https://doi.org/10.30775/KMES.55.3.279
음악교육연구 제55권 제3호 pp. 279-313 (2026년 8월) ISSN 1229-4179 (Print)
Korean Journal of Research in Music Education Vol.55, No.3, (August, 2026) ISSN 2713-3788 (Online)

현장 채집에서 교실 중심의 편곡으로: 중국 단둥 및 선양 지역 조선족 동요의 오르프 기반 교육적 재구성*

From Field Collection to Classroom-Oriented Arrangements: Orff-Based Pedagogical Adaptation of Korean Chinese Children's Songs in Dandong and Shenyang, China

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Abstract This study examines how Korean Chinese children's songs collected in Dandong and Shenyang, Liaoning Province, China, can be transformed into Orff-based classroom arrangements for lower primary music education. Using a qualitative design, the study conducted semi-structured interviews with five informants and collected 33 children's songs. After excluding duplicated versions and songs with incomplete lyrics or melodies, 22 songs were retained for melodic and rhythmic analysis. Based on their musical and pedagogical characteristics, including compact melodic materials, clear rhythmic organisation, repetition, vivid imagery, and potential for movement and ensemble participation, four songs—*Bandibul*, *Gom se mari*, *Jamjari kkongkkong*, and *Santokki*—were selected for Orff-based adaptation. Their original melodies were retained as vocal parts, while speech rhythm, percussion, xylophone ostinati, simple accompaniment, movement, and group participation were added as classroom layers. All four arrangements underwent expert review, while *Bandibul* and *Jamjari kkongkkong* were further examined through small-group feasibility sessions. The findings demonstrate a pedagogical pathway linking field collection, contextualisation, musical analysis, Orff-based adaptation, expert review, feasibility checking, and refinement. The study highlights the potential of Korean Chinese children's songs as adaptable local cultural resources for primary music education in China.

Key words: Korean Chinese children's songs, Orff-based pedagogical adaptation, semi-structured interviews, expert review, preliminary small-group implementation, lower primary music education, Liaoning Province

초록 본 연구는 중국 랴오닝성 단둥과 선양 지역에서 수집한 조선족 아동민요를 초등학교 저학년 음악교육을 위한 오르프 기반 수업안으로 전환하는 과정을 고찰하였다. 질적 연구방법을 적용하여 5명의 정보제공자를 대상으로 반구조화 면담을 실시하고 총 33곡의 아동민요를 수집하였다. 중복된 곡과 가사 또는 선율이 불완전한 곡을 제외한 22곡을 선율 및 리듬 중심으로 분석하였다. 분석 결과를 바탕으로 선율 자료의 간결성, 명확한 리듬 구조, 반복성, 생생한 이미지, 움직임 및 앙상블 활동의 가능성을 고려하여 <반딧불>, <곰세마리>, <잠자리 꽁꽁>, <산토끼>의 4곡을 오르프 기반 수업으로 편곡하였다. 원곡의 선율은 노래 부분으로 유지하고, 말리듬, 타악기, 실로폰 오스티나토, 간단한 반주, 움직임 및 집단 활동을 추가하였다. 네 편곡안은 전문가 검토를 거쳤으며, <반딧불>과 <잠자리 꽁꽁>은 소집단 실행을 통해 실행 가능성을 추가로 확인하였다. 본 연구는 현장 수집, 맥락화, 음악적 분석, 오르프 기반 적용, 전문가 검토, 실행 가능성 확인 및 수정으로 이어지는 교육적 전환 과정을 제시하며, 조선족 아동민요가 중국 초등학교 음악교육을 위한 지역 문화자원으로 활용될 가능성을 제시한다.

* This article is based on the first author's master's thesis submitted to University Malaysia Sabah.

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Received: 31 May 2026, Reviewed (Revised): 30 June 2026 (12 August 2026), Accepted: 21 August 2026
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주제어: 한국계 중국인 동요, 오르프 기반 교육적 적용, 반구조화 인터뷰, 전문가 검토, 소규모 그룹을 대상으로 한 예비 실행, 초등학교 저학년 음악 교육, 랴오닝성

Ⅰ. Introduction

Music education in the lower primary years provides an important context for children to experience sound, movement, language, and cultural meaning through active participation. In China, the 2022 Compulsory Education Curriculum Standards emphasise core competencies, integrated arts learning, and the use of local and ethnic cultural resources in school education (Ministry of Education of the People's Republic of China, 2022). However, the presence of local musical materials in policy does not automatically lead to effective classroom use. Teachers still need clear procedures for selecting, analysing, adapting, and organising such materials into developmentally appropriate learning activities (Guan et al., 2023; Zhang & Leung, 2023).

Previous studies have shown that local and ethnic music can support classroom learning when it is transformed into active musical experiences rather than presented only as cultural content. Musical features such as clear metre, repeated rhythms, short phrases, and culturally meaningful texts can provide useful entry points for singing, speech, movement, instrumental play, and group participation (Chong, 2013). In the Chinese context, Korean-related folk repertoire, including *Doraji taryeong*, has also been adapted through singing, speech rhythm, rhythmic play, and movement-based activities (Wang, 2023). These studies suggest that ethnic musical materials can become pedagogically useful when their musical structures are connected with appropriate teaching strategies.

Korean Chinese children's songs collected from Dandong and Shenyang in Liaoning Province remain underexplored as resources for lower primary music teaching. The songs recalled by participants in this study should not be understood as a fixed or exclusive repertoire belonging only to Korean Chinese communities. Some songs, such as *Arirang*, *Gom se mari*, *Santokki*, and *Doraji taryeong*, are widely circulated across Korean-speaking communities. Their relevance in this study lies in how they are remembered, sung, explained, and transmitted by Korean Chinese participants in the local contexts of Dandong and Shenyang. These local memories, pronunciations, meanings, and performance contexts provide an important basis for considering how the songs may be adapted for music education.

Orff Schulwerk offers a useful framework for this process because it emphasises elemental music-making through speech, movement, singing, instrumental play, repetition, ostinato, improvisation,

and ensemble participation. Shamrock's study of Orff-Schulwerk in Japan, Taiwan, and Thailand shows that Orff pedagogy has often been adapted in relation to local languages, musical traditions, instruments, and educational settings rather than applied as a fixed model (Shamrock, 1988). Klossner's study of the Memphis adaptation of Orff Schulwerk further demonstrates that Orff-based practice can evolve through local curriculum needs, teacher collaboration, folk-song arrangements, and classroom contexts (Klossner, 2018). These perspectives support the present study's use of Orff Schulwerk as an adaptable pedagogical framework rather than as a standardised foreign method.

Despite this potential, the process through which field-collected Korean Chinese children's songs can be developed into usable Orff-based teaching materials remains insufficiently articulated. Existing studies often discuss the value of local or ethnic music in education, but fewer explain how collected songs are selected, transcribed, musically analysed, mapped to Orff principles, reviewed by an expert, preliminarily implemented with children, and refined into usable teaching materials. This gap is especially important for lower primary music education, where song materials must be musically accessible, rhythmically clear, culturally meaningful, and practically manageable.

Therefore, this study examines how selected Korean Chinese children's songs collected from Dandong and Shenyang can be developed as Orff-based materials for lower primary music education. It does not aim to measure long-term teaching effectiveness or construct a complete curriculum. Instead, it presents a staged adaptation framework linking field collection, interview-based contextualisation, melodic and rhythmic analysis, pedagogical mapping, expert review, small-group feasibility observation, and refinement of the resulting designs.

The study is guided by the following research questions:

RQ1. What melodic and rhythmic characteristics can be identified in the selected Korean Chinese children's songs collected from Dandong and Shenyang?

RQ2. How can these characteristics be related to Orff Schulwerk principles such as speech rhythm, movement, repetition, ostinato, and ensemble participation?

RQ3. How can selected songs be developed, reviewed, preliminarily implemented, and refined into classroom-oriented Orff-based arrangements for lower primary music education?

Ⅱ. Literature Review

1. Educational policy and the classroom use of local music in China

The integration of local and ethnic music into primary education is closely related to recent curriculum reform in China. The 2022 Compulsory Education Curriculum Standards emphasise core competencies, integrated arts learning, practical participation, and the use of local and ethnic cultural resources in school education (Ministry of Education of the People's Republic of China, 2022). For young learners, engagement with culturally familiar materials enhances both motivation and identity formation, as learning becomes connected to lived experience and community context (Abril, 2013). In music education, these directions indicate that local musical materials should not remain outside the classroom as cultural heritage alone, but should be prepared as materials that can support singing, movement, listening, creativity, and ensemble participation.

However, policy support does not automatically produce effective classroom use. Teachers may face limited instructional time, large class sizes, uneven access to suitable teaching materials, and uncertainty about how to transform local repertoire into age-appropriate learning activities (Guan et al., 2023; Zhang & Leung, 2023). Therefore, research is needed not only to argue for the cultural value of local music, but also to explain how such materials can be selected, analysed, adapted, reviewed, and prepared as age-appropriate teaching materials.

