

Integrating Knowledge Management and the Kodály Method in Teaching Chinese Traditional Music to Primary Students

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Abstract

This article focuses on Knowledge Management for Chinese Traditional Music through the Kodály Method. The research investigated teaching practices and knowledge management in upper primary music classrooms at Dinglan Third Primary School, Shangcheng District, Hangzhou, Zhejiang, China. The study population consisted of Grade 4–6 students, with approximately 30 students per class. The research employed qualitative methods, using semi-structured academic interviews and classroom observations as primary tools for data collection. The researcher conducted classroom observations over a period of 16 weeks. The findings revealed that the music teacher incorporated three Chinese traditional songs: Dongting Lake, Little Flying Dance, Victory Celebration. These three songs focus on classroom instruction using the Kodály teaching method, developing five types of exercises: Rhythm Exercises, Sight-singing Exercises, Aural Training Exercises, Hand Signs Exercises, and Composition Exercises. The teacher effectively integrated Kodály's pedagogical principles with traditional folk music content. The study applied a five-step knowledge management process to structure the instructional approach: 1. Identifying – determining key knowledge relevant to the subject, 2. Acquiring – gathering and expanding knowledge through internal and external sources, 3. Storing – systematically organizing the acquired knowledge, 4. Sharing – disseminating and communicating knowledge effectively, and 5. Applying – putting the knowledge into practice within the classroom setting. Knowledge management in the music classroom at Dinglan Third Primary School was found to be effective. The school successfully applied Chinese folk music knowledge to the Kodály teaching method in a systematic and structured manner, resulting in an effective solution to the challenges of teaching folk song performance in the classroom.

Keywords: Kodály Method; Knowledge Management; Chinese Traditional Music

Introduction

Knowledge management plays an important role in the present era. It continues to evolve in the age of networked information systems, where knowledge from various disciplines becomes increasingly specialized and is disseminated through interconnected academic networks (Amaliaa et al., 2024). Modern education emphasizes interdisciplinary integration, resulting in the development and application of knowledge in more holistic and practical ways. Within this context, the knowledge management process in this study serves as an educational framework that systematically organizes Chinese music knowledge using the Kodály teaching method. This approach is designed for implementation in primary school classrooms, where

instructional content is developed to follow a logical sequence of learning skills. It allows music classes to be structured with clear pedagogical goals and methods (Putra & Yanto, 2025).

As a result, knowledge management has become central to classroom instruction, particularly in music education, where it enhances learning efficiency and creativity by transforming theoretical understanding into practical musical skills. Music learning in Chinese classrooms increasingly incorporates traditional and contemporary Chinese songs, enriching students' cultural awareness while developing their musical proficiency. The core principle of the Kodály method emphasizes music rooted in culture—especially folk music, which is seen as the most authentic and accessible form of expression for young learners. In this regard, Chinese folk songs—known for their melodic simplicity and deep cultural resonance—are well suited to Kodály-based instruction. These songs are not only musically engaging but also serve as valuable cultural artifacts that embody the spirit, values, and historical identity of Chinese communities. By utilizing Chinese folk music in education, this study supports the preservation and transmission of China's rich musical heritage. In primary school classrooms, such efforts ensure that students gain a meaningful connection to their cultural roots while acquiring fundamental music skills. Contemporary Chinese songs, many of which are derived or inspired by traditional melodies, are adapted into teaching materials and integrated into various forms of educational media and performance. Their accessibility and cultural relevance make them effective tools for both musical development and cultural education (Postholm, 2013). One of the recurring problems observed in primary-level music education is students' inability to sing accurately in tune. To address this issue, researcher study research in music class at Dinglan Third Primary School in Zhejiang Province, China, the result conducted a study to explore effective pedagogical solutions. By integrating melodic elements from Chinese songs with the Kodály music teaching method developed by Zoltán Kodály—a renowned Hungarian music educator—the teacher implemented an instructional strategy that significantly improved students' pitch accuracy and overall musical performance. The comprehensive integration of knowledge through a structured knowledge management process plays a vital role in this educational model. It enables the systematic design of a knowledge framework that facilitates the combined application of contemporary Chinese songs and the Kodály teaching method. Two foundational elements guide this process: 1. traditional Chinese songs, and 2. The pedagogical principles of Zoltán Kodály's music education method.

