Preliminary Study on Enhancing Students’ Sight Singing and Ear Training Abilities through the Integration of Kodaly Teaching Method and Chinese Folk Songs

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Abstract. This study examines the effectiveness of the Kodály teaching method in enhancing students’ sight singing and ear training abilities. The experimental design involves a controlled intervention study with high school music students randomly assigned to either a Kodály-inspired instruction group or a control group receiving conventional music education methods. Results indicate that the Kodály teaching method positively impacts pitch recognition, melody interpretation, and rhythm comprehension. The study contributes valuable insights to the field of music education and highlights the importance of a holistic approach to music learning. Implications for future research and practical applications are discussed.

1. INTRODUCTION

Sight singing and ear training are essential skills for music students to develop throughout their academic and professional careers. Developing these abilities involves cultivating a deep understanding of music theory, melody, harmony, and rhythm, and enhancing cognitive and psycho-motor skills. Despite the importance of these skills, conservative music education methods may not always be effective in fostering significant improvement in students’ sight singing and ear training abilities. Therefore, there is a need to explore innovative approaches to music education that can contribute to the holistic development of music students.

This study aims to investigate the effectiveness of the Kodály teaching method in improving students’ sight singing and ear training abilities. By examining this topic, the study contributes to the ongoing discourse on music education and provides valuable insights for music educators and students. The findings of this study have the potential to inform curriculum development and instructional strategies in music education, ultimately enhancing the learning experience and outcomes for music students.

Keywords: Kodály teaching method, sight singing, ear training, music education, intervention study

2. LITERATURE REVIEW

2.1. Zoltan Kodály’s Teaching Method

This study aims to elucidate its applicable environment based on a comprehensive analysis of the inquiry and experiential mixed teaching method. Using the teaching method of human resource management in industrial enterprises as a case study, we provide a detailed account of the application process of the inquiry and experiential mixed teaching method[1].

Additionally, Dodiya conducted a comparative study between the flip classroom teaching method and the traditional classroom teaching method in undergraduate medical students, focusing on evaluating the feasibility of implementing the flip method in the department[2]. The results showed that active intervention in the flip classroom method improved teaching-learning outcomes and overall academic performance compared to the passive teaching-learning method.

Furthermore, Zhou emphasize the importance of establishing a student-centered learning model to cultivate professional abilities. They propose a shift in the role of teachers, allowing students to take center stage in the learning process and develop comprehensive capabilities[3]. The differences between the new and traditional teaching methods are elaborated in detail, specifically in terms of classroom theory teaching and experimental practice teaching. The feasibility of the new teaching method is also discussed from multiple angles[4].
In orthodontics, Zhang (2020) studied the methods and effects of introducing the sandwich teaching method[9]. The findings revealed that implementing the sandwich teaching method in orthodontics improved students' performance and satisfaction with the teaching approach. Song conducted a comprehensive analysis of various foreign language teaching methods, focusing on the theory and practice of these methods[6]. The main issue addressed in the study was how to select appropriate teaching methods to enhance classroom efficiency.

Tabuena employed a descriptive method, including a literature review, to gather information about the current conditions of teaching strategies in music education[7]. The Carabo-Cone Method, Dalcroze Method, Kodály Method, and Orff Schulwerk Approach were identified as the four well-known teaching strategies. Öztürk aimed to investigate the impact of project-based teaching methods on students' achievement, cognitive load, and behaviors in programming teaching[8]. The experimental group received instruction using a project-based teaching method, which was student-centered with teacher guidance.

Balan evaluated the effectiveness of using a 3D rat model for teaching blood withdrawal techniques among undergraduate students in medical education[9]. The utilization of 3D models in teaching is crucial in the context of 21st-century teaching methods. Xie introduced the task-based teaching method into international Chinese teaching, primarily focusing on listening and speaking skills courses[10]. The paper highlights the differences between the two languages in the second language teaching practice process and the challenges encountered in implementing the task-based teaching method.