2. Local songs as pedagogical materials

Local and ethnic songs can support music learning when they are connected with active pedagogical processes. Previous studies have shown that children's songs, folk songs, and regional rhymes may become useful classroom resources when they are used for singing, speech rhythm, rhythmic play, movement, and instrumental participation rather than treated only as passive listening examples (Kim, 1999; Pan, 2021). This suggests that the educational value of a song depends not only on its cultural meaning, but also on how its musical and textual features are transformed into teachable materials.

For lower primary learners, this transformation requires attention to melodic range, pitch materials, phrase length, metre, rhythmic clarity, repetition, textual accessibility, and movement potential. Songs with short phrases, repeated rhythmic cells, and clear pulse are more easily developed into echo singing, clapping, stepping, speech ostinati, and simple instrumental layers. By contrast,

songs with wider melodic range, longer phrase structures, or more irregular rhythmic patterns may require transposition, simplification, excerpting, or staged teaching procedures (Simeon & Pugh-Kitingan, 2021). Recent studies on regional and folk materials in Chinese music education similarly show that folk songs become more usable when they are reorganised into rhythmic games, body percussion, and participatory instrumental tasks (Huang & Phokha, 2025; Xu et al., 2024).

In the present study, Korean Chinese children's songs from Dandong and Shenyang are approached as locally remembered and pedagogically adaptable materials. Some songs in the corpus, such as *Arirang*, *Gom se mari*, *Santokki*, and *Doraji taryeong*, are widely known across Korean-speaking communities. The study therefore does not claim that all collected songs are exclusive to Korean Chinese communities. Rather, their relevance lies in how they were recalled, sung, explained, and transmitted by Korean Chinese participants in the specific local contexts of Dandong and Shenyang.

3. Orff Schulwerk as an adaptable framework for pedagogical arrangement

Orff Schulwerk provides a useful framework for developing songs for participatory classroom use because it emphasises elemental music-making through speech, movement, singing, instrumental play, repetition, ostinato, improvisation, and ensemble participation (Frazee & Kreuter, 1987; Shamrock, 1997). These principles are especially relevant to children's songs because such songs often contain short textual units, repeated rhythmic patterns, clear imagery, and simple melodic structures that can be extended into speech rhythm, body percussion, movement, and barred-instrument ostinati.

The relevance of Orff Schulwerk to this study is not based on applying a fixed European method to Chinese materials. Rather, it lies in the adaptability of Orff principles to local language, musical materials, and educational conditions. Shamrock's study of Orff-Schulwerk in Japan, Taiwan, and Thailand demonstrates that Orff adaptation is shaped by language, cultural practice, movement behaviour, available instruments, and teacher-student interaction (Shamrock, 1988). Klossner's study of the Memphis adaptation of Orff Schulwerk also shows that Orff-based practice may develop through local curriculum needs, teacher collaboration, folk-song use, and school contexts (Klossner, 2018). These studies support the view that Orff pedagogy can function as a flexible framework for local pedagogical adaptation rather than as a standardised set of materials.

For the present study, this means that musical features identified in the collected songs are

not simply described; they are interpreted as pedagogical affordances. Repeated text and rhythm may support speech ostinato; clear pulse may support movement and percussion transfer; compact pitch materials may support xylophone patterns or bordun; and vivid imagery may support gesture, timbre exploration, and creative response. This mapping from musical features to Orff-based classroom layers forms the theoretical basis for the arrangements developed in the study. In addition, recent discussions on the application of Orff pedagogy in China emphasise the importance of contextual adaptation. Rather than applying the approach as a fixed method, educators are encouraged to reinterpret its principles in relation to local cultural materials and classroom conditions (Qin & Wu, 2024; Ren, 2021).

4. Research gap and position of the present study

Previous research provides three relevant foundations for the present study. Studies of local and children's songs have documented, analysed, and introduced culturally situated repertoire into educational contexts (Kim, 1999; Pan, 2021; Simeon & Pugh-Kitingan, 2021). Orff-related scholarship has demonstrated that speech, movement, instrumental play, and ensemble processes can be adapted to local languages, musical traditions, and curricula (Klossner, 2018; Shamrock, 1988, 1997). Research in China has likewise highlighted the need to connect local cultural resources with practical and context-sensitive forms of music teaching (Guan et al., 2023; Zhang & Leung, 2023).

What remains less explicit is a traceable procedure connecting field-based song documentation with the development of final teaching materials. Previous studies often establish the educational value of local repertoire or describe particular teaching activities, but they provide less detail on how interview-based contextual information, transcription, musical analysis, pedagogical mapping, professional review, feasibility observation, and score revision operate as related stages.

The present study addresses this methodological gap. Its originality does not lie in proposing a new form of Orff Schulwerk or in claiming instructional effectiveness. Rather, it integrates field collection, contextual interpretation, musical analysis, Orff-informed design, expert scrutiny, limited small-group observation, and final refinement within a documented framework. This makes the intermediate decisions between collecting a song and presenting a usable arrangement more explicit.

Ⅲ. Methodology

1. Research design

This study adopts a qualitative research design to examine how Korean Chinese children's songs collected in Dandong and Shenyang can be analysed and developed into Orff-based materials for lower primary music education. The study is positioned as a qualitative design study focused on the staged development of teaching materials. Its focus is not on measuring long-term teaching effectiveness, but on establishing a systematic process through which field-collected songs are contextualised, analysed, pedagogically adapted, reviewed, preliminarily implemented, and refined.

A qualitative approach is appropriate because the songs were collected through memory, family experience, community transmission, and performance practice. Participants were asked to recall songs, sing them, explain their meanings, and discuss their local use and possible educational relevance. In this sense, the interview data provided contextual information that supported the selection, interpretation, and pedagogical adaptation of the songs (Creswell, 2013; Patton, 2015).

The research design was organised into six stages. First, songs were collected through semi-structured interviews, audio recording, and field notes. Second, the collected songs were transcribed, translated, and checked for completeness. Third, 22 usable songs were selected for melodic and rhythmic analysis. Fourth, the musical features were interpreted in relation to Orff Schulwerk principles, including speech rhythm, movement, repetition, ostinato, elemental structure, and ensemble participation. Fifth, four representative songs were developed into classroom-oriented Orff-based arrangements. Sixth, these arrangements were reviewed by an expert and partly refined through the preliminary small-group implementation of two selected arrangements in a private music school. The preliminary implementation was used to examine teaching sequence, children's participation, pronunciation accessibility, movement suitability, and instrumental feasibility, rather than to evaluate long-term learning outcomes.

This staged design connects interview-based contextualisation, musical analysis, pedagogical mapping, expert review, and preliminary small-group implementation. It also clarifies that the study presents provisional teaching materials rather than a full curriculum or an experimental intervention.

2. Research sites and participants

The study was conducted in Dandong and Shenyang, Liaoning Province, China. These two sites were selected because they represent different local contexts in which Korean Chinese children's songs are remembered and circulated. Dandong provided access to community-based and family-based song memory, while Shenyang provided access to urban cultural activity, performance experience, and school-related perspectives.

Data were collected through two field visits and one follow-up interview. The Dandong visit was conducted on 31 January 2026. The Shenyang visit took place on 4 February 2026, followed by a further interview on 20 February 2026. Each session included song recall, singing, audio recording, and discussion of song meaning, pronunciation, transmission, and possible educational relevance.

Five participants were selected through purposeful sampling. They were not treated as a homogeneous group of teachers. The cultural bearers and the Korean Chinese song performer were not included on the basis of formal teaching experience. Their role was to provide song recall, pronunciation, meaning, transmission context, and performance-related interpretation. Therefore, formal pedagogical judgement was not derived from these participants, but from the primary school teacher, the expert review, and the preliminary small-group feasibility check.

Because only one participant was a primary school teacher, the pedagogical claims of the study are limited to arrangement design and preliminary feasibility, rather than broad conclusions

<Table 1> Basic profile of participants

Participant	Role in the study	Location and date	Main contribution
Interviewee A	Cultural bearer	Dandong, 31 January 2026	Recalled and sang six songs; provided local memory, pronunciation, and song meaning
Zhao Fengjin	Cultural bearer	Dandong, 31 January 2026	Recalled and sang four songs; provided family-based transmission context and song explanation
Cui Jinhua	Korean Chinese song performer	Shenyang, 4 February 2026	Recalled and sang three songs; contributed melodic recall, pronunciation, and performance-related interpretation
Xu Lanxue	Cultural bearer	Shenyang, 4 February 2026	Recalled and sang six songs; provided local song memory, meaning, and transmission context
Piao Guiling	Primary school teacher	Shenyang, 20 February 2026	Recalled and sang three songs; contributed school-related perspectives on children's learning difficulty and classroom suitability

about teaching effectiveness. The validity of the arrangements was therefore strengthened through expert review and preliminary small-group implementation, as described below.