This study aims to delineate the procedural steps involved in managing and organizing classroom music knowledge at Dinglan Third Primary School. In doing so, it not only enhances the effectiveness of music instruction but also contributes to the preservation of Chinese traditional music culture, ensuring that it remains a living tradition passed on to future generations through knowledge structured and music tradition. Zoltán Kodály (1882–1967) established a significant foundation in music education through the Kodály Method, which is globally recognized and widely used. His teaching philosophy prioritized students' musical development, inspired by his observations of Hungarian children struggling with singing in tune. This experience led Kodály to develop effective vocal training techniques, marking the beginning of his method (Choksy, 1964). Tiszai explain that Central to the Kodály Method is the belief that singing is the most natural and accessible tool for music education. Kodály designed a structured, step-by-step approach that progresses from simple to complex concepts, utilizing folk songs as foundational materials. This systematic method helps teachers adapt to various social and cultural contexts, enhancing students' musical understanding. (Tiszai, 2015) The Kodály Method has been adapted to integrate Chinese folk songs into the music curriculum at the primary education level. This adaptation emerged in response to the problem faced by primary school students in accurately matching pitch while singing. (Cross, 2025) Consequently, teachers at Hangzhou Primary School No. 3, located in Zhejiang Province,

implemented Kodály's structured musical elements into their lesson plans. They incorporated Chinese folk music into the learning units to not only enhance students' musical skills but also to promote the inheritance and preservation of cultural traditions.

The Kodály Method is noted for its logical structure and practical application, allowing learners to develop musical skills without limitations. Its global implementation has led to continuous adaptation, ensuring its relevance in modern music education and its capacity to foster musical excellence worldwide. (Dobszay, 2025) The Kodály teaching method requires educators to follow its guidelines comprehensively, ensuring a deep understanding and awareness of its principles before application. Teachers must study and review all perspectives thoroughly to grasp the essence of Kodály's methodology. These perspectives include: 1. The Biography of Zoltán Kodály, 2. The Principles of the Kodály Method, 3. Kodály Method Exercises, and 4. Singing, the Use of Natural human voice. (Chenfei, Pattananon, Pongvatnanusorn, 2024) Three primary exercises from Kodály's method were introduced: slow note reading, hand signs, and the use of visual imagery to represent musical symbols. (Kutlimuratovich, 2024) Early knowledge management practices emphasized knowledge creation, transfer, and the distinction between tacit and explicit knowledge—highlighting the need to convert tacit knowledge into explicit forms for organizational use. These practices involved techniques, systems, and processes for creating, storing, sharing, and applying knowledge. More recent perspectives have expanded to include diverse approaches to managing knowledge within organizations. (Padeli, Pangil & Kadir, 2025) the knowledge management process for learning resources at Ban Nongkung Wittayakarn School, Primary Educational The findings revealed a five-step knowledge management process: 1. identifying essential knowledge, 2. acquiring and expanding knowledge through internal and external sources, 3. systematically storing knowledge, 4. sharing and disseminating knowledge, and 5. applying knowledge in practice. (Janjamroon, Phosirikul, Thongkham, Songsang, Rotbamroe, 2022) Researcher applied the five key steps of the knowledge management process—1. identifying essential knowledge, 2. acquiring and expanding it from various sources, 3. systematically storing it, 4. sharing and disseminating it, and 5. applying it in practice—to organize the structure of Chinese folk songs in combination with the Kodály music teaching method for use in music classes at Dinglan Third Primary School, Shangcheng District, Hangzhou, Zhejiang, China.

