehension of one's cultural identity and the significant function that music assumes in shaping it among learners.

Ultimately, the three music education systems share the common objective of instilling a passion and admiration for music within students. Music is considered a crucial component of comprehensive education in China, and educators prioritize cultivating a passion for music in students beginning at a young age. The Dalcroze, Orff, and Kodály methodologies acknowledge the capacity of music to augment and elevate the lives of learners. They strive to establish a milieu that

fosters exploring and manifesting learners' musical interests.

The parallels among the Dalcroze, Orff, and Kodály music education methodologies are particularly important in Chinese academic education. The systems above prioritize active learning, collaborative group work, and the cultivation of music literacy to foster a deep-seated affection and admiration for music among students. By identifying and utilizing common values and principles, educators can establish a robust and dynamic culture of music education that serves individuals from diverse age groups and backgrounds.

#### Differences

Although the three music education systems share some similarities, they exhibit differences in various aspects. The Dalcroze system prioritizes kinesthetic learning and embodied experiences, whereas the Orff system centers on percussion instruments and rhythmic patterns. The Kodály pedagogical approach prioritizes the development of solfeggio skills and the incorporation of folk music. Furthermore, it can be observed that the Dalcroze and Orff pedagogical approaches are comparatively recent developments, whereas the Kodály methodology has a history spanning more than one hundred years.

The distinctions among the three music education systems are readily apparent within the realm of Chinese education. The Dalcroze system remains relatively obscure in China and has yet to be extensively incorporated into the nation's music education program. By contrast, the Orff approach has recently experienced a surge in popularity, with numerous educational institutions in China incorporating it into their music curriculum. The Kodály methodology is increasingly being adopted in China, particularly in choral and vocal music pedagogy. Kodály-oriented training programs for music educators have been established in certain areas of China (Yu & Lueng, 2019). It is noteworthy that the incorporation of music education systems into the Chinese curriculum is an ongoing process, and there exist obstacles that require attention.

A notable obstacle is the inadequacy of proficient music instructors with knowledge of said systems. Many music educators in China have received training in conventional music education approaches, which may not equip them with the requisite competencies or expertise to integrate the Dalcroze, Orff, or Kodály systems into their pedagogical practices. Consequently, implementing novel music education systems necessitates providing teacher training programs aimed at instructing and equipping educators with the requisite knowledge and skills.

An additional obstacle pertains to the requirement for suitable resources and materials. Incorporating contemporary music into music education programs necessitates providing appropriate resources and instructional materials that align with the preferences and backgrounds of present-day students. It can be inferred that to effectively educate students in music, music educators must have access to a diverse array of musical instruments, recording technology, and pedagogical resources that integrate popular music (Jianjin, 2019). The incorporation of contemporary music and novel educational frameworks into the Chinese syllabus represents a noteworthy advancement in the realm of music pedagogy. It is imperative to acknowledge the obstacles about teacher preparation and resource accessibility to guarantee the productive integration of said systems. Given adequate support, these music education systems possess the capacity to cultivate a cohort of learners who are musically literate and culturally aware.

The Orff approach has gained significant traction in China due to its emphasis on percussion instruments, which are both cost-effective and readily available for educational institutions. The Orff methodology prioritizes collective creativity and collaboration, per the Chinese educational system's emphasis on group learning and teamwork. In addition, the improvisational aspect of the Orff methodology is congruent with China's emphasis on fostering creativity and ingenuity within education.

The Kodály pedagogical approach has garnered some acknowledgment in China. However, its emphasis on solfeggio and traditional music has posed certain difficulties. The Kodály system places considerable emphasis on sight-singing; however, in China, this practice is not widely adopted, posing a challenge for educators and learners seeking to implement this approach. Moreover, the folk music tradition in China boasts a wide-ranging and heterogeneous legacy, making establishing a uniform repertoire of songs for pedagogical objectives a formidable undertaking.



Despite some commonalities, the Dalcroze, Orff, and Kodály music education systems exhibit variances in their methodologies and areas of emphasis. The Orff system has gained popularity in the academic field of Chinese education due to its emphasis on percussion instruments, group collaboration, and improvisation. The Kodály pedagogical approach, which emphasizes the development of musical literacy through solfeggio and folk music, has encountered certain difficulties. Meanwhile, the Dalcroze method remains relatively obscure in China. Comprehending these distinctions can aid educators in China in making well-informed choices when it comes to choosing music education techniques and syllabi.