Four participants agreed that their real names could be used in the study. One participant is identified as "Interviewee A" because of occupational privacy concerns and personal preference not to disclose real name or visual identity. This anonymisation protected personal identity while allowing the songs and contextual explanations provided by the participant to be included with consent. The handling of participant identity followed the principles of informed consent and participant preference in qualitative research (Creswell, 2013; Kvale & Brinkmann, 2015).

3. Data collection and song selection

Data were collected through semi-structured interviews, audio recordings, and field notes. The interviews were designed to allow participants to recall and sing songs freely, while also responding to guiding questions about song memory, transmission context, lyric meaning, pronunciation, usage, and possible educational relevance. This approach enabled the study to collect both musical materials and contextual explanations related to the songs (Kvale & Brinkmann, 2015).

Each interview session included three main procedures. First, participants were invited to recall and sing Korean Chinese children's songs from memory. Second, the songs were audio-recorded and accompanied by field notes on pronunciation, meaning, performance context, and participant explanation. Third, follow-up questions were used to clarify unclear lyrics, repeated versions, local usage, and whether the songs were considered suitable for children. The interview data were therefore used not only to obtain songs, but also to support contextual interpretation and later pedagogical adaptation.

A total of 33 songs were collected. From these, 22 songs were retained for detailed analysis through criterion-based selection. The criteria included: complete or largely complete lyrics and melody; sufficient audio clarity for transcription; absence of duplication; clear connection to participant recall or local transmission; and suitability for melodic, rhythmic, and pedagogical analysis. Songs were excluded when the melody or lyrics were incomplete, when the version duplicated another collected song, or when the material was too unclear for reliable transcription.

From the 22 analysed songs, four songs—*Bandibul*, *Gom se mari*, *Jamjari kkongkkong*, and *Santokki*—were selected for Orff-based pedagogical adaptation. They were chosen because they represented key musical and pedagogical affordances found across the corpus: manageable melodic material, clear rhythmic organisation, repetition, vivid imagery, and suitability for speech rhythm,

movement, ostinato, percussion, and ensemble participation. This selection does not imply that the remaining songs lack educational value. Rather, the four songs were used as representative cases to demonstrate the process from field collection and musical analysis to classroom-oriented arrangement.

Table 2 shows the distribution of the 22 retained songs by participant source. The table is included to clarify the link between the semi-structured interviews and the final analysed corpus, rather than to suggest that each participant represented the same type of knowledge or teaching expertise.

<Table 2> Participant sources of the 22 analysed songs

Participant	Song title (English title)	Number of retained songs	Location and date
Interviewee A	*Arirang*(Arirang); *Badae nagan abeoji*(Father who went out to sea); *Gil ireun ori*(Lost ducks); *Gom se mari*(Three little bears); *Jajangga*(Lullaby); *Jebiya*(Swallow)	6	Dandong, Liaoning, China 31 January 2026
Zhao Fengjin	*Bandibul*(Firefly); *Gogae gil*(Hill path); *Hakgyoro ganeun gil*(The road to school); *Uri eomma*(My mother)	4	Dandong, Liaoning, China 31 January 2026
Cui Jinhua	*Chuksuga*(Birthday blessing song); *Gohyanguibom*(Spring in my hometown); *Olchaengi*(Tadpole)	3	Shenyang, Liaoning, China 4 February 2026
Xu Lanxue	*Abeoji*(My father); *Jamjari kkongkkong*(Dragonfly song); *Jebiga dorawanne*(The swallows have returned); *Ppo ppo ppo*(Kiss kiss kiss); *Santokki*(Mountain rabbit); *Seolnari wasseoyo*(New year has come)	6	Shenyang, Liaoning, China 4 February 2026
Piao Guiling	*Bandal*(Half moon); *Doraji taryeong*(Doraji ballad); *Dunggeun haega tteotseumnida*(The round sun has risen)	3	Shenyang, Liaoning, China 20 February 2026

4. Interview data processing, transcription, translation, and musical analysis

After data collection, the interview materials and musical materials were processed together. Interview recordings and field notes were reviewed to identify information related to song memory, transmission context, lyric meaning, pronunciation, performance practice, and possible educational relevance. These contextual data were used to support the interpretation of the songs and to explain how they were situated within the Korean Chinese communities in Dandong and Shenyang.

The selected songs were then transcribed into staff notation through repeated listening. The transcription focused on pitch, rhythm, metre, phrase structure, and repeated musical patterns. Where lyrics or pronunciation were unclear, the recordings were checked again and compared with participant explanations. The Korean pronunciation and English meaning were prepared to connect the musical structure with textual content and classroom accessibility.

Melodic analysis focused on pitch materials, phrase structure, and repetition. Rhythmic analysis examined metre, dominant rhythmic cells, beat grouping, text-rhythm relationship, phrase rhythm, and regularity. The rhythmic patterns and rhythmic forms used later in the findings were established according to three criteria: the dominant rhythmic pattern, its recurrence across phrases, and its relationship to text accent and beat placement. These categories were selected because they directly inform arrangement decisions, especially in relation to singing accessibility, speech rhythm, movement, ostinato, and ensemble participation.

To improve accuracy, interpretations of song meaning were checked with participants where necessary, while transcription reliability was supported through repeated listening and consultation with a music specialist. This process allowed the study to connect interview-based contextualisation with melodic and rhythmic analysis before developing the selected songs into Orff-based pedagogical arrangements.

5. Pedagogical adaptation, expert review, and preliminary implementation

To examine the pedagogical suitability of the four arrangements, the researcher submitted the 22 song scores, supporting materials, and completed designs to an expert in music education and Orff-based pedagogy. The written review considered age suitability, the relationship between the collected melodies and the added musical layers, instrumental feasibility, score organisation, musical flow, and teaching sequence.

The review resulted in several identifiable revisions. In *Bandibul*, the instrumental parts were reorganised in a high-to-low score order, the triangle was clarified as a light timbral layer, and the alto xylophone response was simplified around the repeated "Spark!" figure. In *Gom se mari*, the bass xylophone was replaced by bass metallophone because the latter provided more sustained low support for the repeated "Gom" pattern. In *Santokki*, the alto xylophone pattern was adjusted to create a clearer and more continuous response associated with the rabbit movement. The structure of *Jamjari kkongkkong* was largely retained because its voice, rhythm-stick, and alto-xylophone layers were considered suitable for an introductory activity.

Following these revisions, two arrangements were examined in small-group feasibility sessions at a private music school. *Bandibul* was implemented with five lower primary children aged 6–8, while *Jamjari kkongkkong* was implemented with six children in the same age range. Each session lasted approximately 30 minutes. The sessions were used to examine participation, pronunciation accessibility, movement response, instrumental coordination, and the practicality of the activity sequence rather than to measure learning outcomes.

Observations from *Bandibul* indicated that simultaneous movement and instrumental response required gradual sequencing and clear entry cues. The final teaching procedure therefore introduced image and movement before speech rhythm, followed by short percussion responses and singing. For *Jamjari kkongkkong*, the overall sequence and instrumental design were retained, but phrase-by-phrase pronunciation support was emphasised before full-song singing. No claims about teaching effectiveness were drawn from either session.

The two forms of review served different purposes. Expert feedback informed score organisation, instrumental selection, musical flow, and the relationship between imagery and accompaniment. The small-group sessions informed the practicality of teaching sequence, cueing, coordination, and pronunciation support. All four arrangements were reviewed by the expert. *Bandibul*, *Gom se mari*, and *Santokki* were revised in response to the review, whereas the structure of *Jamjari kkongkkong* was retained without substantive score modification. *Bandibul* and *Jamjari kkongkkong* were additionally informed by small-group observation.

6. Trustworthiness

Several strategies were used to strengthen the trustworthiness of the study. Data triangulation was applied by comparing participants' interview explanations, audio recordings, field notes, and the notated song transcriptions. This process helped confirm song meaning, pronunciation, transmission context, and musical details. Where necessary, participants' explanations were checked again to avoid misinterpretation of lyrics or local usage.

Transcription reliability was supported through repeated listening and consultation with a music specialist. Transparency was further strengthened by using explicit criteria for song selection, melodic and rhythmic analysis, and arrangement development.

The expert review and small-group sessions provided two complementary forms of scrutiny. The expert review informed the documented revisions to instrumental selection, score organisation, musical flow, and accompaniment design. The small-group sessions provided practice-based observations

concerning sequencing, cueing, pronunciation support, and ensemble coordination. The specific revisions are reported in Section 5. These procedures strengthened the dependability and practical credibility of the final materials without being treated as evidence of long-term instructional effectiveness.

7. Ethical considerations

Participation in the interviews was voluntary, and informed consent was obtained before song recall, discussion, and audio recording. Participants were informed that the collected songs, interview explanations, recordings, transcriptions, and related materials would be used for research, musical analysis, and the development of teaching materials. Four participants agreed to the use of their real names, while one participant was anonymised as "Interviewee A" because of occupational privacy concerns and personal preference not to disclose real name or visual identity.

