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# Kodály Hand Sign Technique to Improve Intonation through Demonstration Methods for PGPAUD Universitas Tadulako Students

**Muh. Kurniawan Adi Kusuma Wiharja & Faidhul Inayah**
Universitas Negeri Makassar, Indonesia
m.kurniawan@unm.ac.id; faidhul.inayah@unm.ac.id

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**Abstract**

Developing accurate intonation and solmization skills is an important focus of music learning in early childhood teacher education. This study examined the use of the Kodály hand sign technique to improve pitch accuracy, solmization, hand sign use, demonstration skills, and classroom participation. Classroom action research was conducted over two cycles involving 39 Class A students in the Early Childhood Teacher Education (PGPAUD) program, Faculty of Teacher Training and Education (FKIP), Universitas Tadulako. Learning activities emphasized practicing solmization and demonstrating the corresponding hand signs accurately. In Cycle I, pitch and solmization accuracy reached 71.79%, while achievement in hand sign use was 82.05%. Mean achievement across all assessment dimensions was 73.88%. In Cycle II, pitch and solmization accuracy increased to 91.67%, achievement in hand sign use reached 100%, and overall mean achievement rose to 95.99%. These improvements indicate progress in students' musical performance during the implementation of the technique. The findings support the Kodály hand sign technique as a practical approach to strengthening intonation, solmization, and the accurate use of hand signs within this classroom context, with implications for music instruction in preservice early childhood teacher education.

**Keywords:** Kodály Hand Sign Technique; Intonation; Solmization; Classroom Action Research; Preservice Early Childhood Teachers


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## INTRODUCTION

Music arts education is important for early childhood education (Raisah Armayanti Nasution K, 2016, p. 12). This is related to the self-development of both cognitive and psychomotor early childhood in the *Golden Age* (Kusuma et al., 2022). Learning music in early childhood not only has an impact on mastering technical skills, but also has an impact on cognitive development (Lu et al., 2024, p. 1; Zahra et al., 2024, p. 1), emotional (Blasco-Magraner et al., 2021, p. 1; Denac et al., 2025, p. 194) and social (Uma & Formen, 2026, p. 393; Williams & Bentley, 2026, p. 1) from students. Musical activities in music learning at an early age are generally accompanied by other activities such as playing music, jumping, and clapping as a form of participation and students (Panjaitan et al., 2025, p. 46; Zachariou et al., 2023).

Music learning in early childhood is important for the development of students, considering that there are so many aspects in students that can be developed through this learning. Therefore, early childhood teachers should have qualified musical skills and pedagogical abilities in carrying out these learning activities (Kong, 2025). Musical ability allows material to be delivered according to applicable scientific principles, combined with the teacher's pedagogical ability in choosing the method of delivering the material to students according to the needs of the curriculum and the age background of the students. One of the most basic music learning in PAUD is solization material. Solization is a music learning system to introduce 7 notes to students with the aim of making it easier for students to recognize and sing songs correctly (Jemain et al., 2025, p. 484). Susilo in Rahayu (2017) argues that the solmation system used around the world is Guido's solmation system. Each note in an octave has *Range* and their respective heights. This material needs to be taught to students as a basis for singing. In the delivery of the material, a method is needed in the delivery of the material so that students can understand the position of the pitch and the pitch of the pitch. Teaching activities combine the teacher's musical skills in delivering the solization according to the order and pitch of the pitch, assisted by movements and actions that make it easier for students to learn. Although mastery of musical abilities and pedagogical abilities are abilities needed by prospective PAUD teachers, in learning practice there are still students who experience difficulties in pitch accuracy, including performing the correct soloization. From the researchers' observations, 61.54% of students have not been able to sing the solization with the right tonalization, and there are 79.49% of students who have not been

able to demonstrate the solization with the right intonation. This condition shows the need for learning approaches and methods to overcome this.