1. Music Education of the Kodály Method

Zoltán Kodály (1882–1967) laid a profound foundation for music education, particularly through the development of the Kodály Method, which has become widely recognized and implemented globally. Kodály's pedagogical approach emerged from a well-structured and meticulously refined philosophy that prioritized learners' musical development. His perspective on music education was significantly influenced by his direct experience with Hungarian children, where he observed that many of them sang out of tune or struggled with musical expression. This observation led Kodály to investigate the underlying causes and seek effective methods to improve children's vocal skills, marking the inception of the Kodály Method.

The core of Kodály's philosophy emphasized singing as the primary tool for music education. This emphasis arose from his belief that the human voice is the most accessible and natural instrument for musical expression, especially for young learners. Driven by determination and supported by colleagues and students, Kodály gradually developed his teaching principles into a comprehensive music education method. His method is characterized by step-by-step learning, where musical content is systematically organized from simple to complex, based on the musical and social context of the time. Kodály also prioritized the use

of folk songs as primary musical literature for initial learning stages, believing that culturally relevant music would resonate with students and enhance their learning experience.

Kodály's systematic approach introduced a high level of complexity in both its principles and teaching methods, making the analysis of its musical content and contextual application crucial for educators. Understanding these details enables music teachers to effectively adapt Kodály's method to different social and cultural contexts, optimizing musical development for learners regardless of societal changes. His method aimed to nurture musical skills without limitations, empowering students to achieve a deeper understanding and appreciation of music. (Suttachitt, 2023)

The Kodály Method is also distinguished by its logical and structured teaching process. As a direct student of Kodály's principles at the Kodály Institute of Music in Hungary during 1989–1990, the author had the privilege of studying under highly knowledgeable instructors who conveyed Kodály's authentic methodologies. Over time, the global application of the Kodály Method has led to its ongoing evolution and adaptation, ensuring its relevance in contemporary music education. This continuous development reflects its foundational strength and capacity to foster musical excellence across diverse learning environments. Researcher reviewed the literature and summarized the Kodály teaching method as follows:

1.1 Key Principles of the Kodály Teaching Method

1. Singing as the Foundation of Music Learning.

Kodály believed that singing is the most effective way to develop musical skills, as the human voice is an inherent musical instrument that everyone possesses naturally.

2. Use of Folk Songs and Culturally Valuable Music.

Folk songs are central to the Kodály Method as they represent the "mother tongue" of music. Kodály advocated for the use of traditional songs that reflect cultural heritage, as these melodies are familiar to students and help them connect emotionally to music learning.

3. Structured Sequence of Musical Content.

Kodály's approach organizes musical concepts systematically, starting from simple melodies and progressing to more complex structures. This step-by-step progression is designed to align with the cognitive and developmental stages of students.

4. Hand Signs for Pitch Recognition.

Hand signs, developed by John Curwen, are used to aid in the understanding of pitch relationships. These visual gestures help learners grasp and remember pitch levels more effectively. The Kodály Method employs hand signs, adapted from John Curwen's system, to represent different pitches. This visual technique aids students in recognizing pitch relationships and internalizing musical intervals.

5. Utilization of the Tonic Sol-fa System.

The use of the Tonic Sol-fa system (do, re, mi, fa, so, la, ti) assists in reading and singing music, enhancing students' the auditory skills and the vocal accuracy. Kodály incorporated the Tonic Sol-fa system for reading and singing exercises. This method strengthens auditory discrimination and vocal accuracy, enabling students to develop sight-singing skills.

6. Rhythm Symbols:

Kodály recommended using rhythm symbols, such as "Ta" for long notes and "Ti-Ti" for short notes, to help learners understand rhythmic patterns more easily. These symbols help students easily grasp and memorize rhythmic patterns, reinforcing their sense of timing and rhythm in music.

