

Classroom Management for the Preservation of Traditional Chinese Music

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Abstract

This article aimed to explore classroom management for the preservation of traditional Chinese music. The researcher conducted the study using qualitative research methodology. Research instruments included expert interviews in the field of music and classroom observation. The findings were used to design and implement a classroom management plan to promote cultural knowledge through Jiangxi folk music. The research participants consisted of a music teacher at No. 1 High School and a sample group of 30 junior secondary students. Through the study of folk songs for use in compulsory music education, the researcher identified four suitable Jiangxi folk songs: The Sun is Red on Jinggang Mountain, Ying Shan Hong, Song of Invitation to Tea, and Ten Farewells to the Red Army. These songs share a contrafactum structure—repeating the same melody while varying the lyrics. They are primarily composed in B $\flat$ Major and A Major and use 2/4 and 3/4 time signatures. The lyrics reflect themes of patriotism, revolution, nature, and local traditions, serving as a musical archive of Jiangxi's cultural heritage. Instructional materials were developed to bridge theory and practice, including pitch modulation exercises and rhythm-counting aids. Classroom activities—such as essay writing, cultural discussions, mini-exhibitions, and simulated tour guide projects—enhanced students' understanding and appreciation of folk traditions. A comprehensive classroom management approach was applied across four key areas: environment, behavior, discipline, and motivation. This included creating interactive displays, encouraging collaborative learning, assigning clear group responsibilities, and using thought-provoking questions to stimulate critical thinking. The study found that integrating Jiangxi folk songs into music education not only enriched students' cultural knowledge but also promoted active and positive learning engagement. It concludes that integrating traditional folk music culture into classroom management through Jiangxi folk songs significantly enhances cultural understanding and contributes to the preservation of Chinese folk music traditions.

Keywords: Classroom Management; Preservation of Culture; Jiangxi folk music

Introduction

This study focuses on strengthening cultural resilience in junior high school music classes by integrating Jiangxi Province folk songs into classroom learning. Researcher conducted interviews with music teachers (compulsory subject) at No. 1 High School, Jiangxi Province, China. According to the teachers, there is a strong desire to promote Chinese folk culture, which, although fundamental, plays a crucial role in fostering cultural appreciation and awareness among junior high school students. The government has already been supporting folk culture preservation. In regular classes, folk songs are occasionally included as part of the

learning process. However, No. 1 High School, situated in Jiangxi Province—a region with distinctive cultural characteristics, unique dialects, and locally specific folk songs—offers a unique opportunity for the integration of local folk music into the curriculum.

Music teachers at No. 1 High School have experimented with bringing Jiangxi folk songs into the classroom, yet they still lack systematic technical information, historical background, and structured lesson plans specifically designed around Jiangxi folk songs. Hence, the researcher is interested in exploring Jiangxi folk songs further, along with designing learning management methods that utilize the full spectrum of local folk songs in compulsory music classes. Researcher also studies the methodologies of learning management and finds that Learning management is the application of knowledge, skills, and attributes to work, problem-solving, and everyday life. Instructors must integrate multidisciplinary knowledge and implement active learning strategies, emphasizing the learner's central role in the process. Learners must develop the necessary and sufficient knowledge, skills, and attributes to apply them effectively in various situations. This involves active participation in learning, self-construction of knowledge, and opportunities to learn through thinking, hands-on practice, reflection, and continuous improvement. The learning process focuses on practical application, self-adjustment, and constant personal development. It is a meaningful learning experience for students, connecting their learning to real-life experiences. (Amaliaa et al., 2024) Learning management should foster self-regulated learning to achieve goals effectively. Learning activities must be designed alongside assessment, considering each learner's abilities and interests.

Feedback from self and peer assessments during and after activities helps refine learning processes. Tailored support is provided based on individual needs, enabling learners to develop their competencies to their fullest potential. (Usuwan et al., 2023) Learning support resources are tools that enhance learning management and competency development. They should be relevant, contemporary, diverse, and contextually appropriate, enabling learners to apply skills in real or simulated settings. These resources include learning centers, media centers, information systems, and community learning networks. (Triswidrananta, Pramudhita & Wijaya, 2022) Hybrid learning has been proven to be effectively improve student engagement and learning outcomes, especially in environments that have adequate technological infrastructure (Maisyaroh et al., 2024) Traditional music education methods have focused on teaching theory, notation, and instrumental skills.