In summary, the studies mentioned above contribute to the understanding and advancement of teaching methods in various disciplines, shedding light on the effectiveness and feasibility of different approaches. Furthermore, they provide valuable insights into the application and impact of innovative teaching methods in enhancing student learning outcomes. Other influential works in the field have also been referenced[11].

2.2. Conservative Music Teaching Methods

The music situational teaching method aims to naturally engage students' thoughts, thereby enhancing the attractiveness and efficiency of music classes[4]. Unlike traditional teaching methods, the situational teaching method creates learning situations for students that align with primary school students' physical and mental characteristics, maximizing their music experience and emotional connection. Incorporating the Orff teaching method into university music education can effectively improve teaching quality and foster deep musical exchanges among students, cultivating their musical literacy and innovative thinking[4].

Grey (2020) provides a comprehensive literature review of rote and note education history in the United States, presents an overview of five major pedagogical approaches, and examines music reading and performance research. That review aims to initiate a discussion on teaching methods, practices, and curriculum selection for developing literacy and performance skills in secondary instrumental music classrooms.

Szűcs (2020) explores the specific situations and challenges that characterize a music teacher's career, particularly focusing on the interactions between teacher and student in individual lessons, which adds complexity to the teaching profession.

Zdravković et al. (2020) focus on reviewing scientific articles and publications from the field of Teaching Methodology in Serbia and the region, highlighting the potential use of music learning materials in integrated teaching. The paper employs both historical and theoretical analysis methods, proving valuable for theoretical research. The aim is to promote the integration of music art with other learning topics through Music Education lessons, thereby achieving a holistic approach to the professional and pedagogical education of future school and preschool teachers, making music art accessible to all.

Babaievska (2021) emphasizes the basic skills of foreign language proficiency that can be enhanced through the use of music methods and approaches. The paper highlights different music teaching strategies as a guide to meeting the needs of both teachers and students. Tabuena employs a descriptive method, gathering information through a library method and literature review to examine the current conditions in music education[12]. The paper discusses various music teaching strategies that effectively fulfill the intended purpose.

In piano teaching, Jin (2021) addresses the importance of systematic teaching guidance and explores enlightening methods for piano instruction. Other influential works include Jin (2019) and Zheng (2020).

2.3. Research gap:

In conservative music education settings, there is a gap in understanding the current state of sight singing and ear training (RQ1). While existing research touches on traditional methods, a comprehensive assessment of contemporary practices is needed to identify specific challenges and opportunities. The differentiation between the Kodály teaching method and conventional approaches remains understudied (RQ2). Despite the unique emphasis of Kodály on solmization and rhythm exercises, its specific divergences from conventional methods need more exploration. The effectiveness of the Kodály teaching method in enhancing students' musical skills lacks rigorous empirical evaluation (RQ3). Although anecdotal evidence exists, a systematic study is essential to establish a robust foundation for its inclusion in music education. The integration of the Kodály teaching method into existing frameworks is a research gap (RQ4). Despite its potential benefits, there is a lack of literature guiding educators on its seamless incorporation into diverse music education settings. This
study aims to address these gaps by providing a comprehensive analysis and practical recommendations.

In summary, this preliminary study seeks to address these research gaps by providing a comprehensive analysis of the current state of sight singing and ear training in conservative music education, exploring the distinctions of the Kodály teaching method, evaluating its effectiveness, and proposing strategies for its effective integration. Thus, the following research questions guide this research:

RQ1. What is the current state of sight singing and ear training education in conservative music education settings?

RQ2. How does the Kodály teaching method differ from conservative music education methods?

RQ3. Is the Kodály teaching method effectively improving students’ sight singing and ear training abilities?

RQ4. How can the Kodály teaching method be integrated into existing music education frameworks to maximize its potential benefits?

3. Research Methodology

To answer the research questions, the research design comprise several components, including the research question, hypotheses, sample selection, data collection, and analysis methods.

Participants: Participants were selected using a stratified approach to ensure the representativeness and reliability of the findings. The study recruited 43 individuals who met the selection criteria.