From the literature review, researcher found that Cultural Relevance and Music Literacy play a significant role in enhancing the creative thinking of primary school students. This influence is particularly evident in the integrated classroom activities at Hangzhou Primary School No. 3, where the Kodály Method is applied alongside traditional Chinese folk

music. The Kodály Method not only focuses on developing technical musical skills but also aims to cultivate an appreciation for cultural heritage through the study of folk music. Kodály emphasized the importance of integrating culturally meaningful songs into music education, believing that familiar melodies foster stronger emotional and cognitive connections with musical concepts. This cultural foundation contributes to a deeper understanding of music as both an artistic expression and a means of cultural preservation. By engaging with traditional folk music, students not only improve their musical abilities but also develop a stronger sense of cultural identity, supporting the transmission of these traditions across generations.

1.2 Kodály Method Exercises.

Kodály's exercises emphasize learning through analytical thinking based on auditory perception. This approach provides students with the opportunity to create music using fundamental musical elements from an early age. The musical content should be structured with a comprehensive learning framework that includes all essential musical components. The learning units should be continuous and progressive, starting with literature-based content, which includes the history of world music and Western music. The scope of historical knowledge expands alongside the pieces studied in each learning unit. The completeness of the musical repertoire begins with folk music rooted in social and cultural traditions, followed by national music, world music, and European classical music. A key principle of Kodály's method is the Movable Do System, where any note can function as "Do" based on the key of the piece. For example, if the piece is in the key of F, then F is sung as "Do." This system aligns well with the notation method used in Chinese music. According to music teachers at Hangzhou Primary School No. 3, the characteristics of Chinese folk music naturally reflect the concept of Movable Do, making Kodály's approach highly compatible with traditional Chinese musical education.

Table 1: The Use of Vocal Sounds to Represent the Duration of Musical Symbols

Rhythm name	Notation Name
Ta	Quarter note
ti - ti	Two eighth notes
---	Quarter note rest
tika - tika	Four sixteenth notes
too	Half note
ti-tika	Eighth note, Two sixteenth notes
tika-ti	Two sixteenth notes, Eighth note
tum-ti	Dotted quarter note, Eighth note
Syn-co-pa	Eighth note, Quarter note, Eighth note
Tim-ka	Dotted eighth note, sixteenth notes

Source: Ni Zhihui. (2025). The conclusions of vocal sound in Kodály Method.

The Kodály Method includes a variety of exercises designed to develop musical skills through singing, listening, and movement. Core exercises include singing folk songs, using solfège syllables (do-re-mi) with Curwen hand signs, and practicing sight-singing with the movable-do system. Rhythm is taught through clapping and chanting using rhythm syllables such as "ta" and "ti-ti." Aural training is emphasized through exercises that develop pitch recognition and melodic memory. Students are also encouraged to create short melodies using limited pitch sets, which nurtures musical creativity. These activities are often reinforced through singing games that make learning both engaging and enjoyable, especially for young learners.

2. Chinese Traditional Music for Primary School

Music education for primary school students in China is divided into two stages based on students' developmental levels: Grades 1–3 and Grades 4–6. Teachers at the Dinglan Third

Primary School have implemented a knowledge management approach in upper primary classrooms, using key learning criteria in music lessons that align students' learning with real-life problems in their communities and society. Local wisdom and desirable characteristics are used as standards to support students' aptitudes and interests.

Upper primary students typically spend around 800–1000 hours developing practical learning skills, averaging 4–5 hours per day. Art education is a mandatory component of the basic education curriculum. Teachers at Dinglan Third Primary School follow a core concept in their music classes "Understanding the relationship between music, history, and culture, recognizing the value of music as a cultural heritage, and appreciating national and local wisdom." (Peng Wu, personal communication, April 4, 2025) In Chinese music classes, the teacher uses the following three songs: Dongting Lake – a Chinese folk song arranged by Wang Changyuan and Pu Qizhang. 2. Little Flying Dance – arranged by Dongfu and Cao Zheng. And 3. Victory Celebration (Spring Sprouts) – arranged by Lin Jianqu. All three pieces are traditional Chinese folk songs, each with its own musical background as follows:

"Dongting Lake" is a guzheng piece arranged by Wang Changyuan and Pu Qizhang. Composed in 1973, it is adapted from the Hunan folk song "Dongting Fish and Rice Fragrant" by Bai Chengren. The piece vividly describes the vast expanse of Dongting Lake stretching for thousands of miles, with shimmering blue waves, fish and shrimp teeming everywhere, and the fragrant scent of rice in the air. This imagery beautifully portrays the natural splendor of Dongting Lake and the sincere happiness of the local people. The piece has been recognized as a Level 5 guzheng repertoire by the Chinese National Orchestra Society. It has a duration of 4 minutes and 30 seconds and features a joyful and lively musical style.

"Spring Sprouts" is a guzheng piece composed by Lin Jian in 1988, inspired by the folk music of the Miao ethnic group. The piece features melodies in the form of tremolos and arpeggios to depict the freshness and vitality of spring. With a misty atmosphere and lively growth, the cheerful and relaxed tune reflects the admiration people have for spring and their love for life.

Little Flying Dance is the same piece as Little Bird Paying Homage to the Phoenix, a popular beginner-level exercise in Chinese music education. This piece exists in various versions with different interpretations and playing techniques. It can be said that traditional folk music often has multiple versions and performance styles, depending on how each artist interprets the piece. This is a common phenomenon in Chinese folk music and is sometimes referred to as a Chinese characteristic. Performances like this are known as player-based creations, in which musicians adapt the style and interpretation of the piece according to their own expressive choices. This is evident in styles such as Henan zheng music, Chaozhou zheng music, and other regional folk traditions. Performers often create phrases based on their personal techniques, interpretation, and playing habits, showcasing the artistic individuality and achievement of Chinese musicians. Little Flying Dance shares many similarities with Little Bird Paying Homage to the Phoenix. Henan zheng music originates from Chinese folk songs and operatic traditions. Henan Qu is a form of storytelling music with a long history. After the Qing Dynasty, its popularity declined, and it remained active only in the Nanyang area, where it became known as Nanyang Drum Music. Its main elements are melodiousness with lyrics, and Bantouqu, which consists of purely instrumental music. The zheng is a key accompanying instrument and can also be performed independently without vocal narration. Nearly all representative pieces in Henan zheng music today are based on the Paitou and Paiziqu forms from Henan music. In the past, when musicians gathered, they would typically begin by playing Paitou music to find musical harmony with one another. This tradition evolved into a piece called High Mountains and Flowing Water, inspired by the legend of Bo Ya and Zhong Ziqi. Paiziqu developed from Drumqu melodies and is characterized by short, lively, and vibrant

tunes such as *Jianjianhua*, *Manzhou*, and *Dieluo*. There are also more substantial pieces like *The Wharf*, which features complex rhythms. Bantouqu is performed both in ensemble and as solo repertoire for instruments such as zheng, pipa, and sanxian. It is similar to the Danqu form found in Han and Wei dynasty music. The traditional performance style includes playing one or two instrumental pieces—either solo or ensemble—before transitioning into vocal sections accompanied by drums. The tuning and fingering are adjusted to fit the mood, known as opening or setting the scene. Instrumental interludes may also be inserted between vocal sections to change the atmosphere. Over the past fifty years, key-centered music has declined, and Bantouqu pieces are now mostly performed as solo works. Among the traditional works of Henan zheng music, Paitou music is also known as Ancient Songs of Zhongzhou or Ancient Music of Zhongzhou. Examples include *Lament for Zhou Yu*, *Mourning for Yan Hui*, and *Longing for Home by Su Wu*. These pieces have been refined over generations of musical development in China and ultimately gave rise to the piece Little Flying Dance.