However, technological advancements require modernization through teaching management systems, which allow for interactive lessons, multimedia resources, and effective student progress tracking. (Arum1 & Jacob, 2024) The Ministry of Education's revised Compulsory Education Curriculum Plan (2022) officially includes the art curriculum as part of compulsory education, comprising music, fine arts, dance, drama, and film/television. Dance, drama, film, and television are newly added core subjects, with music and fine arts as the primary focus from grades 1 to 7. Chinese music education often emphasizes transmission, leading to passive learning and lack of enjoyment. Integrating creative teaching methods into art and violin education can promote active learning, enrich educational perspectives, and improve teaching environments. (Nuansri & Juithong, 2024) Northern folk songs reflect the Chinese nation's origin, development, and spirit, holding artistic, historical, cultural, and educational value. However, globalization has led to their decline, making it crucial to preserve them by integrating them into high school music education. (Shuang et al., 2024) Values are rapidly changing, and the emergence of contemporary music, foreign music, and even Western music has significantly impacted the popularity of Chinese folk music. Chinese folk music has been preserved as part of the nation's cultural heritage. Therefore, Classroom Management for

the Preservation of traditional Chinese music is crucial in promoting and instilling cultural strength among high school students.

1. Classroom Management

Classroom management is a critical component of effective teaching, encompassing the methods, strategies, and techniques employed by educators to establish and maintain an organized, productive, and supportive learning environment. This structured approach not only facilitates smooth instructional activities but also minimizes disruptions, thereby optimizing student engagement and enhancing learning outcomes. Classroom management has two purposes. The first aim of classroom management is to establish a quiet and calm environment in the classroom so that the pupils can take part in meaningful learning in a subject. The second aim is that classroom management contributes to the pupils' social and moral development, which means that it aims to develop the pupils academically and socially. (Postholm, 2013) Classroom management involves planning lessons, coordinating classroom activities, monitoring student progress, and identifying and addressing problems. One of the main challenges teachers faces is managing disruptive behavior and maintaining discipline. To achieve this, teachers must actively seek effective strategies that encourage students to think creatively and critically. Additionally, teachers play a crucial role in creating a well-managed classroom environment, helping students find meaning in their tasks, and implementing effective learning strategies. (Tirmizi et al., 2022)

Classroom management refers to the organization of the classroom environment, including its physical arrangement and decorative elements, which serve to stimulate students' interest and attention (Putra & Yanto, 2025). However, this is only one aspect of effective classroom management. It is equally important to foster a positive and engaging classroom atmosphere. The teacher plays an indispensable role as both a creator and facilitator of the learning process. This includes stimulating students' curiosity, encouraging their engagement with academic content, instilling discipline, and maintaining an environment conducive to learning (Albayrak & Ateskan, 2022). Such efforts are essential to ensure that teaching is both effective and sustainable in promoting long-term educational outcomes for students.

Classroom management encompasses a wide range of responsibilities, beginning with the organization of the physical environment within the classroom. It also involves addressing students' problematic behaviors, establishing classroom discipline, and effectively organizing instructional activities. Furthermore, it includes the continual development of the teacher's instructional skills to stimulate and motivate student learning. The ultimate aim is to ensure that students are able to engage in the learning process efficiently and effectively. Based on the literature review, the researcher categorizes classroom management into five key components: environment, behavior, discipline, instruction, and the creation of motivation to encourage student engagement in the classroom.

2. Jiangxi traditional Music

Jiangxi, a southeastern province of China, is characterized by its scenic pastoral landscapes, including rice paddies, rivers, and mountains. The province is centered on the Gan River valley and has historically served as an important route for north-south trade. The northern region is relatively flat, while the southern half features hilly and mountainous terrain, with notable ranges such as Mount Lu, the Jinggang Mountains, and Mount Sanqing. In the northwest of the province lies Jingdezhen, renowned as a center of porcelain production for over a thousand years. Today, the city is home to numerous pottery studios, ceramic museums, shops, and the remnants of a Ming dynasty imperial kiln. While the majority of Jiangxi's

population is Han Chinese, the province exhibits significant linguistic diversity. It is recognized as the heartland of Gan Chinese, and Hakka Chinese is also commonly spoken.

Jiangxi Province, recognized as one of the birthplaces of the Communist Party of China (CPC), holds a significant place in the history of the Chinese Revolution. During the Revolutionary War, Jiangxi served as the military command center and a key revolutionary base for the CPC. It was in this province that many revolutionary leaders and heroes, such as Zhu De and Mao Zedong, emerged. During this era, the Red Army movement greatly relied on morale and unity, which led to the creation of the Jiangxi Red Song. Within this historical context, Jiangxi's red culture developed into a distinctly revolutionary form of artistic expression. It reflects the struggles of the revolution, the lives of workers and peasants, and embodies the musical spirit of the Chinese revolutionary movement. At its core, Jiangxi red music culture promotes the values of revolution, progress, national identity, scientific advancement, and the people. It captures the emotions and ideals of those who lived through wartime, and as a result, conveys positive and steadfast values that continue to resonate.

The evolution of Jiangxi folk songs is an epic narrative shaped by both historical depth and cultural innovation. Originating from ancient oral traditions, these songs were intimately linked to the everyday lives, customs, and agricultural practices of the people of Jiangxi. Over time, they developed into a distinctive regional musical style.