This research aims to answer problems related to efforts to improve solitary intonation and the ability to demonstrate it to PGPAUD FKIP students of Universitas Tadulako by using a technical approach *Hand Sign* from Kodály. The Kodály approach is one of the approaches in music learning that places singing as the basis for the development of students' musical abilities through the use of solization, rhythm patterns, movements, and hand gestures (Bowyer, 2015). Use of the *Hand Sign* from Kodály was chosen because in general this approach is considered to be able to improve the musicality ability of students (Putri & Safrina, 2024, p. 28).

The use of the Kodály approach in music learning has been used for a long time and has been measured in previous research. Among them, Beo et al (2025) which stated about music learning in an effort to improve the ability to read number notation for third grade students of SD Inpres Bajawa using the Kodaly method. The results of the study showed an improvement in students' ability to read number notation. Next, the research from the results of the study showed the use of *Hand Sign* In learning angklung music, it is more effective than the conventional reading method with the use of block notes (Tambunan, 2025). In addition, Fanshuri (2026) also raises the effectiveness of the use *Hand Sign* Kodály in music literacy in non-music students. The results of the study show the effectiveness and time efficiency of the method *Hand Sign* Kodály applied to adult beginners.

The results of the study show the effectiveness of the use of the Kodály approach in music learning at various levels. Based on these results, this study places the Kodály approach as a method in an effort to improve the ability of PGPAUD FKIP students of Universitas Tadulako. Solitation learning in this study uses a demonstration method. The demonstration method is a learning method that involves educators to demonstrate a procedure or action in front of students to help understand the learning material (Fung & Ng, 2026). This learning refers to the implementation of demonstrations carried out by teachers to students in learning. The effectiveness of Kodály's approach in music learning, especially solization, allows collaboration in the use of solization, movements and hand gestures in music learning which is carried out by demonstrating it in front of the class. This aims to improve the understanding and ability of PGPAUD FKIP students of Universitas Tadulako in music

learning, especially solitization materials. Therefore, the researcher chose this method, to improve the ability of PGPAUD FKIP students of Universitas Tadulako.

## METHODS

This research uses a classroom action research design. Classroom action research is a type of research that investigates learning practices systematically that focuses on improving the quality of the learning process through planned and implemented actions and then evaluated based on the data obtained. (Arikunto et al., 2015; Mills, 2018). This design was chosen by looking at the characteristics of research that offer solutions to problems faced by students in class, precisely in class A PGPAUD FKIP Universitas Tadulako. The subjects of this study were 39 students of class A PGPAUD FKIP who were previously identified in observation activities as not being able to sing the solization with the right tonalization, and had difficulty demonstrating the solization with the right intonation.

This research was carried out in two cycles. The initial test was carried out to determine the students' initial understanding of the ability to solve and the accuracy of tonalization when changing tones. The first cycle was carried out after the provision of material related to solization and tonalization accuracy. The second cycle was carried out after the implementation of the first cycle to see the effectiveness of *the Hand Sign technique* from Kodály. The data collection technique was carried out by structured observation and performance assessment (practice). Observation was carried out using four aspects in the assessment sheet including the accuracy of intonation and solization, the accuracy of the use of *the Hand Sign* technique from Kodály, the ability to demonstrate the material, and the activeness during learning. Cycle I was carried out to assess students in practicing solization and *Hand Signs* from do to do'. Cycle 2 was carried out to assess the application of *Hand Signs* in children's songs.

The data analysis in this study uses quantitative descriptive analysis. This analysis is used to calculate the percentage of student achievement based on four aspects of assessment, namely the accuracy of intonation and solization, the accuracy of the use of Kodály *Hand Sign*, the ability to demonstrate, and the activeness in learning. Each aspect has the highest score of 4 with a total of the highest score of 16. Students are declared successful in achieving the minimum completeness with a score of 12 or 75% of the maximum score. Data is obtained based on the pretest and the cycle carried out after the pretest. The student score

data obtained based on the assessment rubric is then divided by the maximum score multiplied by the percentage. The formula used in this study is:

$$P = \frac{\text{Achieved total score}}{\text{maximum total score}} \times 100\%$$