The audio recordings, interview notes, song transcriptions, and expert feedback materials were used only for the purposes of this study. During the preliminary small-group implementation, the focus was on the feasibility of the arrangements rather than on evaluating individual children. No children's names or individual performance data are reported in this article. Only non-identifying group photographs were used, and children's faces were blurred to protect privacy. Permission for the preliminary small-group implementation and the use of non-identifying photographs was obtained from the private music school, the relevant organiser, and the children's guardians. The study also acknowledges that some collected songs may reflect regional circulation, family memory, and cross-cultural exchange rather than a fixed or exclusive Korean Chinese repertoire. Therefore, the songs and participant explanations were presented carefully and respectfully according to their local context of recall and use.

Ⅳ. Analytical Findings

The analysed corpus consists of 22 Korean Chinese children's songs collected from Dandong and Shenyang. This section interprets the songs through contextual, melodic, and rhythmic features that are relevant to adaptation for teaching. The analysis focuses on tone set, melodic form, metre, rhythmic pattern, rhythmic form, and pedagogical difficulty.

Rather than treating the songs only as musical objects, the analysis identifies their pedagogical affordances. Features such as compact tone sets, repeated forms, clear pulse, predictable rhythmic

patterns, and vivid imagery are examined as possible entry points for speech rhythm, movement, ostinato, instrumental layering, and ensemble participation.

1. Interview-based contextual findings

The semi-structured interviews provided contextual findings that supported the musical analysis and pedagogical adaptation. First, the songs were recalled through personal memory, family experience, community circulation, and performance practice rather than through a single standardised songbook. This indicates that the corpus reflects local memory and regional circulation rather than a fixed or exclusive repertoire.

Second, participants' explanations helped clarify lyric meaning, pronunciation, song imagery, and possible use with children. These explanations were particularly important for songs with animal, nature, family, and daily-life themes, because the textual imagery later informed movement, gesture, speech rhythm, and timbre exploration in the Orff-based arrangements.

Third, the interviews showed that several songs, including *Arirang*, *Gom se mari*, *Santokki*, and *Doraji taryeong*, are widely known in Korean-speaking communities. Their relevance in this study therefore lies not in cultural exclusivity, but in their local recall, explanation, pronunciation, and pedagogical reinterpretation within the Dandong and Shenyang research context.

These interview-based findings were then connected with melodic and rhythmic analysis in order to identify songs that were both culturally contextualised and pedagogically adaptable.

2. Overview of the analysed songs

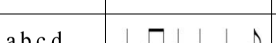
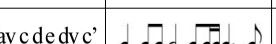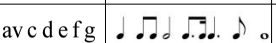
The 22 songs show different levels of pedagogical difficulty for lower primary use. As shown in Table 3, the corpus ranges from simple songs with compact tone sets and repeated forms to more complex songs with wider pitch materials, longer melodic structures, and denser rhythmic patterns. This variation indicates that the songs cannot be adapted in the same way; some are immediately suitable for lower primary Orff-based activities, while others require simplification, transposition, excerpting, or staged teaching.

A clear pattern can be observed across metre, melodic form, and rhythmic organisation. Songs in 2/4 and 4/4 generally provide stable pulse structures for clapping, stepping, speech rhythm, and percussion transfer. Songs in 3/4 and 6/8 provide more flowing rhythmic movement, such as swaying or circular motion. The easiest and easy-moderate songs usually contain short forms, limited

<Table 3> Analytical overview and pedagogical difficulty of the 22 analysed songs

No.	Song title	English title	Metre	Tone sets	Melodic form	Rhythm pattern	Rhythm form	Pedagogical difficulty
1	*Jamjari kkongkkong*	Dragonfly dong	2/4	m s l d'	a a' a'	♩ ♫	a a' a'	Easy
2	*Santokki*	Mountain rabbit	2/4	d r m f s d'	a b c d	♩ ♫	a a a' a	Easy-moderate
3	*Gohyanguibom*	Spring in my hometown	4/4	d r m f s l d' r' m'	a b c d	♩ ♫ 𝅗𝅥 𝅝	a b c b	Easy-moderate
4	*Bandibul*	Firefly	4/4	s, l, d r m	a b c d	♩ 𝅗𝅥 ♩. ♪	a a a' a	Easy-moderate
5	*Gom se mari*	Three little bears	4/4	d r m s l d'	a b c c cv d	♩ ♫ 𝅗𝅥	a b b' b' c cv	Easy-moderate
6	*Gogae gil*	Hill path	4/4	s, l, d r m s l	a b c	♩ ♫ 𝅗𝅥	a a a	Easy-moderate
7	*Olchaengi*	Tadpole	4/4	s, l, ti, d r m f s	a b c d	♩ ♫ 𝅗𝅥 ♬ ♩. ♪	a b c bv	Easy-moderate
8	*Bandal*	Half moon	6/8	s, l, d r m s l	a b a c	♩ ♪ ♬ ♩.	a av a av	Easy-moderate
9	*Seolnari wasseoyo*	New year has come	2/4	s, ti, d r m f s	a b a' c	♩ ♫ 𝅗𝅥 ♩.♬	a a' a' b	Easy-moderate
10	*Doraji taryeong*	Doraji ballad	3/4	s, l, d r m s l	a b	♩ ♫ 𝅗𝅥 ♩. ♩. ♪	a b	Moderate
11	*Jebiga dorawanne*	The swallows have returned	2/4	d r m s l d'	a b c d	♩ ♫ 𝅗𝅥 ♩. ♪	a b b' b'	Moderate
12	*Arirang*	Arirang	3/4	s, l, d r m s	a b a' b'	♩ ♫ 𝅗𝅥 ♩. ♩. ♪	a b a' a'	Moderate
13	*Gil ireun ori*	Lost ducks	4/4	s, l, d r m f s l d'	a b c	♩ ♫ 𝅗𝅥 ♩.♬	a b c	Moderate
14	*Ppo ppo ppo*	Kiss kiss kiss	2/4	d r m f s l ti d' m'	a b a c	♩ ♫ 𝅗𝅥	a a a a	Moderate
15	*Hakgyoro ganeun gil*	The road to School	2/4	d r m s l d' r'	a b c d e f g d'	♩ ♫ 𝅗𝅥 ♫	a b a b c b' d b'	Moderate
16	*Badae nagan abeoji*	Father who went out to sea	2/4	l, ti, d r m f s l	a b c d	♫ 𝅗𝅥	a a a a	Moderate-difficult
17	*Abeoji*	My father	4/4	l, ti, d r m f s l ti d'	a b c d	♩ ♫ 𝅗𝅥	a a a a	Moderate-difficult

<Table 3> Continued

No.	Song title	English title	Metre	Tone sets	Melodic form	Rhythm pattern	Rhythm form	Pedagogical difficulty
18	*Dunggeun haega tteotseumnida*	The round sun has risen	2/4	d r m f s l ti d'	a b c d e f c' d		a b a b' c c' a b'	Moderate-difficult
19	*Jajangga*	Lullaby	3/4	m si l d' r' m' f'	a b c d		a b a b	Moderate-difficult
20	*Jebiya*	Swallow	2/4	s, l, d r m s l d'	a b av c de dv c'		a b av bv c d c d'	Difficult
21	*Uri eomma*	My mother	4/4	s, l, d r m s l d'	a b av c d e f g		a b a bv c cv cv d	Difficult
22	*Chuksuga*	Birthday blessing song	4/4	l, d r m f s l ti d' r'	a b c d		a b c d	Difficult

Note. Tone sets are notated using abbreviated solfège syllables. A comma following a syllable indicates the lower octave, whereas an apostrophe indicates the upper octave. For example, s, refers to low sol and s′ refers to high sol. In the melodic and rhythmic forms, letters indicate phrase-level units, while apostrophes following the letters indicate varied repetition. A superscript v indicates a variant of the corresponding phrase-level unit.

tone sets, and repeated rhythmic cells. The moderate and difficult songs tend to include broader tone sets, more varied phrase structures, and less predictable rhythmic forms.

The difficulty classification in Table 3 is pedagogical rather than evaluative. It does not judge the cultural or musical value of the songs. Instead, it identifies the level of preparation needed before using each song in lower primary classroom-oriented arrangements.

The distribution of difficulty levels further supports the selection of songs for adaptation. One song was classified as Easy, eight songs as Easy-Moderate, six songs as Moderate, four songs as Moderate-Difficult, and three songs as Difficult. The easier and easy-moderate songs generally contain compact tone sets, shorter forms, and more predictable rhythmic patterns, making them more suitable for immediate lower primary classroom-oriented adaptation. The moderate and difficult songs contain broader pitch materials, more extended melodic or rhythmic forms, and greater variation, suggesting that they may require simplification or staged teaching. This pattern helps explain why the later Orff-based arrangements focus on songs with clearer rhythmic organisation, manageable melodic materials, repeated structures, and strong imagery.

3. Melodic characteristics

The melodic analysis shows that tone-set size, melodic form, and phrase predictability are important factors for classroom-oriented adaptation. Songs with compact tone sets and repeated melodic forms are more accessible for lower primary learners because they support echo singing, call-and-response, short melodic imitation, and simple instrumental transfer.