As history progressed, Jiangxi folk songs were enriched by the influences of Song dynasty lyrics and Yuan dynasty operas. During the revolutionary movements of the 20th century, they absorbed elements of red culture, transforming into a vital medium for conveying the revolutionary spirit. Following the founding of the People's Republic of China, the government placed increased emphasis on preserving national cultural heritage. This led to the systematic collection, preservation, and promotion of Jiangxi folk songs, elevating them to an important vehicle for expressing and propagating local culture.

Jiangxi Province comprises five folk song regions—Ganzhong, Northeastern Gan, Western Gan, Northwestern Gan, and Gannan—each with its own distinct artistic style. These stylistic differences are shaped by varying geographical environments, historical backgrounds, folk customs, and linguistic characteristics. However, due to long-term interactions and mutual influences among these regions, their musical expressions also reveal a progressive and interconnected structure. As such, the analysis and study of Jiangxi folk song styles hold significant scientific and practical value in both cultural preservation and regional musicology. Researcher studied the traditional of Jiangxi Province as follows:

2.1 The Sun is Red on Jinggang Mountain

The Sun is Red on Jinggang Mountain is a classic Jiangxi folk song that celebrates the glorious journey of the Communists in founding the rural revolutionary base in Jinggang Mountain.

The song is based on the Ballad of Picking Tea, which was widely circulated in Jiangxi, and was later adapted in 1975. The song praises the resilient revolutionary spirit of the Communists and shows the people's yearning to break the darkness and welcome the light. In the lyrics, phrases such as 'The sun is Mao Zedong' graphically express the people's reverence for the leader and their firm belief in the victory of the revolution.

The Sun is Red on Jinggang Mountain is not only melodious, but also has profound historical connotation and contemporary value. It inherits and carries forward the spirit of Jinggang Mountain and becomes an important part of red music culture, inspiring people to go forward.

The lyrics of the song are as follows: The Jinggang Mountains, the sun is red. The sun is red. The sun is Mao Zedong It shines on all the mountains. It warms the hearts of the people. The sun shines on all the mountains. It warms the hearts of the people. 'On Jinggang Mountain,

the sun is red. The sun is red. Chairman Mao's new hand has planted the seeds of fire. The old world was burnt down by fire. The war song ushers in the red east. The old world is burnt down by fire. The war song ushers in the red east. On Jinggang Mountain, the sun is red. Mao Zedong Thought is the guide. The revolution continues to move forward. The war flag flutters in the east. The war flag flutters in the east wind. Keep the revolution going. The war flag is fluttering in the east wind. Keep the revolution going. The flag is fluttering in the east wind.

2.2 Ten Farewells to the Red Army

Ten Farewells to the Red Army is a Jiangxi folk song of profound historical and cultural significance. It vividly portrays the deep bond between the people of the revolutionary base and the Red Army. Written by Zhang Shixie and composed by Zhu Zhengben in 1961, the song is adapted from the Gannan folk song of Jiangxi known as the *Long Song* or *Farewell Tune*. Narrative in structure, the song conveys the people's heartfelt reluctance to part with the Red Army through ten distinct farewell scenes. It also reflects their sincere hope for the success of the revolution. The lyrics are simple and colloquial, the emotions deeply genuine, and the melody both graceful and evocative. Rich in imagery and emotional resonance, the song powerfully captures the spirit of the time. More than just a folk song, *Ten Farewells to the Red Army* stands as a significant piece of cultural heritage tied to China's revolutionary history. It bears witness to the profound friendship between the Communist Party of China and the people, as well as to the historic event of the Red Army's Long March. Widely performed across China, the song continues to be cherished by the public and serves as a vital link connecting past and present, ensuring the transmission of red culture. The lyrics include poignant lines such as:

As the Red Army descends the mountain, the air is filled with the chill of autumn rains and the cold wind. The leaves of the sycamore trees have fallen, mirroring the sorrow that now weighs heavily on our hearts. With aching longing, we ask our relatives about the Red Army—when will they return to the mountains that have witnessed their courage. In another place, the Red Army is being sent off to Wudou Mountain. Along the river, boats are bustling with activity, and thousands of soldiers and horses stand in silent readiness. By the riverside, 100,000 people are shedding tears, unable to forget the Red Army. We believe that once their revolutionary mission is complete, they will return home with honor. As we bid farewell, the road stretches out before them. The gong is silent; the drums do not beat. The calloused hands of the Red Army, worn from hardship, reveal hearts steadfast and enduring—like the bitterness of Liguer Huanglian. How could we ever forget them. Our deepest hope is that the Red Army will soon bring us good news. Now they are sent off at the Moon Watching Pavilion, where a high platform has been constructed in their honor. The platform rises ten feet high, adorned with white jade pillars. Carved dragons and painted phoenixes gleam in the light, symbols of noble strength and beauty. Day and night, we miss the Red Army. This platform, a monument to our remembrance, is called *Jiezhi's Red Watching Platform*—a place where memory and hope converge.