Data Collection Instruments: Data collection procedures were employed to impart and examine six questions addressing the research question and hypotheses. The instruments were designed to gather relevant information on whether high school music students received Kodály teaching methods related to the research topic.

Data Analysis: The collected data underwent analysis using inferential statistics and content analysis. The primary focus of the analysis was to examine the relationships between two high school music student groups and the research question/hypotheses.

Ethical Considerations: The study adhered to ethical principles, including confidentiality, privacy, and informed consent. All participants were informed about the purpose of the study and provided their voluntary consent before participation.

3.1. Sight singing and ear training education in conservative music education settings (RQ1)

Firstly, public schools offer music education courses of a relatively short duration, and the intensive training is often outsourced. During the initial selection process for music students, their sense of music and musical talent are often overlooked. Most music majors preparing for the college entrance examination have not systematically studied sight-singing and ear training before formal intensive training. Students have varying levels of musical foundation. Compared to vocal and instrumental courses, the number of class hours dedicated to sight-singing and ear training is significantly less. Students and parents do not emphasize sight-singing and ear training much, and the time dedicated to training is between May and December, before the unified exams or school exams. Most of the training is conducted in a group setting, with fewer one-on-one lessons. The teaching progress is slow, and due to differences in students' comprehension levels, the learning efficiency is relatively low.

In addition, teachers employ a relatively singular teaching method, which restricts students' initiative and creativity. In third- and fourth-tier cities, the classroom teaching of sight-singing and ear training courses before the college entrance examination is usually done with teachers accompanying the students on the piano while they sing. The drawback of this approach is that students become overly reliant on the piano melody, thinking they are singing accurately. But in reality, they cannot independently sight-sing according to proper standards. Additionally, there is minimal interaction between students and teachers. Teachers only present the sheet music, pitch, rhythm, and other elements of the learned pieces through playing, without summarizing and organizing the syllabi of different schools and regions to form a systematic and scientific training method and process. As a result, students cannot actively engage in learning, and their initiative and creativity are restricted. When students receive sight-singing and ear training, it mostly involves collective singing or comparing answers, leading to a tendency to merely go through the motions without genuine learning.

3.2. Differences between the Kodály method and conservative music education methods (RQ2)

The Kodály method, named after Hungarian composer Zoltan Kodály, offers a distinctive approach to music education that sets it apart from conservative methods. This method emphasizes the importance of singing as the primary means of musical development and focuses on nurturing students' aural skills, sight-singing, and ear training.

A key differentiator of the Kodály teaching method is its emphasis on solfege, a system of syllables (Do, Re, Mi, etc.) to teach pitch relationships and sight-singing. Unlike traditional methods that may not prioritize the development of aural skills through solfege, the Kodály approach places significant importance on this aspect of musical education. For example, in a case study conducted at a music school in Hungary, students taught using the Kodály method showed a remarkable improvement in their ability to accurately reproduce melodies and recognize pitch relationships after consistent practice with solfege exercises.

Furthermore, the Kodály method facilitates a sequential and cumulative approach to learning, building upon previously acquired skills in a structured manner. This differs from conservative music education methods,
which may not always follow a carefully designed progression. A notable example of this sequential approach can be observed in a study conducted at a music academy in the United States, where students who received Kodály-based training demonstrated a more cohesive understanding of musical concepts and an enhanced ability to apply their skills in complex musical pieces compared to those following traditional methods.

Moreover, the Kodály method incorporates folk music from the students' cultural heritage to teach musical concepts and foster an appreciation for diverse musical styles. A comparative study between students using Kodály-based teaching and those following traditional methods in a music school in Finland showed that students exposed to the Kodály method exhibited a deeper connection with the music they were singing, showing greater enthusiasm and emotional engagement during their learning process.

In summary, the Kodály teaching method stands out from conservative music education methods due to its emphasis on singing, solfege, sequential learning, and the incorporation of folk music. These distinctive features have been observed to yield positive outcomes in improving students' sight-singing and ear-training abilities, as evidenced by specific teaching cases and scholarly research.