Jamjari kkongkkong represents the clearest example of melodic accessibility. Its limited tone set and repeated form make it suitable for immediate use in singing, speech-rhythm work, and ostinato-based activities. Several easy-moderate songs, including *Bandibul*, *Santokki*, *Gom se mari*, and *Gogae gil*, also show strong pedagogical potential because their melodic materials remain manageable and their phrase structures are predictable. These features support the later development of Orff-based classroom layers without replacing the original melody.

By contrast, songs such as *Jebiya*, *Uri eomma*, and *Chuksuga* contain broader tone sets, more extended melodic forms, or greater melodic variation. These songs are not unsuitable for classroom use, but they require more preparation before being introduced to lower primary learners. Possible strategies include excerpting shorter sections, reducing instrumental layers, using slower teaching sequences, or transposing the melody to a more comfortable vocal range.

Overall, the melodic findings show that the corpus contains both immediately adaptable songs

and songs requiring further pedagogical preparation. This distinction supports the selection of the later four arrangements, which focus on manageable melodic materials, repeated structures, and clear potential for lower primary Orff-based adaptation.

4. Rhythmic characteristics

The rhythmic analysis shows that pulse clarity, repeated rhythmic patterns, and rhythmic form strongly influence the practical adaptability of the songs. Songs in 2/4 and 4/4 generally provide clear beat structures that can support clapping, stepping, chanting, percussion transfer, and ensemble coordination. Songs in 3/4 and 6/8 provide more flowing rhythmic movement and may be more suitable for swaying, circular motion, or lyrical singing activities.

The easier and easy-moderate songs tend to contain short and predictable rhythmic patterns. *Jamjari kkongkkong* and *Santokki* show clear pulse and repeated rhythmic motion, making them suitable for speech rhythm, movement, and simple ostinato work. *Bandibul* and *Gom se mari* also contain rhythmic materials that can be transferred into spoken patterns, percussion parts, and layered ensemble activities. These features explain their later use in Orff-based classroom-oriented arrangements.

By contrast, songs such as *Jebiya*, *Uri eomma*, and *Chuksuga* contain more varied or extended rhythmic forms. These songs may still be pedagogically valuable, but they require more careful sequencing before lower primary use. Teachers may need to simplify rhythmic layers, teach shorter sections first, or separate singing, movement, and instrumental parts before combining them.

Overall, the rhythmic findings show that the most immediately adaptable songs are those with clear pulse, repeated rhythmic cells, and predictable phrase-level organisation. These rhythmic features provide practical entry points for Orff-based speech rhythm, body movement, percussion, ostinato, and ensemble participation.

5. Relationship between musical features and Orff schulwerk principles

The connection between the analysed songs and Orff Schulwerk is based on the transfer of musical features into elemental classroom actions. In Orff pedagogy, speech, movement, singing, instruments, repetition, ostinato, and ensemble participation are not separate activities, but interconnected ways of developing musical understanding through active experience (Frazee & Kreuter, 1987; Shamrock, 1997). Therefore, the mapping in this study does not apply Orff Schulwerk as a fixed

method. Instead, it identifies how specific melodic, rhythmic, and textual features of the collected songs can support classroom-oriented adaptation.

As shown in Table 4, compact tone sets and short phrases support echo singing and simple instrumental transfer; repeated text, rhythm, or melody can be developed into ostinati; clear pulse and predictable rhythm support speech rhythm, movement, and percussion work; and vivid imagery provides entry points for gesture, timbre exploration, and creative response. This mapping provides the analytical basis for selecting and arranging the four songs in the following section.

<Table 4> Musical features, orff principles, and pedagogical affordances

Musical feature identified in the songs	Related Orff principle	Suggested learning activities
Compact tone set and short phrase	Elemental structure	Echo singing, short melodic imitation, simple xylophone transfer
Repeated text, rhythm, or melody	Repetition and ostinato	Speech ostinato, body percussion, drum pattern, xylophone ostinato
Clear pulse and predictable rhythm	Speech rhythm and movement	Chanting, clapping, stepping, percussion transfer
Stable phrase structure	Ensemble participation	Layered singing, speech, movement, and instrumental parts
Vivid animal or nature imagery	Movement and creative response	Gesture, role movement, timbre exploration, sound imitation

This relationship shows that the pedagogical value of the songs lies not only in their cultural meaning, but also in their structural suitability for participatory music-making. The following section therefore selects four songs that most clearly demonstrate these links between musical analysis and classroom-oriented Orff-based arrangement.

6. Selection of four songs for Orff-based arrangements

Based on the analytical overview and Orff-based mapping, four songs were selected for classroom-oriented arrangements: *Bandibul*, *Gom se mari*, *Jamjari kkongkkong*, and *Santokki*. The selection was based on four criteria: manageable melodic material, clear rhythmic organisation, repeated or predictable form, and strong potential for speech rhythm, movement, ostinato, timbre exploration, or ensemble participation.

These four songs were not selected because they are the only pedagogically useful songs in

the corpus. Rather, they represent different types of pedagogical affordances found across the 22 songs. *Bandibul* represents timbre and nature imagery; *Gom se mari* represents repetition and layered ensemble participation through voice, drum, alto xylophone, and bass metallophone; *Jamjari kkongkkong* represents compact melodic material and speech-rhythm transfer through rhythm sticks and alto xylophone ostinato; and *Santokki* represents pulse, movement imagery, and rhythmic coordination. Although some of these songs are also widely known in Korean-speaking communities, their relevance in this study lies in how they were recalled, sung, and explained by Korean Chinese participants in Dandong and Shenyang.

As shown in Table 5, all four selected songs are suitable for lower primary learners because their musical structures can be transferred into active Orff-based classroom layers while retaining the original vocal melody. The selection therefore provides a focused basis for demonstrating the transformation from field-collected repertoire to classroom-oriented pedagogical arrangement.

<Table 5> Selection basis for the four Orff-based arrangements

Song title	Main analytical feature	Suggested learning activities	Final arrangement focus
Bandibul	Clear phrase structure, repeated rhythm, firefly imagery	Timbre exploration and simple ensemble layering	Voice, triangle, rhythm sticks, alto xylophone ostinato
Gom se mari	Repeated text, animal/family theme, clear rhythmic structure	Speech rhythm, character movement, layered participation	Voice, drum, alto xylophone ostinato, bass metallophone support
Jamjari kkongkkong	Compact tone set, short form, repeated rhythmic text	Speech-rhythm transfer and simple ostinato	Voice, rhythm sticks, alto xylophone ostinato
Santokki	Clear 2/4 pulse, short phrase, movement imagery	Beat movement, hopping action, rhythmic coordination	Voice, drum, alto xylophone ostinato, movement

Taken together, the analytical findings show that the corpus contains songs with different levels of melodic and rhythmic accessibility. The four selected songs provide concise examples of how specific musical features can be transformed into Orff-based classroom layers. The following section therefore presents the arrangements as classroom-oriented designs rather than as complete curriculum units or evidence of long-term teaching effectiveness.

Ⅴ. Classroom-Oriented Orff-Based Arrangements

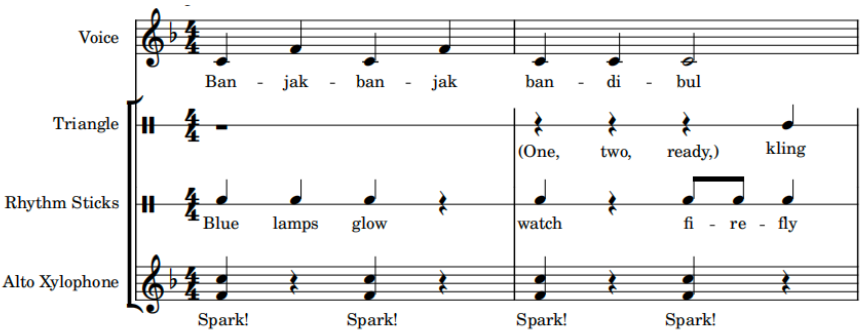
This section presents four revised classroom-oriented Orff-based arrangements developed from the analytical findings: *Bandibul*, *Gom se mari*, *Jamjari kkongkkong*, and *Santokki*. The arrangements retain the original melodies as vocal lines, while adding classroom layers through speech rhythm, percussion, barred instruments, timbre exploration, movement, and ensemble participation.