2.3 Ying Shan Hong

Ying Shan Hong is a well-known Jiangxi folk song with lyrics by Lu Zhuguo, music composed by Fu Gengchen, and originally performed by Deng Yuhua. It gained national recognition as a featured interlude in the 1974 revolutionary film *The Shining Red Star*. In this song, *Ying Shan Hong* serves as a powerful symbol, representing the people's deep yearning for the Red Army and their heartfelt wish for its return. The lyrics are concise yet profound, embodying the lyrical essence of Jiangxi folk tradition. Its melodious and flowing tune is marked by a smooth, continuous structure that reflects a natural emotional progression.

Beyond its musical qualities, *Ying Shan Hong* is widely regarded as a *red classic*—a song with high artistic value, imbued with patriotic spirit and educational significance. It transmits revolutionary culture and profound patriotic sentiment, bridging historical memory

with contemporary identity. As a result, the song remains popular across China and plays an important role in preserving and passing down red cultural heritage. The lyrics are as follows: In the stillness of night, I find myself waiting for the break of dawn. In the quiet darkness, my heart longs for the gentle touch of the spring breeze. Above all, I wish for the return of the Red Army. Their return would transform the landscape—turning the mountains into a sea of red, vivid with the bloom of hope and renewal. I imagine their arrival once more, and in my mind's eye, the hills turn crimson. The red spreads from ridge to ridge, blanketing the mountains with a deep, radiant hue. Through the cold grip of winter, I hold on to this longing. I gaze into the night, searching the horizon for the light of morning. And again, I yearn for spring—for the wind that carries warmth, and for the Red Army who brings strength and pride. If only they would return, the mountains would again be set ablaze with red. Not just a touch, but red across the entire mountain, as far as the eye can see. A red that symbolizes courage, sacrifice, and the unyielding spirit of the people.

2.4 Song of Invitation to Tea

The *Song of Invitation to Tea* is a Jiangxi folk song composed in the 1950s, with lyrics by the poet Wen Mangyan and music by the composer Xie Zeli. Set against the backdrop of the revolutionary history of Jinggang Mountain, the song vividly portrays scenes of the Red Army assisting local tea farmers in planting tea trees. It reflects the profound admiration and gratitude of the Jinggang Mountain people toward the Red Army and their revolutionary efforts.

The recurring phrase “Comrade, please have a cup of tea” in the lyrics evokes a warm, heartfelt image of a simple Jinggang Mountain household, and symbolizes the harmonious and joyful relationship between the military and the people. This welcoming gesture highlights the unity and mutual support shared during those challenging times.

Musically, the melody is deeply rooted in the Jiangxi folk tradition. It incorporates stylistic elements from the Xingguo Mountain Songs and Yichun Commentary, making the piece both lyrical and narrative in nature. In the early 1960s, the song was popularized by the singer Zhu Fengbo and soon became a beloved red song among the masses. Today, *Song of Invitation to Tea* stands as a cultural emblem of Jiangxi and serves as a prominent example of China's musical contributions to international cultural exchange. The lyrics are as follows: Comrade, please have a cup of tea—this tea comes from the slopes of Jinggang Mountain, where it carries a sweetness and fragrance born of history. Long ago, Chairman Mao led the Red Army to this very place. It was here that the first tea trees were planted by the Red Army, nurtured not only by soil, wind, and rain, but by the unwavering spirit of revolution. Amid the tea groves, the sound of war songs once echoed. The mountains bore witness to unity—soldiers and civilians standing together, fighting against the jackals that threatened their land. The taste of this tea is not ordinary; it is steeped in the memory of struggle and shared hope. Drinking this tea from the Red homeland, Comrade, one cannot forget the revolutionary traditions that gave it life. Once again, Comrade, I offer you a cup of tea. It holds the spirit of those who came before us. The tea from Jinggang Mountain is not only fragrant, but symbolic. Those who walked this path before us laid a foundation for others to follow. Those who planted these tea trees passed their legacy into the hands of future generations. Today, the seeds of revolution that were once sown are sprouting, growing stronger with each passing year. The fragrance of Jinggang tea now spreads across the world, carried on the winds of history. The tea trees stand tall beneath the sunlight, nourished by sacrifice and resilience. And as you drink from this cup, Comrade, know that your revolutionary will—like the spirit of those before you—is as strong and unyielding as steel.

3. Classroom Management for the Preservation of Traditional Chinese music.

3.1 Knowledge.

Researcher studied the musical elements as outlined in the following table.