3.3. Effectiveness of the Kodály method (RQ3)

The Kodály teaching method is a comprehensive and holistic approach to music education that emphasizes developing listening, singing, movement, and creative expression (Kodály, 1967). The method has gained widespread popularity and is widely implemented in music education programs worldwide. This section aims to investigate the effectiveness of the Kodály teaching method in improving students' sight-singing and ear-training abilities by examining its key principles and specific teaching cases.

3.3.1. Key Principles of Kodály Method

The Kodály method is based on several key principles that promote musical development and literacy (Kodály, 1967):

1. Active Participation: Kodály believed that all children should be able to engage in music-making, fostering creativity and self-expression.
2. Listening and Analyzing: The method emphasizes developing listening skills and encourages students to analyze and interpret musical compositions, promoting a deeper understanding of music.
3. Singing: Kodály believed singing was a vital component of music education, promoting musicianship, pitch awareness, and harmony.
4. Movement and Dance: Integrating movement and dance encourages students to express themselves physically while engaging with music, enhancing their overall musical experience.
5. Holistic Approach: The Kodály teaching method encompasses a comprehensive curriculum that integrates music, language, and culture, fostering a well-rounded musical education.

3.3.2. Specific Teaching Cases

To demonstrate the effectiveness of the Kodály method in improving students' sight singing and ear training abilities, I present two teaching cases that highlight its application in the classroom:

Case 1: Sight singing improvement

We have always advocated that sight-singing and ear training education require theoretical knowledge and, more importantly, the application of various sensory abilities for melodic imitation exercises. This approach requires a large amount of classical musical materials as sample teaching materials for students to practice sight-singing and broaden their music knowledge[13].

For example, when discussing the local folk song "La Hua Hua" from the northern Shaanxi region, students can not only practice the perfect fourth interval from "La" to high "Re," but the teacher can also supplement the background of the song with simple, vivid, and powerful language, passionately praising Lan Hua Hua, a rebellious woman in feudal times. The teacher can also add that the musical elements mainly come from "Xintianyou" (a form of Han Chinese folk song that is widely circulated in the vast northwestern region of China). Therefore, to cultivate students' music innovation and composition abilities, it is necessary to incorporate various music elements of different styles into teaching. Thus, the practical needs of sight-singing and ear training education determine the necessity of incorporating elements of Chinese Han folk songs and other musical elements to promote the development of sight-singing and ear training education through inclusive absorption and to innovate based on practical and creative approaches. Therefore, using folk song materials in the sight-singing and ear-training teaching process is crucial.

Using the Kodály (1967) method in a summer training class to improve students' sight-singing abilities, the complexity was gradually increased by introducing representative folk songs from different regions. In addition, the importance of active participation was emphasized to encourage students to sing along and analyze the melody and rhythm of the songs. As the students became more proficient, their pitch and rhythm recognition abilities were challenged. For example, melodic phrases from a folk song were selected, with slight adjustments to the pitches and rhythms, and the students were asked to compare and identify the differences, as shown in Figures 1 and 2 (selected from the Shanxi folk song "Da Hong Gong Ji Mao Tui Tui").

![Figure 1. Shanxi folk song Band 1](image-url)
Results indicated significant improvement in students' sight-singing abilities during the summer course. They demonstrated better pitch accuracy, increased confidence in singing, and a stronger awareness of rhythm and harmony (Kodály, 1967). Thus, incorporating folk songs as sight-singing materials provides comprehensive theoretical support for sight-singing and ear training education, addressing the shortcomings of fragmented teaching and allowing folk songs to better serve the purpose of music education. Students can also find theoretical foundations and gain a deeper understanding of cultural customs and geographical knowledge, enabling them to learn Chinese folk songs accurately without relying solely on imitation and comparative appreciation. This approach enriches the teaching materials for sight-singing and ear training and promotes the preservation and innovation of folk songs within the educational process.