Teachers at Dinglan Third Primary School used the three selected songs to teach basic music to upper primary students. The researcher observed the classes over the course of one term and found that Chinese folk songs were adapted into the Kodály teaching method. The melodies of these songs were used to create rhythm and melody exercises, with a knowledge management system implemented as the structural foundation. This integration allowed for the comprehensive application of musical knowledge in the classroom, enriched by educational perspectives and processes.

3. Knowledge Management for Chinese Traditional Music through the Kodály Method

Based on a review of the literature and interviews with music teachers at Dinglan Third Primary School, the instructor established the following five-step knowledge management framework: 1. identifying essential knowledge, 2. acquiring and expanding knowledge through internal and external sources, 3. systematically storing knowledge, 4. sharing and inseminating knowledge, and 5. applying knowledge in practice.

In the identifying essential knowledge process, the teacher applied this principle to the Kodály approach, which is based on the idea that music classes should emphasize historical context, melody and rhythm as core principles, and exercises in listening and singing. These are considered the key concepts at the heart of the Kodály teaching method. The teacher selected Chinese folk songs for this purpose.

To define the scope of knowledge for instruction, the teacher selected songs based on specific criteria: they had to be Chinese folk songs with simple and accessible melodies, contemporary relevance, and musical adaptations suitable for modern learning. Additionally, the songs needed to have historical backgrounds appropriate for primary school students, presenting a clear sense of musical development and allowing for the creation of both melodic and rhythmic exercises based on the three selected songs. These songs were then used to develop music exercises in accordance with the Kodály method, with the exercises categorized as follows: Singing Exercises, Hand Signs Exercises, Sight-Singing Exercises, Rhythm Exercises, Aural Training Exercises, and Creative Melodic Exercises. Through this process, the teacher clearly defined the essential knowledge required for the class and developed exercises aligned with the learning skills of upper primary students, as described above.

After identifying the essential knowledge, the teacher proceeded with the process of acquiring and expanding knowledge through both internal and external sources (Albayrak & Ateskan, 2022). For internal knowledge acquisition, the teacher conducted a review of literature on Chinese folk songs from both traditional and modern periods to determine which songs would be appropriate for classroom use. Selected songs had to meet certain criteria: they should be adapted to contemporary contexts, engaging for students, and capable of connecting

musical knowledge learned in class to real-life social experiences, such as family-based music traditions or community music culture. The songs used in class had to reflect the present-day cultural atmosphere and foster social connections through music. The teacher explored folk songs that had been adapted over time by consulting various documents and collections of Chinese folk songs, most of which were preserved in music notation without extensive historical background. Exceptions were songs that had been revised and modernized by Chinese music institutions. The teacher prioritized songs that were refined, accessible, and socially relevant. In the initial phase of managing folk music knowledge, the teacher selected 12 songs and consulted folk music experts in the Zhejiang community, who specialized in traditional Chinese music. These experts helped review and validate the songs. This process of acquiring and expanding knowledge from both internal and external sources led to the selection of songs and their development into short melodic exercises suitable for classroom use in music education.

The traditional music knowledge studied by the teacher at Dinglan Third Primary School was systematically stored and organized. The teacher documented teaching techniques and the melodies of the three selected songs, which were suitable for developing classroom exercises. Instructional materials were prepared in three components: 1) The original knowledge set 2) Chinese music notation with detailed annotations for exercise development 3) The finalized instructional set used to create practical exercises. Each exercise was structured into six steps following the Kodály method, using short, selected melodic phrases as the basis for teaching materials. The teacher at Dinglan Third Primary School created specific exercises in: Rhythm Exercises, and Sight-singing Exercises. This was followed by: Aural Training Exercises, Hand Signs Exercises, Melodic composition (Creative Exercises), And finally, Singing Exercises. This structured approach was implemented in upper primary classrooms, and the results showed that students achieved excellent assessment outcomes.