Table 1 Presentation of the Analysis Results of the Five Jiangxi Folk Songs

No.	Title	Key Signature	Time Signature	Significant character	Structure
1	The Sun is Red on Jinggang Mountain	Bb	2/4	Poem, dynamic	Contrafactum
2	Ying Shan Hong	Bb	2/4	Poem, dynamic	Contrafactum
3	Song of Invitation to Tea	Bb	2/4, 3/4	Poem, dynamic	Contrafactum
4	Ten Farewells to the Red Army	A major	2/4	Poem, dynamic	3 sections, Contrafactum

Source: Huang Zhiqing. (2025). Music structure analysis.

Researcher examined the musical structure, key signatures, formal construction, and rhythmic patterns of selected songs. The findings revealed that Jiangxi folk songs are primarily in the keys of B-flat Major and A Major, which contribute to their bright character and easy-to-follow melodies that are well-remembered by listeners. The researcher then applied the results of the structural analysis to evaluate the learning management methods and the sequencing of songs by difficulty level. It was found that three of the songs—"The Sun is Red on Jinggang Mountain," "Ying Shan Hong," and "Song of Invitation to Tea"—follow a single-section structure. These songs are considered appropriate for use in junior high school compulsory music classes for vocal practice. On the other hand, "Ten Farewells to the Red Army" presents a higher level of difficulty and was therefore placed as the fourth and final song in the learning sequence, intended for use as the final examination piece.

Researcher conducted interviews with vocal music teachers at No. 1 Middle School, Jiangxi Province. Li Hui Chinese music teacher commented that although folk songs are occasionally included in regular classes, there is no proper learning management tailored to the classroom context. Jiangxi folk songs often involve highly specific interpretations, particularly related to themes such as patriotism and the Red Army. Moreover, singing these songs requires foundational musical knowledge, such as understanding musical rhythm, transitioning from 2/4 to 3/4 time signatures, and navigating expressive nuances. These learning processes necessitate lesson design rooted in musical understanding. Consequently, Jiangxi folk songs have not traditionally been used as core repertoire in the classroom. However, this thesis incorporates additional musical knowledge such as key signatures and provides instructional media to facilitate student understanding of tonal systems. Teaching materials were also developed to explain time signatures, and even aspects such as tempo markings were addressed. By integrating this musical knowledge into compulsory junior high school music classes, teachers are better equipped to manage instruction more effectively. This has improved students' ability to both sing and interpret the meaning of folk songs, resulting in smoother and more engaging classroom experiences (Li Hui, personal communication, April 4, 2025).

Researcher conducted a song analysis and interviewed Jiangxi folk song expert Mr. Wu Chengxiang, who provided insights into the integration of Jiangxi folk vocal music into junior high school music education. Mr. Wu explained that Jiangxi folk songs are not technically complex; they can be sung by both children and the elderly, making them highly suitable for use in school instruction. In particular, No. 1 Middle School, located in Jiangxi Province, serves students who are immersed in the local musical culture. Many of these students have previously heard or sung these songs during cultural festivals and tea harvest celebrations. Therefore, incorporating folk songs into junior high school curricula supports the strengthening of Jiangxi's cultural identity. However, Mr. Wu noted that folk lyrics vary widely, and their use in the classroom must be carefully considered. Moreover, the melodies should be reviewed by musical experts to ensure accuracy and suitability. The teaching of Jiangxi folk songs should begin with the careful selection of appropriate pieces. For the junior high school level, songs should be relatively simple and not overly long. Most Jiangxi folk songs follow a single-section

melodic structure but feature variations in lyrics and rhythmic changes. These characteristics require musical understanding and the development of effective teaching materials that clearly explain the concepts. Learning Jiangxi folk songs involves more than just singing—it draws on historical context, cultural landscape, and emotional appreciation, all of which reflect the region's cultural richness. Therefore, when incorporating Jiangxi folk vocal music into classroom learning, the instructional design must address multiple aspects: the learning environment, teaching media, and motivational strategies. This comprehensive approach allows students to fully engage with and appreciate the cultural values embodied in the songs. (Wu Chengxiang, personal communication, April 15, 2025) Researcher analyzed the musical structure of Jiangxi folk songs and arranged them in order of increasing learning difficulty, starting from songs that are short and easy to understand, as shown in Table 1. Following this, the researcher presented the songs—already analyzed for their musical components—to Mr. Wu Chengxiang, a folk song expert, who provided interpretive insights for each piece. The researcher presents the results of the interview in Table 2.