These arrangements are not presented as complete curriculum units or as evidence of long-term teaching effectiveness. Rather, they demonstrate how selected Korean Chinese children's songs can be transformed into feasible lower primary classroom materials through musical analysis, Orff-based mapping, expert feedback, and preliminary small-group implementation.
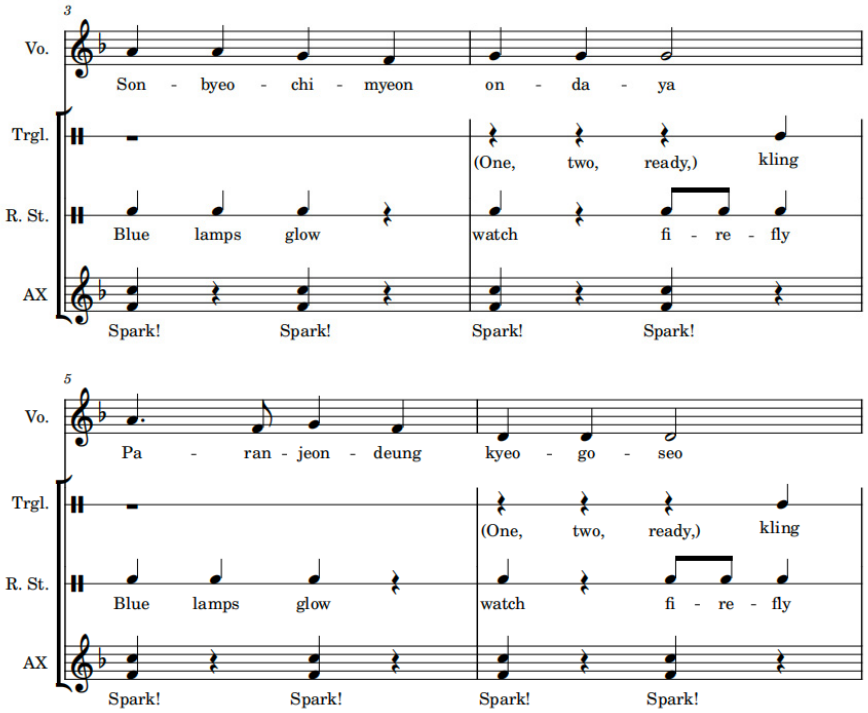
1. *Bandibul* (Firefly)

1) Song context

Bandibul is a short nature-themed children's song recalled by Zhao Fengjin from Dandong, Liaoning. The song presents the image of a firefly and is suitable for lower primary learners because its text is brief, visual, and closely connected with sound and gesture. In the analytical findings, *Bandibul* was selected because it combines clear phrase structure, repeated rhythmic material, and vivid firefly imagery. These features make it suitable for timbre exploration, speech rhythm, ostinato, and simple ensemble layering.



[Figure 1] Revised Orff-based arrangement of *Bandibul* (Firefly).



[Figure 1] Continued

2) Arrangement design

The revised arrangement of *Bandibul* uses four classroom parts: voice, triangle, rhythm sticks, and alto xylophone. The voice part retains the original melody and Korean pronunciation. The triangle provides a bright sound colour through the cue “One, two, ready, kling,” representing the image of firefly light. The rhythm sticks use the speech patterns “Blue lamps glow” and “watch firefly” to support pulse and text-rhythm coordination. The alto xylophone repeats “Spark!” as a

<Table 6> Arrangement design for *Bandibul* (Firefly)

Part	Pattern	Classroom function
Voice	Original melody with Korean pronunciation	Maintains the song identity
Triangle	“One, two, ready, kling”	Creates bright timbre linked to firefly imagery
Rhythm sticks	“Blue lamps glow” / “watch firefly”	Supports speech rhythm and pulse
Alto xylophone	“Spark!” ostinato	Provides a repeated instrumental layer
Whole ensemble	Voice, triangle, rhythm sticks, alto xylophone	Builds simple layered participation

short ostinato, creating a simple instrumental layer that can be performed by lower primary learners.

3) Suggested classroom use and feasibility observations

The activity may begin with the image of a firefly. Children can first explore small hand gestures to show a moving light, then learn the melody through short echo phrases. After the song becomes familiar, the teacher introduces the rhythm-stick speech patterns by speaking, clapping, and then transferring them to instruments. The triangle and alto xylophone parts are added later to create timbre contrast and ensemble layering.

This arrangement was preliminarily implemented with five lower primary children aged 6–8 in a private music school. The 30-minute session was used to examine feasibility rather than learning outcomes. Field notes focused on children's participation, pronunciation accessibility, movement response, instrumental coordination, and the practicality of the teaching sequence.



[Figure 2] Preliminary small-group implementation of *Bandibul* in a private music school.

The observation indicated that children required clear cues when movement and instrumental responses were combined. The final procedure therefore retained a gradual sequence from image and movement to speech rhythm, short instrumental entries, and singing. The musical parts did not require major revision, but their order of introduction and entry cues were clarified.

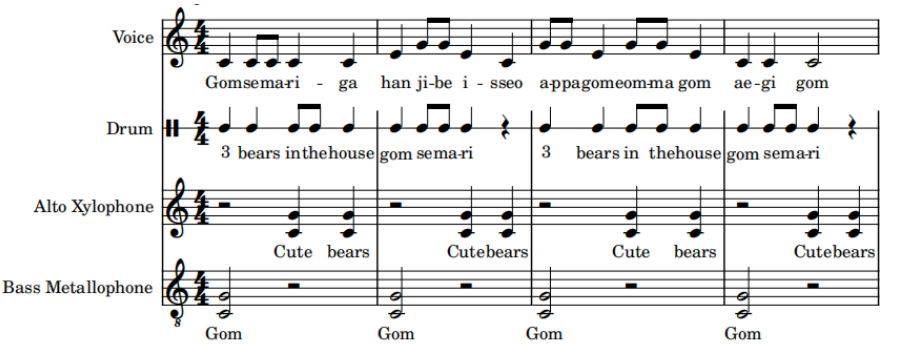
4) Pedagogical function

The main pedagogical function of this arrangement lies in connecting imagery, timbre, speech rhythm, and ensemble participation. The firefly image is translated into triangle colour, rhythm-stick speech patterns, and a short alto xylophone ostinato, while the original melody remains central. This shows how a short collected song can be adapted into a classroom-oriented Orff arrangement without replacing its melodic and cultural identity.
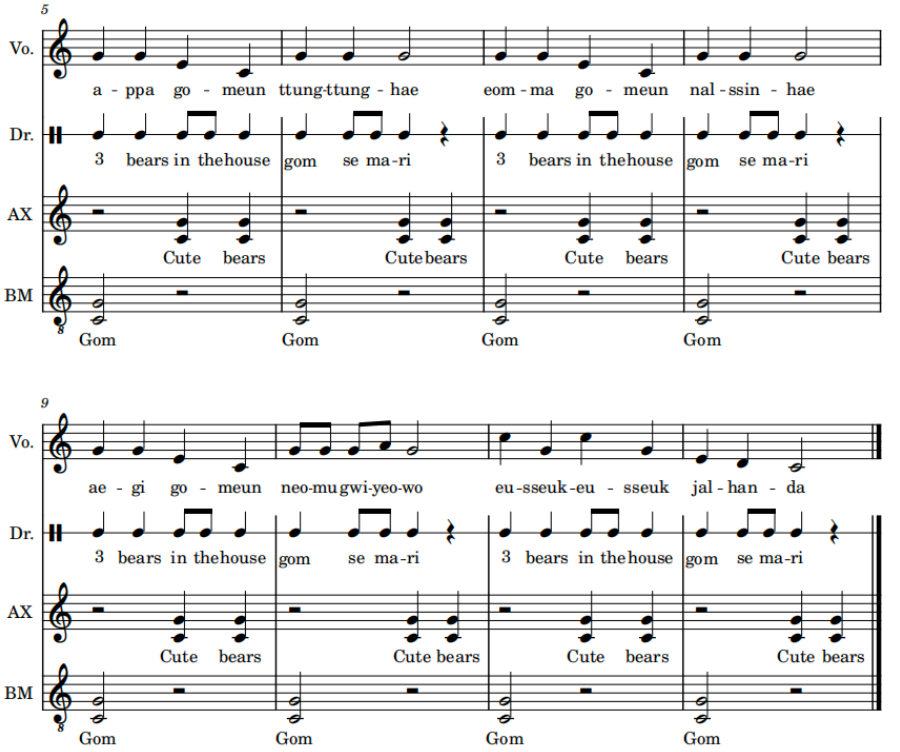
2. Gom se mari (Three little bears)

1) Song context

Gom se mari is an animal- and family-themed children's song recalled in the study as part of the Korean Chinese song corpus. The song is also widely known across Korean-speaking communities; therefore, its relevance here does not lie in cultural exclusivity, but in how it was recalled, sung, and adapted within the Dandong and Shenyang research context. Its repeated text, familiar bear characters, and clear rhythmic structure make it suitable for lower primary learners and for Orff-based classroom layering.



[Figure 3] Revised Orff-based arrangement of *Gom se mari* (Three little bears).



[Figure 3] Continued

2) Arrangement design

The revised arrangement of *Gom se mari* uses four classroom parts: voice, drum, alto xylophone, and bass metallophone. The voice part retains the original melody and Korean pronunciation. The drum part uses the speech pattern "3 bears in the house / *gom se mari*" to connect rhythmic speech with the song title. The alto xylophone repeats "Cute bears" as a simple ostinato, while the bass metallophone uses "*Gom*" as a stable lower support. These layers allow the song to remain recognisable while adding speech rhythm, ostinato, and ensemble participation.