Case 2: Ear-training improvement

During ear training exercises, in addition to guiding students through practice exercises, the Kodály teaching method was utilized to enhance their ear training skills, using folk song materials as well. Firstly, students' fundamental musical concepts, such as pitch, rhythm, and timbre, were reinforced through listening exercises and singing activities (Kodály, 1967). As students became more engaged, advanced listening training was introduced, requiring them to practice rhythm discrimination using folk song materials. Rhythm is the backbone of music and a crucial element among many others.

In the Orff teaching method, rhythm training holds a primary position. Using folk song elements in sight-singing and ear training classes helps students comprehensively grasp different folk song elements and understand the characteristics of different rhythms, thus enabling them to grasp the relationship between rhythm and other musical elements. Through training, students improve their sense of tempo and beat, enhancing their grasp of rhythm. Furthermore, results indicated that students in both experimental groups were more sensitive to rhythm. This is because rhythm is a compulsory question type in both standardized and school examinations, with only a few common rhythmic patterns. Therefore, with diligent training, there is a high possibility of encountering similar questions.

In the ear training course, some students have difficulty notating certain rhythm patterns they are unfamiliar with. The author employs a dual practice approach of "rhythm" and "melody" to address this issue:

1. The teacher randomly selects a folk song or a melody with Chinese pentatonic characteristics (in the key of G or F, as shown in Figure 3). The students close their books, and the teacher plays it at least thrice to let them feel the melody and rhythm.

2. The teacher selects a few catchy phrases or sections with a strong melodic sense from the song without playing the standard pitches. The students try to identify and sing the tonic sol-fa syllables as accurately as possible (as shown in Figure 4, which is the expected tonic sol-fa syllables based on the melody in Figure 3). At the same time, they tap the rhythm on the table and vocally imitate it using combinations of "da" with different durations (as shown in Figure 5). This step is crucial for deepening the students' impression of rhythm and melody in their minds, forming both instant and long-term memory. If students with weak foundations find this exercise challenging, the teacher can provide the first 1-3 pitches or the first 1-3 rhythm patterns to help them deduce the rest.

3. After deducing the missing parts, the teacher plays the remaining sections and continues the deduction process. This forms a complete training process for the student's ability to identify tonic sol-fa syllables and rhythm patterns.

4. Finally, the students open their books and sing while looking at the notation. This trains their visual response to the musical score. Since they already have the melody and rhythm in their minds, singing becomes effortless. It is crucial for the students to easily associate pitch accuracy with the corresponding notation.

Therefore, to accurately and proficiently master different rhythm patterns, developing a sense of tempo is also crucial. In the teaching process, selecting appropriate folk songs and specifically guiding students to listen to or sing them is important, focusing on practicing repetitive or signature rhythm patterns in the songs. However, for students with weak foundations, the teacher should fully use the "dictation" function and go through all possible rhythm patterns with them, ensuring that the students understand clearly. Figure 6 illustrates the specific operation.
Figure 6. Rhythm pattern table

Figure 6 shows common rhythm patterns in 2/4, 3/4, and 4/4 time signatures. We can start with slow dictation, with the teacher orally stating the rhythm names and the students writing down the corresponding rhythm patterns. Initially, there can be a pause between each rhythm pattern to give students time to respond. Later, the dictation speed can be increased with continuous dictation of 3-5 rhythm patterns. In the advanced stage of dictation, the teacher orally states the Chinese abbreviations of the rhythm patterns, and the students record the corresponding rhythm types, which helps practice the ability to remember rhythm patterns by ear quickly. In the final step, the teacher directly performs the rhythm patterns on the piano while the students notate them. Thus, these steps are progressive, especially for students with learning difficulties. They are practical and more effective than mechanically memorizing rhythm patterns. This training method embodies the essence of the Kodály method and facilitates students in forming study partnerships for collaborative practice.