Table 2 presents structured process of systematically developing knowledge management.

original knowledge	exercise development	practical exercises
Dongting Lake	Key signature D major Time signature 3/4, 2/4, 4/4 Three theme melodies	Rhythm Exercises Sight-singing Exercises Aural Training Exercises Hand Signs Exercises Composition Exercises
Little Flying Dance	Key signature D major Time signature 2/4, 4/4 four theme melodies	Rhythm Exercises Sight-singing Exercises Aural Training Exercises Hand Signs Exercises Composition Exercises
Victory Celebration	Key signature D major Time signature 3/4 Three theme melodies	Rhythm Exercises Sight-singing Exercises Aural Training Exercises Hand Signs Exercises Composition Exercises

Table 2 presents the process by which Chinese folk music knowledge was adapted to the Kodály teaching method. Knowledge management was employed as a tool to provide both structure and mechanisms, enabling the comprehensive integration of folk music into the classroom through an educational perspective.

The process of knowledge sharing, dissemination, and practical application was implemented through a structured instructional mechanism by the music teacher at the school, as follows:

In the Singing Exercises, the teacher used short melodic themes selected from Chinese folk songs as the core material for instruction. The exercises began with simple pitches such as So-La or Me-Re, gradually increasing in complexity to patterns like La–Do–Sol–La–Do and Sol–La–Fa–Me–Re. These exercises employed musical notation symbols, specifically two eighth notes and one quarter note, as foundational rhythmic elements.

Table 3 presents the development of melodic exercises based on the Kodály teaching method.

Song in Tradition music	Sight-singing Exercises	Hand Signs Exercises	Singing Exercises (Theme in traditional music)	Rhythm Exercises	Notation Name
Dongting Lake	So-La, Me-Re	Solfege hand signs	Sol La (Do) Sol Re La Si Do Re	Ta, ti Ta ti ti, ti ti, Ta	A quarter note, eight notes, and a quarter note
Little Flying Dance	La – Do Re – Me Sol- Me	Solfege hand signs	La Do Re Me Re Do, Sol Sol Sol La Sol	ti ti, ti ti, ti ti, ti ti , ti ti, Ta	eight notes, and a quarter note
Victory Celebration	Sol – Me, Do -Me - Sol	Solfege hand signs	Sol – Me – Sol (Do) Sol – Me – Sol	Ta, ti Ta Ta, ti Ta	A quarter note, A eight note, A quarter note.

Through the development of melodic themes, students progressed toward greater accuracy in pitch and rhythm, supported by the use of hand signs to help them internalize pitch movement through Chinese folk songs. The exercises derived from these songs were designed through knowledge management in the classroom, leading to practical implementation in Aural Training Exercises. These included activities such as distinguishing between high/low and near/far pitches, listening for intervals, recognizing chords, and developing a deeper understanding of melody. In music lessons, the teacher primarily used listening and vocal response as the core instructional method.

In applying this knowledge, the music teacher allocated two hours per week to teaching Chinese folk songs. A total of 25 exercises were developed from selected songs, following the same instructional approach outlined in Table 3, in which melodic components were separated into exercises for singing and rhythm practice. After classroom implementation, the teacher introduced Creative Exercises to encourage students to compose short melodies using limited pitches, such as so-mi or do-re-mi, as a means of stimulating creative thinking and reinforcing basic music theory. As part of the learning sequence, a variety of simple yet effective exercises were introduced to reinforce foundational musical skills. One such activity was the So-Mi "Victory Celebration" Song, in which the teacher sang a short melodic phrase using the pitches "so-mi," and the students responded by echoing the melody. This exercise helped to strengthen pitch recognition and vocal accuracy. Another activity, Clapping Rhythms, engaged students in internalizing rhythm by having them clap in time with the beat of the song. The Solfege Matching Game allowed students to deepen their understanding of pitch relationships by matching musical notes with the appropriate hand signs, reinforcing both aural and visual learning. Lastly, in Melody Dictation, the teacher played a sequence of three notes, and students

were tasked with either writing them down or singing them back using solfege syllables. Together, these exercises supported the gradual development of students' listening, rhythmic, and melodic skills in alignment with the Kodály teaching method.