Table 2 Presentation of the learning management of the Five Jiangxi Folk Songs

No.	Title	Key Signature	Time Signature	Significant character	Structure	interpret	Music Emotion	Teaching
1	The Sun is Red on Jinggang Mountain	Bb	2/4	Poem, dynamic	Contrafactum	The praise of the Chairman and the Communist Party of China	Enthusiastic and cheerful	Student presentation of essays on the topic "How Beautiful My Home Is"
2	Ying Shan Hong	Bb	2/4	Poem, dynamic	Contrafactum	Hope amid hardship, and a longing for a joyful future.	Dreams and hopes	A discussion on Jiangxi's culture and history, expanded from the lyrics of the songs.
3	Song of Invitation to Tea	Bb	2/4, 3/4	Poem, dynamic	Contrafactum	Invite people to drink tea in remembrance of the Communist Party that led the Red Army into battle, paying tribute to the ancestors and the revolution.	Respect and patriotic sentiment	Students collaborate in organizing a classroom exhibition to showcase the scenic beauty of Jiangxi Province.
4	Ten Farewells to the Red Army	A major	2/4	Poem, dynamic	3 sections, Contrafactum	The emotions of soldiers and civilians during the farewell to the Red Army	Relaxed and sorrowful	Organize an exhibition and simulate a junior tour guide activity within the classroom.

Source: Huang Zhiqing. (2025). Learning management for knowledge.

Researcher collaborated with music teachers Zhao Gui Qing, Li Hui, and Zhong Qin to design classroom learning activities based on the content of four Jiangxi folk songs. The songs were arranged in a progressive order, starting from the simplest and gradually moving toward

more advanced musical concepts. The music lessons began with the song "The Sun is Red on Jinggang Mountain." Students engaged in learning the lyrics, understanding their meanings, and exploring musical elements, particularly the B-flat major scale and 2/4 time signature. To facilitate this, the instructors created instructional materials focusing on the B-flat major scale, using the Movable Do system to explain the scale in a simplified manner.

Table 3 Summary of the major scale in flat key signatures:

Name	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading	Tonic
Scale degrees	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
C Major	C	D	E	F	G	A	B	C
F Major	F	G	A	Bb	C	D	E	F
Bb Major	Bb	C	D	Eb	F	G	A	Bb

Source: Huang Zhiqing. (2025). Creating educational media about scales.

Beginning with the B-flat major scale serves as an introduction to basic musical knowledge, as it can be explained by progressing from C major to F major, which incorporates only one black key on the piano—B-flat. The next step is B-flat major, which includes two black keys—B-flat and E-flat. Understanding this progression of scales through a structured table enables students to grasp the concepts quickly and apply them to the songs studied in class.

The researcher explained the scale system through three key signatures: C major, F major, and B-flat major, with the primary focus on B-flat major. This scale serves as the foundation for introducing the following songs:

1. The Sun is Red on Jinggang Mountain
2. Ying Shan Hong
3. Song of Invitation to Tea

Sequencing songs by simplicity and shared musical elements helps to streamline class time and emphasizes the practical application of music theory to Jiangxi folk songs.

In teaching the 2/4 and 3/4 time signatures, the instructor emphasized hands-on practice in the classroom. The top number of the time signature indicates the number of beats in each measure. For example, the number 2 means there are two beats in one measure of music. The teacher demonstrated this by having students repeatedly count "1, 2". Once the students became more comfortable, the counting was extended to "1, 2, 3" repeatedly. This rhythmic practice served as a preparation before introducing the actual songs. In this activity, the teacher integrated the use of both hands: the left hand was used to tap on the table on beat 1, representing the downbeat, while the right hand tapped to represent all the notes within one measure of the music.

Table 4 showing music activity the ¾ beat

Teacher counts numbers	One	Two	Three
The student's left hand	knock	-	-
The student's right hand	knock	knock	knock

Source: Huang Zhiqing. (2025). Creating educational media about Time signature.

Table 5 showing music activity the 2/4 beat

Teacher counts numbers	One	Two
The student's left hand	knock	-
The student's right hand	knock	knock

Source: Huang Zhiqing. (2025). Creating educational media about Time signature.

Introducing the class to interpretation and cultural appreciation began after students had developed an understanding of the musical elements. The teacher initiated the lesson with the aim of promoting cultural resilience through junior high school music education, as part of the compulsory national curriculum. Researcher began with the song “The Sun is Red on Jinggang Mountain”, using insights from interviews to frame the learning context around the theme: “The praise of the Chairman and the Communist Party of China.” After studying the song, students were guided to explore the musical emotion of “enthusiastic and cheerful.” Through the practice-based approach, students engaged in folk singing by learning the lyrics, understanding the melody, memorizing the tune, and singing the song accompanied by their music teacher on the piano. Following the completion of the musical activities, the teacher introduced a reflective assignment to deepen learning. Students were asked to review the content of the song and write an essay on the topic “How Beautiful My Home Is”. This task served to assess their understanding and promote creative thinking that extends from folk song performance. The overall objective was to foster cultural resilience through integrated classroom learning.