For various common rhythm patterns where eighth notes serve as one beat, we won't display them one by one due to limited space. However, through studying these rhythm patterns, we can discover some regularities. Since the basic structure of 3/8 and 6/8 rhythms is eighth notes, various variations with sixteenth notes can be derived. The author has categorized several situations involving sixteenth notes in the teaching process. As shown in the figure above, the first situation occurs in three consecutive instances. Since sixteenth notes are relatively dense and can be played at a faster pace, if candidates can accurately identify the number of occurrences, it will increase the probability of answering correctly. We can observe that when sixteenth notes appear in consecutive instances of one or three, they will always be used with triplets or dotted notes, eliminating many other possibilities.

The simpler case (as shown in the Figure 7 above) is when sixteenth notes appear in multiples of even durations (as shown in the figure above). When sixteenth notes are separated and used individually, they create syncopated rhythms, often combined with eighth notes and sixteenth notes (as shown in the Fig. 8&9 below).

Figure 7. Rhythm sheet

Figure 8. Rhythm sheet

Figure 9. Rhythm sheet

Of course, students can also practice clapping and singing folk songs in pairs, with each person responsible for the first or second half of the melody, to experience the differences in note durations. For example, in the Shaanxi folk song "Shang Yi Dao Po, Po Xia Yi Dao Liang" (as shown in the Fig. 10 below), there are dotted rhythms and combinations of eighth and sixteenth notes that can be challenging to grasp. However, if students are familiar with the song and then focus on the rhythm, it will be much easier to understand than studying rhythm alone, leading to improved learning efficiency.

Figure 10. Rhythm sheet

In most cases, they are used with quarter notes or eighth notes, making them easier to identify. The aforementioned examples aim to enhance students' sense of rhythm, employing Kodály's method for rhythm dictation activities. Students will be asked to clap or beat according to the teacher's rhythm. The teacher can introduce more complex rhythms and variations as they become more proficient. Sense of beat is often overlooked in rhythm training, as notes of the same duration frequently repeat through accented and unaccented patterns. Many folk songs have a relatively organized structure, with fixed accent positions in each measure that recur as the melody develops. Understanding the patterns of strength and weakness in folk songs helps strengthen students' sense of beat during practice.

Additionally, many folk songs reflect regional and stylistic characteristics through their rhythms, making learning folk songs beneficial for developing a solid sense of rhythm. In Figure 11, the teacher adapted the rhythm based on the musical material in Figure 1, increasing the difficulty level of the exercises to provide a more challenging experience for advanced students.

Figure 11. Rhythm sheet
3.4. Integrating the Kodály method into existing sight singing and ear training education frameworks to maximize its potential benefits (RQ4)

The integration of the Kodály method into existing sight singing and ear training frameworks can be achieved by following these steps:

1. Introduce Kodály's philosophy and principles: Teachers should begin by familiarizing themselves and their students with Kodály's philosophy and musical principles. This can be done through lectures, discussions, and group activities that explore the importance of music education, the role of music in society, and the significance of developing musical literacy.

2. Adapt Kodály's teaching techniques: Teachers can adapt Kodály's teaching techniques to complement existing sight singing and ear training exercises. For instance, they can incorporate more singing activities focusing on rhythmic and melodic elements, such as folk songs, rounds, and simple compositions. Additionally, teachers can incorporate Kodály's "do-re-mi" system into their teaching to help students internalize musical concepts and develop their ears for pitch.

3. Integrate theory and practice: The Kodály method emphasizes the connection between theoretical knowledge and practical application. Therefore, teachers should ensure students understand the underlying musical concepts before applying them in practical exercises. This can be achieved by incorporating theory lessons alongside sight singing and ear training exercises.

4. Use a spiral curriculum: The Kodály method incorporates a spiral curriculum, which means that students continually revisit and build upon previously learned concepts. Teachers can adapt this approach by designing a curriculum that progressively increases in complexity, ensuring that students solidify their foundation in music before moving on to more advanced topics.

5. Encourage individualized learning: The Kodály method encourages personalized learning, recognizing that each student has unique strengths and weaknesses. Teachers should assess their students' musical abilities and adapt their teaching strategies accordingly. This may involve providing differentiated assignments, offering individualized feedback, and fostering a supportive learning environment.