This study uses the following assessment rubrics

**Table 1. Assessment Rubric**

| Aspects Assessed | Assessment Indicators | Score 4 (Excellent) | Score 3 (Good) | Score 2 (Sufficient) | Score 1 (Less) |
|---|---|---|---|---|---|
| **A. Tone Accuracy & Solmization (Intonation)** | Accuracy of singing scales (Do-Do') accurately without *falsification*. | All notes are sung with great accuracy, stable intonation, and precise intervals. | Most tones are accurate, there is a slight deviation/faux at certain intervals. | Frequent *falsification*, unstable intonation, hesitation in intervals. | The majority of the notes are wrong, not in accordance with the basic tone (*out of tune*). |
| **B. Use of Hand Signs (*Kodály Hand Signs*)** | Precise position and hand movements according to Kodály's hand cue standards. | All hand gestures are done very precisely, in sync with the sound, and expressively. | Most hand gestures are correct and synchronous, there are 1-2 wrong movements. | Hand movements are often wrong or out of sync with sound. | Not using hand gestures or the whole movement is completely wrong. |
| **C. Demonstration Method Skills** | Clarity of instruction, demonstrability, and appeal when demonstrating methods in front of the class. | Very communicative, step demonstration sequence, articulation clear, very ready to be applied to early childhood. | Quite communicative, the demonstration steps were subdued but less expressive. | Less fluent demonstrating, instructions convoluted or confusing. | Unable to demonstrate learning methods at all. |
| **D. Activity & Learning Process (PTK Aspect)** | Active participation, enthusiasm, response to instructions, | Very active, high enthusiasm, high response to instructions | Actively following instructions, response to instructions is moderate | Quite active but needs extra encouragement or guidance to grow. Low response to instructions | Passive, showing no interest in or responding to instructions |

## RESULTS

This research began by observing the learning activities of students in class A PGPAUD FKIP Universitas Tadulako. The pretest was carried out in the observation

activity. The results of the pretest for class A PGPAUD FKIP students resulted in a figure of 61.54% of students who were not able to sing the solization with the right tonalization, and as many as 79.49% of the students who were not able to demonstrate the solization with the right intonation. The researcher in the implementation of cycle 1 gave an example of the use of Kodály *Hand Sign* by demonstrating it in front of students. After that, students will repeat the solization song for several times.

The Do note is indicated by raising the clenched hand at chest height, the Re note is symbolized by raising the palm that is open diagonally with the finger close to chest height, the Mi note is indicated by raising the palm horizontally at chest height, the Fa note is indicated by the palm open, the fingers are close, and the thumb is open and not close to the other finger. The Sol note is indicated by the five fingers tightly upright as if about to shake hands, the La note is indicated by the fingers open as if about to hold something in the direction of the palm open towards the bottom. The Si note is symbolized by the index finger pointing open and the other finger closing, the index finger position towards the top, and the note of Do' (high) is shown to be the same as the note of Do at the beginning of the octave, the difference is that the position of the hand is higher than the Do.