The next songs are Ying Shan Hong and Song of Invitation to Tea. The teacher taught the performance of Jiangxi folk songs alongside answering historical questions to create motivation in the classroom. Positive questions were used to encourage students to think and explain historical and cultural content by expanding the learning framework from the lyrics of both songs. These two songs have musical elements similar to the song The Sun is Red on Jinggang Mountain. Therefore, the repetition of practiced musical elements enables students to understand music theory naturally through singing the folk songs Ying Shan Hong and Song of Invitation to Tea. Once students gained accuracy in musical elements, the teacher extended the learning to the historical and cultural content of Jiangxi by explaining the lyrics of Ying Shan Hong and Song of Invitation to Tea, and created a set of questions to stimulate learning. For example: What are the steps in tea harvesting in Jiangxi Province, What is the meaning and value of the tea harvest festival to the people in Jiangxi’s culture, What are the characteristics of high-quality and famous tea in Jiangxi Province, Why is appreciating folk culture important. Students were asked to explain their answers. After the students participated in class discussions during the music lesson, the teacher led a learning activity focusing on promoting collaboration and group work. The teacher then introduced a small exhibition in the classroom, using the content from the discussion of the lyrics in Ying Shan Hong and Song of Invitation to Tea to create the exhibition.

The classroom learning activities developed from the study of Jiangxi folk songs concluded with the final activity: Junior Tour Guide, which was conducted alongside the learning of the song Ten Farewells to the Red Army. This song is notable for using the same melody with different lyrics, featuring three repeated cycles of a folk tune, each with different poetic texts. These lyrical variations express feelings of patriotism and farewell to the Red Army. In this lesson, students reviewed the musical elements, which are consistent with the previous songs—The Sun is Red on Jinggang Mountain, Ying Shan Hong, and Song of Invitation to Tea. The recurring musical structure, especially the 2/4 time signature, allowed students to develop fluency. The teacher emphasized the Movable Do system, transitioning from the B-flat major scale, already familiar to students from earlier songs, to the A major scale by raising the tonic note (the first note of the scale) by a half step. This continuity in musical elements helped students become more familiar with the major scale system and Movable Do singing, which is a characteristic feature of Jiangxi folk music. The music teacher then introduced the final learning activity: Junior Tour Guide training. Students were encouraged to work collaboratively in groups, summarizing key historical and cultural content. Group leaders rotated roles to guide classmates through an understanding of the classroom exhibition content.

The teacher concluded by summarizing the learning outcomes and conducting an assessment of the class through this final interactive learning activity.

Based on the structure of the learning activities developed through the four Jiangxi folk songs, as shown in Table 2, the teacher assessed the class using five criteria: Classroom collaboration (20%) Understanding of content knowledge (20%) Consistent class attendance (20%) Group performance assessment (20%) Report (20%) The results from integrating Jiangxi folk songs into classroom learning showed that most students demonstrated a strong understanding of the musical content and actively engaged in the learning activities. The students were evaluated at an excellent level, showing a clear understanding of Jiangxi folk songs, the local culture practiced within the community, and a heightened awareness of the importance and value of traditional culture.

3.2 Environment

Inside the classroom, the teacher created learning materials including a Coroplast board that presents key knowledge and a memory board from the exhibition, where students could hang small pieces of paper and share their thoughts creatively. The music classroom is equipped with an electric piano and a projector screen, which help create a suitable learning environment. The teacher also organized for students to regularly open the windows to ensure sufficient natural light, contributing to a smooth and effective learning process.

3.3 Behavior

The teacher supported positive student behavior by focusing on fostering a love for learning, encouraging students to develop understanding from the content in the learning unit—both the song lyrics and the historical background. Students were assigned to research and write an essay about their feelings toward their hometown. The teacher encouraged students to express positive emotions toward their culture and to recognize the value of Jiangxi's cultural traditions through the lyrics of local folk songs. Additionally, the teacher promoted positive classroom behaviors by organizing learning activities such as a classroom exhibition, which aimed to build collaborative skills, facilitate peer learning, and foster good habits in listening and speaking. A simulated junior tour guide activity was also introduced to support self-directed learning and exchange, all under the guidance of the music teacher.

3.4 Discipline.

The teacher established classroom discipline through group work. Each step of the activities had a clear schedule, and prior to each deadline, the teacher emphasized the importance of responsibility, assigned roles, and punctuality. Students became aware of the timelines for various learning activities and engaged in a cooperative process to schedule group rehearsals for folk songs in preparation for the performance assessment. They also participated in the planning and implementation of a classroom exhibition. Throughout the process, the teacher continually emphasized the importance of individual roles and responsibilities within each group, ensuring that all tasks were completed according to the classroom schedule before the end of the semester.

3.5 motivation to encourage student engagement in the classroom.