<Table 7> Arrangement design for *Gom se mari* (Three little bears)

Part	Pattern	Classroom function
Voice	Original melody with Korean pronunciation	Maintains the song identity
Drum	"3 bears in the house / *gom se mari*"	Supports speech rhythm and pulse
Alto xylophone	"Cute bears" ostinato	Provides a repeated melodic layer
Bass metallophone	"*Gom*" bass support	Strengthens pulse and ensemble foundation
Whole ensemble	Voice, drum, alto xylophone, bass metallophone	Builds layered participation

Note. *Gom se mari* means "three bears." In the drum part, the Korean phrase is combined with the English speech pattern "3 bears in the house" as a classroom rhythm cue. This is a pedagogical adaptation, not a literal translation of the original lyric.

3) Suggested classroom use

The activity may begin with the three bear characters. Children can show different movements for father bear, mother bear, and baby bear before learning the melody through echo phrases. After the melody becomes familiar, the teacher introduces the drum speech pattern by speaking, clapping, and transferring it to the drum. The alto xylophone and bass metallophone parts can then be added gradually, allowing different groups to sing, speak, and play in layers.

4) Pedagogical function

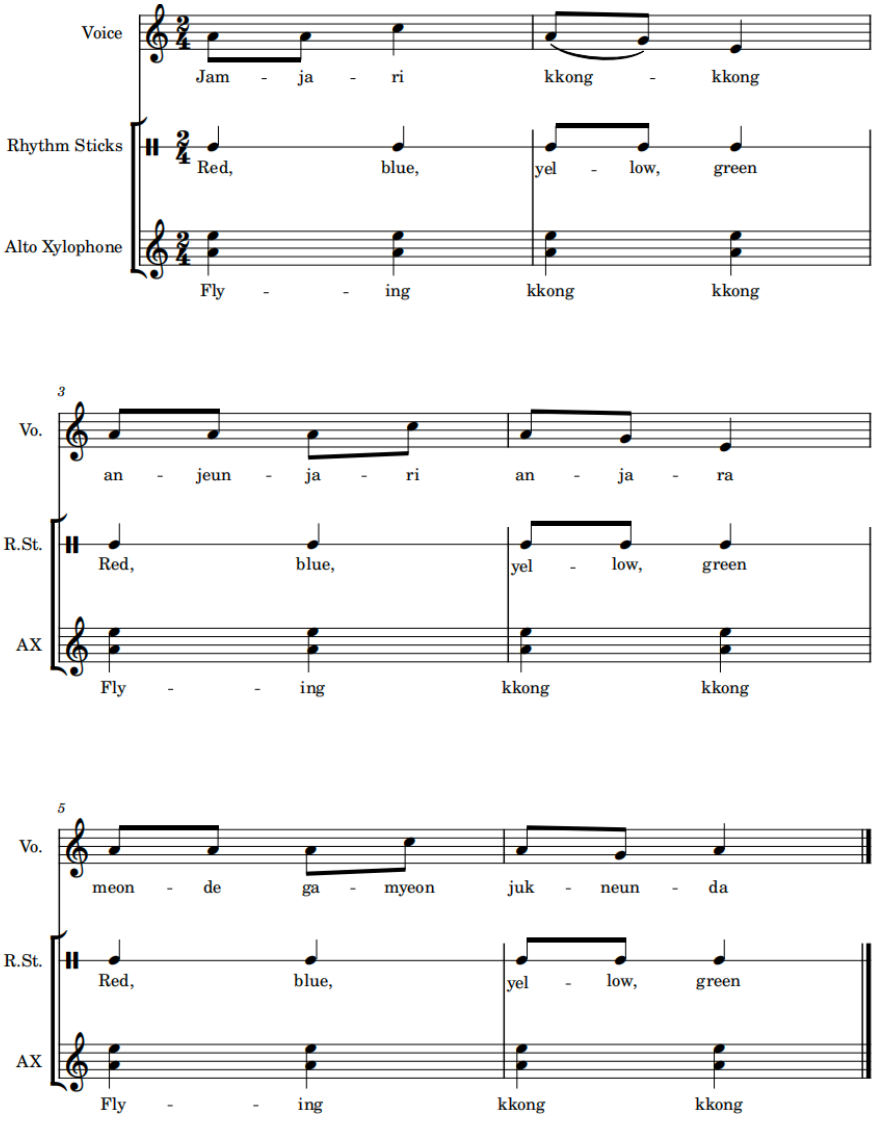
The pedagogical function of this arrangement lies in repetition, character movement, and layered ensemble participation. The repeated bear image supports memory and movement response, while the drum pattern links speech rhythm with pulse. The alto xylophone and bass metallophone provide simple repeated layers that are accessible for lower primary learners. This arrangement shows how a familiar children's song can be transformed into a classroom-oriented Orff-based arrangement while retaining its original melody and song identity.

3. Jamjari kkongkkong (Dragonfly song)

1) Song context

Jamjari kkongkkong is a short nature-themed children's song recalled by Xu Lanxue from Shenyang. The song centres on the image of a dragonfly and the repeated sound kkongkkong. Its compact tone set, short melodic form, and repeated rhythmic text make it suitable for lower

primary learners. In the analytical findings, the song was identified as one of the most accessible examples for speech rhythm, ostinato, and simple ensemble layering.



[Figure 4] Revised Orff-based arrangement of *Jamjari kkongkkong* (Dragonfly Song).

2) Arrangement design

The revised arrangement of *Jamjari kkongkkong* uses three classroom parts: voice, rhythm sticks, and alto xylophone. The voice part retains the original melody and Korean pronunciation. The rhythm sticks use the speech pattern “Red, blue, yellow, green” to support pulse, speech rhythm, and percussion transfer. The alto xylophone uses the repeated pattern “Flying / *kkong kkong*,” combining dragonfly imagery with the original Korean sound. These layers keep the song brief and manageable while creating opportunities for singing, speaking, playing, and ensemble coordination.

<Table 8> Arrangement design for *Jamjari kkongkkong* (Dragonfly song)

Part	Pattern	Classroom function
Voice	Original melody with Korean pronunciation	Maintains the song identity
Rhythm sticks	“Red, blue, yellow, green”	Supports speech rhythm, pulse, and percussion transfer
Alto xylophone	“Flying / *kkong kkong*” ostinato	Provides a repeated instrumental layer linked to dragonfly imagery
Whole ensemble	Voice, rhythm sticks, alto xylophone	Builds simple layered participation

Note. “Red, blue, yellow, green” is used as a classroom speech-rhythm pattern, not as a literal translation of the original lyric. “*Kkong kkong*” is retained from the Korean pronunciation to preserve the sound identity of the song.

3) Suggested classroom use and feasibility observations

The activity may begin with the image of a dragonfly. Children can use small hand or finger movements to show flying, stopping, and sitting. The teacher then teaches the melody through short echo phrases, with attention to the repeated sound *kkongkkong*. After the melody becomes familiar, the rhythm-stick pattern is introduced through speaking, clapping, and instrumental transfer. The alto xylophone part is added last as a repeated layer to support ensemble coordination.

This arrangement was preliminarily implemented with six lower primary children aged 6–8 in the same private music school. The 30-minute session was used to examine feasibility rather than learning outcomes. Field notes focused on children’s participation, pronunciation accessibility, movement response, rhythm-stick coordination, alto xylophone performance, and the practicality of the teaching sequence.



[Figure 5] Preliminary small-group implementation of *Jamjari kkongkkong* in a private music school.

The sequence and instrumental design were retained after the session. However, some children required phrase-by-phrase support with Korean pronunciation before singing the complete text. Pronunciation modelling was therefore made more explicit in the final teaching procedure.