#### The Direction of Popular Music Education

Instruction in popular music is a necessary component in reforming music education. Since rock, hip-hop, and electronic music are all growing in popularity, it is more crucial than ever to include them in traditional music education. Music educators should make use of internet resources to help their pupils better understand and enjoy today's popular music (Standards for the Compulsory Education Art Curriculum, 2022). Additionally, contemporary music educators need to embrace a pedagogy that prioritizes the wants and needs of their students.

In recent years, the study of popular music has taken center stage in the Chinese curriculum. Some educators have come to the realization that incorporating songs by today's biggest performers may aid in capturing the attention of students who are uninterested in classical music. The study of popular music has thus been incorporated into a number of music education systems and curricula in order to meet their specified goals. Although popular music instruction is becoming more popular, more traditional methods should still be used in some cases. Instead, teachers should give pupils lessons in both traditional and popular music to give them a well-rounded musical education.

It is essential to change the way music is taught if we want pupils to develop a deep appreciation for the art form. The educational philosophies of Dalcroze, Orff, and Kodály provide the framework for achieving this objective. The goal of each of these approaches is to give kids a passion for music that will last a lifetime. For the future of music education in China, it is crucial to comprehend the trends in popular music education. Modern teaching techniques, individual student attention, and including music from today's most popular genres, such hip-hop, rock, and electronica, can accomplish this. To develop students who can communicate the importance of music in their own lives should be the ultimate goal of music education reform.

One strategy for educating pupils about and encouraging an appreciation for popular music is to use the technological tools of today. With the use of music production software, teachers can demonstrate to pupils how to write and record their own songs. As a result, students have more options for creative expression and are better able to understand the technical components of making music. This kind of technical advancement can help music educators better educate their pupils for careers in the modern music industry.

In popular music schools, it's also critical to place an emphasis on the individual student. This calls for a change in approach away from a prescribed curriculum that may not be interesting or relevant to today's youngsters. Teachers must be adaptable enough to meet the demands of their pupils and include music that they are already familiar with and enjoy.

For music educators, the diversity of popular music genres is a difficulty. It is impossible to develop a standardized curriculum for popular music because it is always evolving and changing. In order to incorporate current events in popular music into their courses, teachers must keep up with current events in the industry.

It is the duty of music educators to inform their pupils of the cultural and social importance of popular music and to incorporate it into the curriculum (Dorfman, 2013). If students look into the cultural and historical foundations of the music they study, they could have a deeper understanding of it. The future of popular music education in China's academic environment is shaped by contemporary technology, a student-centered methodology, and a focus on the cultural and social significance of popular music. This approach allows music teachers to tailor their lessons to the interests and needs of their students.

## **Conclusion**

In today's classrooms, reforming music education in schools is of utmost importance. Dalcroze, Orff, and Kodály, the three primary music education systems, have all made significant contributions to music education in China. To accommodate the interests and needs of today's students, music training must be updated in light of the surge of new students. To improve the standard of music education in China, music education reform is essential. The reform involves policy makers, implementing bodies, educators and the ultimate benefit goes to the learners. Student centered pedagogy needs to be implemented at the national level affecting all the concerned stakeholders. To help students better understand and appreciate music, teachers must adopt a learner-centered approach that incorporates cutting-edge technologies and popular music genres. The Dalcroze, Orff, and Kodály methods have been extremely beneficial to educators all around the world, including those in China. These systems have certain things in common, but they also differ significantly, especially in terms of how they educate and their historical roots. This may also produce differing results based on the aptitudes of the learners.

Popular music must be embraced for China's reforms in music education to succeed. It is crucial to incorporate popular music genres into music education because they have shaped modern music culture. The use of state-of-the-art technology in the classroom has improved students' comprehension of and appreciation of popular music. A student-centered strategy that takes into account the many learning preferences and interests of today's pupils should be used by music educators.

The public, government representatives, and educators all have a part to play in China's ongoing initiative to improve music education. Students must have access to musical education since it can have a favorable effect on their intellectual, emotional, and social development. This demonstrates how crucial it is to fund music education and give teachers the tools they require to make music available to all pupils. The key to successfully changing China's music education system is to adopt a learner-centered methodology that takes into account the demands and preferences of modern students. As a result, students in China will have more opportunity to discover and cultivate a love of music as an essential part of their academic education.

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### Ethical Statement

This study is a purely theoretical one, aiming to reveal the similarities in the developmental patterns of popular music education systems in order to illuminate the direction of music education reform. No relevant experiments have been conducted on humans or animals, meaning that it does not involve any behavior that could pose a risk to life, physical or mental health.

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