The teacher fostered intrinsic motivation for learning by using thought-provoking questions to stimulate students' critical thinking. Examples included: What are the steps in tea harvesting in Jiangxi Province. What is the meaning and value of the tea harvest festival to the people in Jiangxi's culture. What are the characteristics of high-quality and famous tea in Jiangxi Province. Why is appreciating folk culture important. These questions prompted students to engage in analytical thinking and to express their understanding through question responses, report writing, and cultural discussions on Jiangxi, including presentations of folk songs and their historical background. Group work played a significant role in inspiring learning. Students showed greater interest when motivated through collaborative activities. As the majority of

students became more engaged in the learning activities, issues related to the learning process decreased. Students began to place importance on knowledge exchange through group discussions and took initiative in creating classroom exhibitions, which served as a form of self-directed learning, guided constructively by the teacher.

The study *classroom management for the preservation of traditional Chinese music* investigates the impact of classroom management through Jiangxi folk songs. This research focuses on the knowledge dimension, one of the five key components of classroom management identified in the study. The researcher analyzed the musical structure of four Jiangxi folk songs: (1) The Sun is Red on Jinggang Mountain, (2) Ying Shan Hong, (3) Song of Invitation to Tea, and (4) Ten Farewells to the Red Army. The findings reveal that these songs are composed in the keys of B $\flat$ Major and A Major, with time signatures of 2/4 and 3/4. A notable characteristic of Jiangxi folk songs is the use of *contrafactum*—employing a single melody for multiple lyrics. The lyrics express themes of patriotism, revolution, and the local folk culture of Jiangxi Province. They reflect the beauty of the mountains and tea-picking traditions. These songs were integrated as core content for knowledge-based classroom management at No. 1 High School in Jiangxi Province, China. Researcher collaborated with the school's music teacher to co-design a series of learning activities derived from these songs. Activities included writing essays on cultural roles and values, engaging in historical discussions, curating classroom exhibitions, and simulating guided cultural tours. These activities were conducted in tandem with practical music instruction. Results from the classroom implementation showed that students were highly engaged in the learning process and demonstrated an excellent understanding of Jiangxi folk culture through the study of its traditional songs.

Knowledge from Research

The results of classroom management for cultural promotion through Jiangxi folk songs revealed that the researcher studied a total of four traditional songs. The analysis concluded that the songs follow a *contrafactum* structure—using the same melody with varied lyrics. The tonalities identified were B $\flat$ Major and A Major. Additionally, it was found that Jiangxi folk songs commonly employ 2/4 and 3/4 time signatures as rhythmic foundations. These songs stand out for the meaningful content of their lyrics and the emotional depth of their folk melodies, which serve as a historical record of Jiangxi Province. The lyrics reflect themes such as revolutionary actions, the Red Army, mountainous landscapes, and tea harvesting traditions.

Musical knowledge management involved the researcher adapting folk songs to enhance junior secondary students' understanding of Jiangxi's local culture. Learning activities included historical knowledge discussions, essay writing, mini-exhibitions, and simulated junior tour guide scenarios. Additionally, the music teacher implemented a comprehensive classroom management approach, addressing aspects such as the classroom environment, student behavior, and discipline.

Environment management. The teacher created a supportive learning space using materials like a Coroplast knowledge board and a memory-sharing exhibition board. The music room included an electric piano and projector screen, with natural lighting encouraged for a better learning atmosphere.

Behavior management. Positive behavior was promoted through activities linking song lyrics with cultural appreciation. Students wrote essays about their hometown and joined group tasks such as exhibitions and role-play as junior tour guides to develop collaboration and communication skills.

Discipline management. Classroom discipline was maintained through structured group work, clear timelines, and assigned responsibilities. Students scheduled rehearsals and participated in exhibition planning, ensuring tasks were completed on time.

Conclusion

This study explores classroom management for cultural tradition Chinese music through Jiangxi folk songs, focusing on knowledge enhancement and student engagement at the junior secondary level. The researcher analyzed four traditional songs—The Sun is Red on Jinggang Mountain, Ying Shan Hong, Song of Invitation to Tea, and Ten Farewells to the Red Army. These songs exhibit a contrafactum structure, set primarily in B $\flat$ Major and A Major, and employ 2/4 and 3/4 time signatures. The lyrics reflect themes of patriotism, revolution, nature, and local traditions, functioning as a musical record of Jiangxi's cultural heritage.

Instructional materials were developed to bridge theory and practice, including scale modulation exercises and rhythm-counting aids. Activities such as essay writing, cultural discussions, mini-exhibitions, and tour guide simulations deepened students' understanding and appreciation of folk traditions. Comprehensive classroom management was implemented across four domains: environment, behavior, discipline, and motivation. These included creating interactive displays, encouraging collaborative learning, assigning clear group responsibilities, and using thought-provoking questions to foster critical thinking. The results show that integrating Jiangxi folk songs into music education not only enriched students' cultural knowledge but also fostered active learning and positive. The results of the study indicate that integrating folk music culture into classroom management through Jiangxi folk songs enhances students' cultural understanding and also contributes to the preservation of traditional culture.

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