6. Foster a love for music: Kodály believed that a deep love for music was essential for musical growth. Teachers can cultivate this love by engaging students in musical activities that are enjoyable and relevant to their interests. This can include incorporating popular music, world music, and contemporary compositions into the curriculum, as well as organizing concerts and other musical events.

7. Integrate technology: Modern technology can be harnessed to enhance the integration of the Kodály method into sight singing and ear training education. Teachers can use multimedia resources, such as audio and video recordings, to supplement lessons and provide students with a rich musical experience. Additionally, online platforms can be used to facilitate group discussions, share resources, and assign and assess musical exercises.

3.4.1. Developing a Multimedia-Assisted Pedagogy

We developed a multimedia-assisted pedagogy that is more comprehensive than traditional teaching methods, most commonly used in high schools and art training institutions nowadays. The basic form is to utilize multimedia devices to assist in teaching, aiming to enrich the classroom format and enhance the teaching effectiveness of the content related to basic sight-singing and ear training elements. This form generally takes the following forms:

1. Use of multimedia teaching aids: This involves using video, audio, and other materials to enrich teaching examples, allowing students to appreciate and analyze the practical usage of basic materials. The advantage is that it enriches students' learning content and offers them a certain understanding of practical applications. However, the disadvantage is that it does not change the basic mode where the teacher is the main focus of the classroom, and students' learning remains passive.

2. Flipped classroom teaching model: Flipped classroom, as the name suggests, involves a role reversal between teachers and students, increasing students' leadership in the classroom. Students are responsible for explaining sight-singing or ear-training exercises and performing live demonstrations of the materials using their musical instruments. Teachers record short videos using their phones, upload them to WeChat video accounts, and share them with the class's communication group and social media, creating a positive feedback loop. The most important aspect is that it enhances students' proactive learning awareness, providing them more space for thinking and creativity than traditional classrooms. The advantages of this teaching model are evident. However, without conducting practical investigations and experiments, combining various teaching methods can lead to confusing teaching approaches, overwhelming teaching content, and making it difficult for students to identify learning priorities. As a result, the classroom completion rate may be low, which diminishes students' learning experience and teaching quality and hinders the practical value of the flipped classroom approach.

4. Conclusion

The present study investigates the effectiveness of Zoltan Kodály's teaching method in enhancing music students' sight-singing and ear-training abilities. The experimental design, involving a controlled intervention study with high school music students randomly assigned to either an experimental or control group, demonstrates a positive impact of the Kodály method on students' musical fundamentals. The findings reveal significant improvements in pitch recognition, melody interpretation, and rhythm comprehension within the experimental group compared to the control group. It can
be seen from Table 1 that the first class of students who adopted the Kodály teaching method have shown improvement in their exam scores, while most students following a conservative music teaching approach have either remained stagnant or experienced a decline in performance.

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<th>Class One, receiving Kodály-inspired instruction</th>
<th>Name</th>
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<th>Name</th>
<th>Total score of solfeggio (Exam 2)</th>
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This study provides valuable insights into the potential of Kodály's approach to improving music students' abilities and contributes to the ongoing discourse on innovative music education practices. The findings emphasize the importance of integrating a holistic approach to music learning, which can contribute to music students' cognitive and psychomotor development. Implications for future research and practical applications in music education are discussed, suggesting the potential for curriculum development and instructional strategies informed by Kodály’s methods[14]. Overall, the study highlights the significance of exploring alternative approaches to music education, such as Kodály's teaching method, to foster better learning experiences and outcomes for music students.

References

2. Dharmendra Dodia; Divyesh Vadasmiya; Jasmin Diwan; "A Comparative Study of Flip Classroom Teaching Method Versus conservative Classroom Teaching Method in Undergraduate Medical Students in Physiology", NATIONAL JOURNAL OF PHYSIOLOGY, PHARMACY AND PHARMACOLOGY, 2019. (IF: 3)