A study of music instruction at Dinglan Third Primary School, Shangcheng District, Hangzhou, Zhejiang, China revealed the implementation of a five-step knowledge management process.

Table 4 Illustrates the structured knowledge management of folk music into the Kodály music teaching method.

Original Traditional music	Identifying essential knowledge	Acquiring and expanding knowledge through internal and external sources	Systematically storing knowledge	Sharing and disseminating knowledge	Applying knowledge in practice
Dongting Lake					
Little Flying Dance					
Victory Celebration	A knowledge structuring process was implemented to classify relevant knowledge, define a specific scope of content, and analyze and extract elements deemed appropriate for the primary school age group.	The internal source involved a literature review, which was used to inform the interviews with Chinese folk music experts. The external sources involved conducting interviews to gather information for the analysis and development of folk song melodies into instructional exercises for primary school music classes.	A process was implemented to organize knowledge in a manner appropriate for primary-level instruction, sequencing content from simple to more complex concepts. Exercises were developed based on knowledge management mechanisms, aligned with the skills and pedagogical methods of the Kodály approach.	The knowledge that had been structured for suitability in primary music education was implemented and tested in classroom practice; however, instructional materials have not yet been developed for public dissemination.	The knowledge, having been systematically organized, was newly developed into Chinese folk song exercises using the Kodály teaching method, and was subsequently implemented in upper primary music classes at Dinglan Third Primary School.

This knowledge management approach was applied through the use of three Chinese traditional songs into the Kodály Method exercise following as Rhythm Exercises, Sight-singing Exercises, Aural Training Exercises, Hand Signs Exercises, and Composition Exercises. The findings indicated that integrating Chinese folk songs into music classes—using the Kodály teaching method alongside a knowledge management framework—resulted in significant improvements in student learning. Students demonstrated strong abilities in singing

Chinese folk songs, improved accuracy in melody and rhythm recognition, and better classroom engagement. The approach also helped address common challenges in primary-level music education by fostering a deeper connection between students and their cultural musical heritage, ultimately leading to observable learning outcomes and enhanced musical practice.

Knowledge from Research

The new knowledge gained from the project titled "Knowledge Management for Chinese Traditional Music through the Kodály Method" lies in the structured application of knowledge management processes to music instruction at Dinglan Third Primary School. The study revealed that the five stages of managing folk music knowledge—integrated with the Kodály method—consist of the following key processes: 1. Identifying essential knowledge, 2. Acquiring and expanding knowledge through internal and external sources, 3. Systematically storing knowledge, 4. Sharing and disseminating knowledge, and 5. Applying knowledge in practice. Each stage allowed for a clear distinction between pre-existing knowledge and newly generated knowledge—specifically, the development of folk song-based exercises for use in the music classroom. These exercises were systematically stored and presented as instructional knowledge in an organized manner. The initial content used in this study consisted of three Chinese folk songs: Dongting Lake, Little Flying Dance, and Victory Celebration. Through systematic knowledge management, the teacher created a new body of knowledge in the form of folk song exercises designed for classroom use. These were categorized into five types of exercises: Rhythm Exercises, Sight-singing Exercises, Aural Training Exercises, Hand Signs Exercises, Composition Exercises. The implementation of these exercises, developed through the knowledge management process, was found to effectively address challenges in the teaching of folk songs in primary school music classes.

Conclusion

The study Knowledge Management for Chinese Traditional Music through the Kodály Method applied a structured knowledge management framework to music instruction at Dinglan Third Primary School. It followed five key stages: identifying, acquiring, storing, sharing, and applying knowledge. Using three Chinese folk songs—Dongting Lake, Little Flying Dance, and Victory Celebration—the teacher developed new instructional exercises, including rhythm, sight-singing, aural training, hand signs, and composition. These systematically developed materials successfully addressed challenges in teaching folk songs in primary school music education.

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