4) Pedagogical function
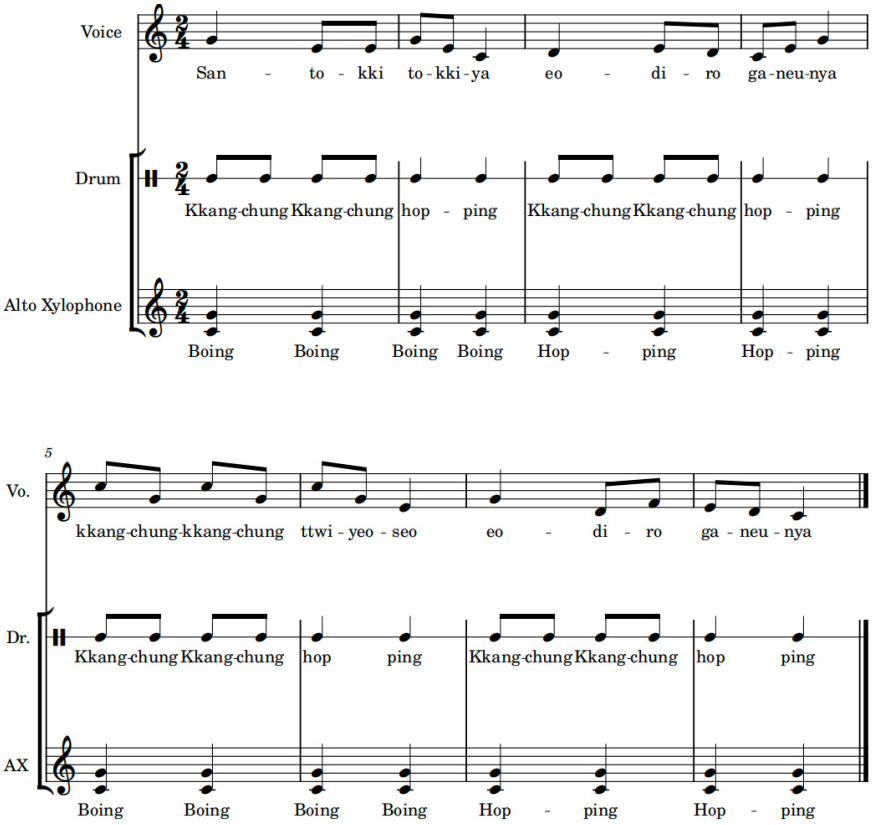
The pedagogical function of this arrangement lies in speech rhythm, repetition, and simple instrumental layering. The rhythm-stick pattern helps children experience rhythm through spoken words before playing, while the alto xylophone ostinato provides a stable repeated layer. The dragonfly imagery supports movement and sound response, and the original melody remains central. This example demonstrates how a very short children's song can be extended into a participatory activity while retaining its original melody and imagery.

4. Santokki (Mountain rabbit)

1) Song context

Santokki is an animal- and movement-themed children's song recalled in the study as part of the Korean Chinese song corpus. The song is widely known across Korean-speaking communities; therefore, its relevance in this article lies not in cultural exclusivity, but in how it was recalled and adapted within the Dandong and Shenyang research context. Its clear 2/4 pulse, short phrase

structure, and rabbit imagery make it suitable for lower primary learners and for Orff-based movement activities.



[Figure 6] Revised Orff-based arrangement of *Santokki* (Mountain rabbit).

2) Arrangement design

The revised arrangement of *Santokki* uses three classroom parts: voice, drum, and alto xylophone. The voice part retains the original melody and Korean pronunciation. The drum part uses the speech pattern "*Kkang-chung Kkang-chung* / hop-ping" to represent the rabbit's hopping movement and to support rhythmic coordination. The alto xylophone uses "Boing / hop-ping" as a repeated ostinato, linking instrumental sound with movement imagery. These layers allow the song to become a movement-based ensemble while keeping the original melody central.

<Table 9> Arrangement design for *Santokki* (Mountain rabbit)

Part	Pattern	Classroom function
Voice	Original melody with Korean pronunciation	Maintains the song identity
Drum	"*Kkang-chung Kkang-chung* / hop-ping"	Supports speech rhythm, pulse, and hopping imagery
Alto xylophone	"Boing / hop-ping" ostinato	Provides a repeated instrumental layer linked to movement
Whole ensemble	Voice, drum, and alto xylophone	Builds movement-based ensemble participation

Note. "*Kkang-chung Kkang-chung* / hop-ping" and "Boing / hop-ping" are classroom rhythm cues designed to support movement and instrumental coordination. They are pedagogical adaptations rather than literal translations of the original lyric.

3) Suggested classroom use

The activity may begin with the image of a mountain rabbit. Children can first practise controlled hopping, pausing, and changing direction to a steady beat. The teacher then teaches the melody through short echo phrases. After the song becomes familiar, the drum speech pattern is introduced through speaking, clapping, and instrumental transfer. The alto xylophone ostinato can be added last, allowing one group to sing, one group to play the drum, one group to play the alto xylophone, and the whole class to add selected movement.

4) Pedagogical function

The pedagogical function of this arrangement lies in the connection between pulse, movement, speech rhythm, and instrumental ostinato. The rabbit imagery gives children a direct physical entry point into the beat, while the drum and alto xylophone parts provide simple repeated layers for ensemble coordination. This arrangement shows how a familiar animal song can be transformed into a classroom-oriented Orff-based arrangement without presenting it as evidence of measured teaching effectiveness.

5. Summary of the four arrangements

Across the four arrangements, the collected melodies remain the central vocal material, while selected speech, movement, percussion, and barred-instrument parts extend opportunities for

participation. All four designs underwent expert review. *Bandibul*, *Gom se mari*, and *Santokki* were modified in response to the review, whereas *Jamjari kkongkkong* was retained without substantive score change. *Bandibul* and *Jamjari kkongkkong* were additionally examined in small-group feasibility sessions. The final versions therefore distinguish expert-informed score decisions from implementation-informed teaching procedures and are presented as adaptable teaching materials rather than as evidence of instructional effectiveness.

Ⅵ. Discussion and Conclusion

This study demonstrates that the educational use of locally recalled children's songs depends on more than cultural relevance alone. The analysis of 22 songs indicates that tone-set size, phrase regularity, rhythmic predictability, textual repetition, and movement imagery influence whether a song can be used directly or requires excerpting, simplification, or staged teaching. The findings therefore support a selection principle that combines cultural contextualisation with musical accessibility and practical feasibility. This extends previous discussions of local-song use by showing how analytical evidence can inform design decisions before teaching materials are produced (Kim, 1999; Pan, 2021; Simeon & Pugh-Kitingan, 2021).

The principal scholarly contribution is the articulation of a pedagogical transformation pathway linking field collection, interview-based contextualisation, transcription, musical analysis, Orff-informed mapping, expert review, feasibility observation, and final refinement. Previous studies have shown that local children's songs can support music, language, movement, and cultural learning (Kim, 1999; Pan, 2021; Simeon & Pugh-Kitingan, 2021), while Orff scholarship has demonstrated that its principles can be adapted to local languages, repertoires, instruments, and curricula (Klossner, 2018; Shamrock, 1988). The present study extends this literature by making the intermediate design decisions explicit: contextual information supports interpretation of the repertoire; musical features guide selection; those features are related to participatory media; and the resulting scores are subjected to professional and practical scrutiny. The originality therefore lies not in proposing a new Orff method, but in operationalising localisation as a documented sequence of analytical and revision decisions.

The framework also clarifies the relationship between cultural continuity and pedagogical change. Retaining the collected melodies and Korean pronunciation maintains a connection with the recalled songs, whereas speech cues, movement, percussion, and barred-instrument parts function

as added learning layers. This distinction avoids treating adaptation as either simple preservation or unrestricted rearrangement. Instead, it provides a means of identifying which elements remain central to song identity and which may be modified to support participation by lower primary learners.

The iterative review process also demonstrates that professional judgement and small-group observation contributed at different levels. Expert review informed instrument choice, part ordering, timbral function, and accompaniment continuity, while the feasibility sessions clarified sequencing, cueing, coordination, and pronunciation support. Not every design required substantive alteration; the retention of the structure of *Jamjari kkongkkong* after review indicates that refinement involved both modification and confirmation. These complementary forms of scrutiny strengthened the transparency and practical credibility of the final materials without being treated as evidence of instructional effectiveness.

In the context of Chinese primary music education, the framework provides a bridge between curriculum support for local and ethnic resources and the practical work required to prepare such resources for teaching (Guan et al., 2023; Ministry of Education of the People's Republic of China, 2022; Zhang & Leung, 2023). Its broader value lies in the questions it makes explicit: What contextual information is required? Which musical features affect accessibility? Which Orff media are justified by the structure and meaning of the song? What should be reconsidered after professional review and limited feasibility observation? The framework may therefore inform future design studies involving other locally remembered repertoires, although the resulting materials must remain responsive to each musical and educational context.

Several limitations should be acknowledged. The repertoire was collected from five participants in two cities and cannot represent all Korean Chinese children's songs in Liaoning Province or elsewhere. Some songs circulate widely across Korean-speaking communities; their significance in this study derives from local recall, explanation, and educational reinterpretation rather than exclusive ownership. All four arrangements received expert review, but only *Bandibul* and *Jamjari kkongkkong* were examined in small-group sessions at a private music school. The study therefore does not establish instructional effectiveness, generalisability, or long-term learning outcomes.

Future research should examine the revised materials in regular lower primary classrooms with larger groups, longer teaching periods, and multiple teachers. Such work could investigate learner responses, pronunciation support, instrument availability, teacher adaptation, and differences across school, community, and private music settings. Comparative studies could also examine whether the staged framework remains useful when applied to other Korean Chinese communities or other

local repertoires.

In conclusion, the study contributes a documented design framework for moving from locally recalled songs to reviewed and practically informed Orff-based materials. By integrating contextual evidence, musical analysis, pedagogical mapping, expert judgement, and limited feasibility observation, it makes the adaptation process more transparent and reproducible while maintaining clear limits on claims of instructional effectiveness.

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