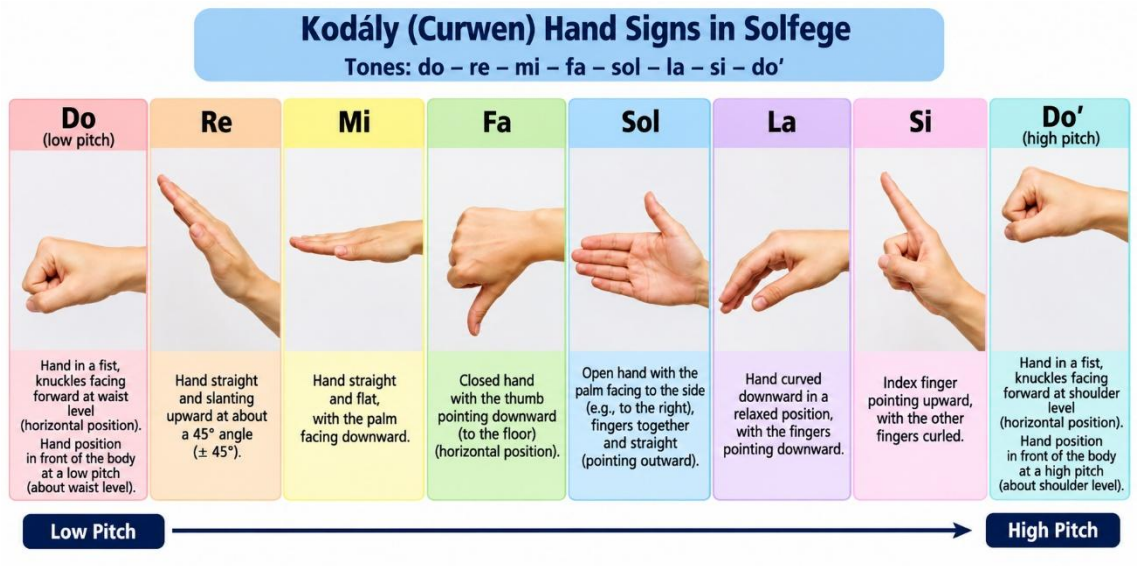



**Figure 1. Hand position in Kodály practice *Hand Sign***



**Figure 2. Students are given material on the position of the Kodály *Hand Sign.***



**Figure 3. Students practice the Kodály *Hand Sign position.***

Cycle I is carried out after planning activities are carried out. In this planning phase, the researcher prepares do-do' solization materials as well as materials related to the Kodály *Hand Sign* and demonstrations and assessment instruments. After that, the action phase begins. In this phase, the lecturer demonstrates the solization using the Kodály *Hand* Sign. The students after receiving the material about the Kodály *Hand* Sign then sing the solization together by practicing the Kodály *Hand Sign position.* Cycle I ends with a test to find out the

extent of the students' understanding of the material given. The researcher observed learning using an assessment sheet based on four assessment criteria. The test was carried out per individual with the following achievements:

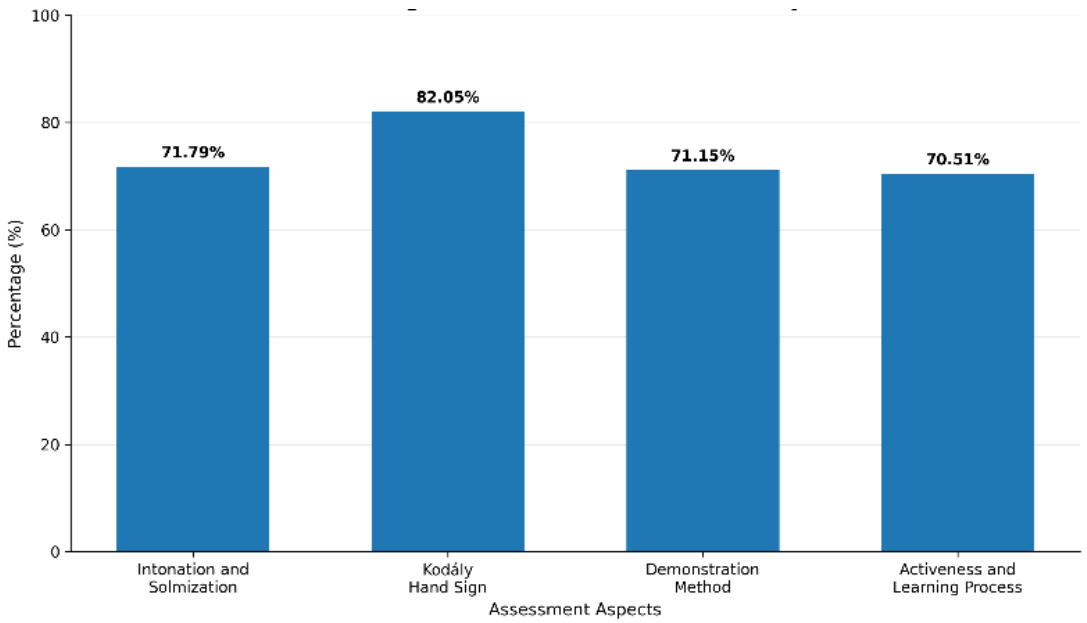



**Chart 1. Percentage of Assessment Achievement in Cycle I**

Limited time in learning has an impact on learning outcomes. Based on the results of the research in cycle I, there are several aspects that show achievements that need to be improved, such as intonation and solization, as well as the skill of demonstrating the Kodály method *Hand Sign*. Therefore, in this second cycle, the addition of time in the students' self-practice became the type of improvement action in cycle II suggested by the researcher. Students were given more time to learn independently by singing solisation with the right intonation, and demonstrating the ability to sing with Kodály *Hand Sign*. The type of action suggested in the form of additional independent training time has an impact on increasing learning outcomes.

In the second cycle, the activity begins with the planning phase. In this phase, the researcher plans improvements based on the results of the reflection of the first cycle, especially on the activity of adding independent time for students. In the action phase, students are given time to repeat the material about the solution presented with Kodály *Hand Sign*. After that, students sing together by practicing Kodály *Hand Sign*. Students then practice Kodály *Hand Sign* By using a simple children's song to see the ability that students have in applying the method with a song. At the end of the cycle, an observation activity is held by

assessing the same four aspects to see the improvement of understanding and skills in students. The scores achieved by students are as follows:

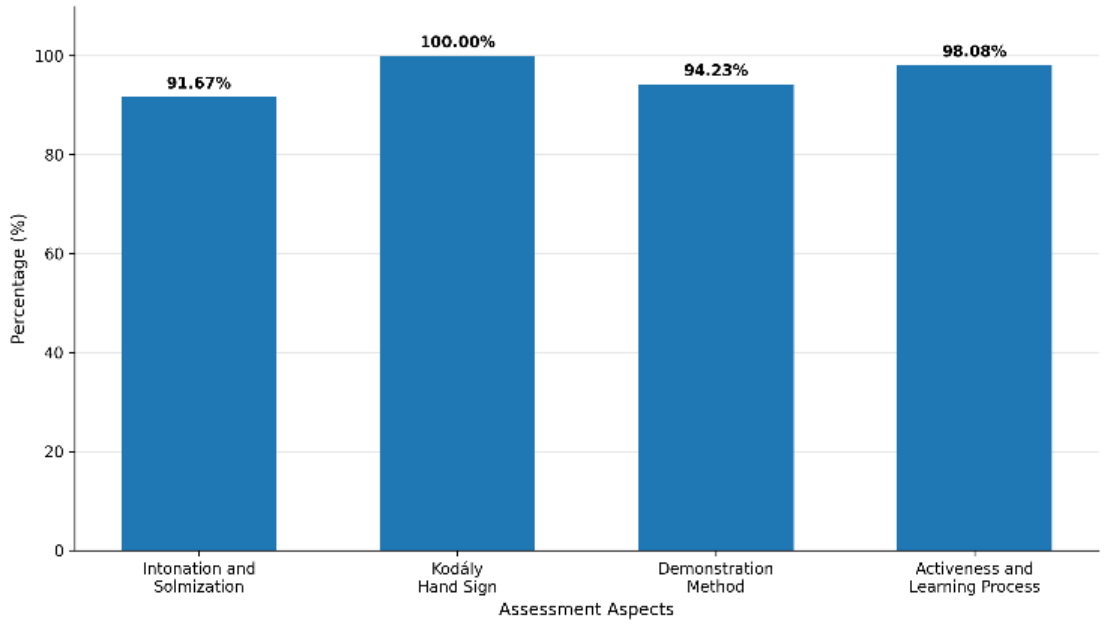



**Chart 2. Percentage of Assessment Achievement Cycle II**

In the reflection phase, the researcher evaluated the final results and compared the achievements of cycle I and cycle II to determine the success of the action. Based on the data that has been presented earlier, there is a difference in achievement between cycle I and cycle II. The difference can be seen in chart 3:

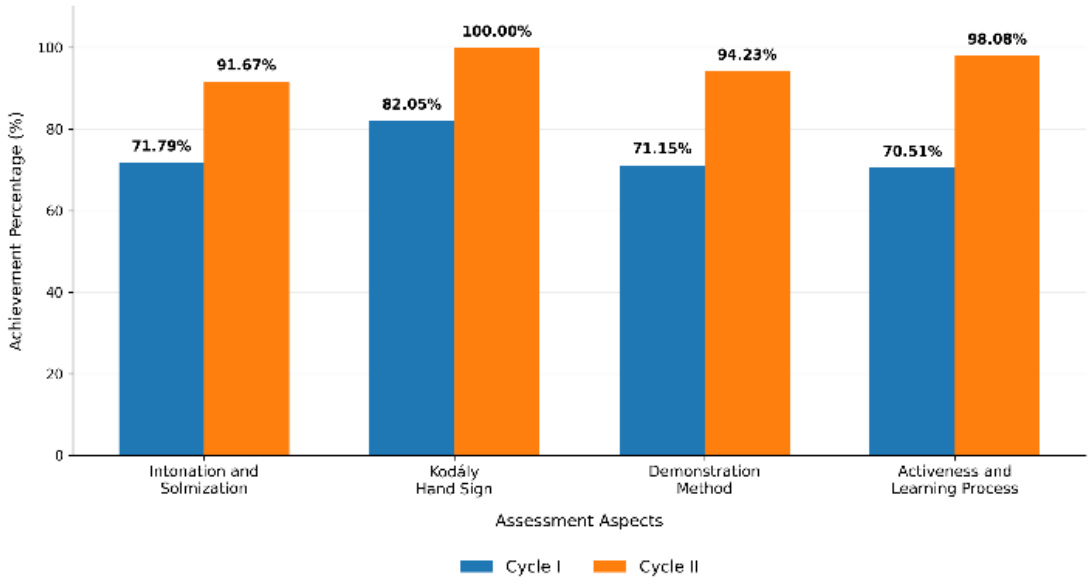



**Chart 3. Comparison of Cycle I and Cycle II results**

There was a noticeable improvement from the test results of cycles I and II with the use of Kodály *Hand Sign*. Intonation and solization in cycle I were recorded at 71.79%. After experiencing the recommended action in the form of increasing time to do independent exercises, there was an increase of 19.87% to 91.67% at the end of cycle II. Understanding and skills in using Kodály *Hand Sign* by 82.05% in cycle I increased by 17.95% to 100% at the end of cycle II. Meanwhile, the ability to demonstrate solization with the Kodály *Hand Sign* method in cycle I reached 71.15%. At the end of cycle II, it increased by 23.08% to 94.23%. Meanwhile, activeness in learning activities increased by 27.56%, from cycle I of 70.51% to 98.08% at the end of cycle II.

**Table 1. Write the Table Description Here**

| Completeness | Cycle I | Cycle II |
|---|---|---|
| Completed students | 23 | 39 |
| Students are not yet complete | 16 | 0 |
| Completion percentage | 58,97% | 100% |

The results of this study also confirm that the Kodály method *Hand Sign* applied in the research has benefits in fostering students' understanding of solitization learning activities as seen in the research (Beo et al., 2025; Fanshuri et al., 2026).

## DISCUSSION

Based on the research findings, it was found that there was an improvement in the competence of PGPAUD FKIP students at Universitas Tadulako when studying solization through the integration of the Kodály Hand Sign technique and demonstration methods. This progress was reflected in the spike in the cumulative class score, from 73.88% in Cycle I to 95.99% in Cycle II. The increase in this point was evenly distributed in four evaluation indicators, namely the accuracy of intonation and solization, the accuracy of hand gestures, the proficiency in demonstrating the method, and the level of involvement during lecture activities.

The improvement in the indicators of intonation and soloization accuracy indicates that students are more skilled in chanting the right notes. On the other hand, the success of mastering Kodály Hand Sign which touched the perfect number (100%) in Cycle II indicates total proficiency in demonstrating hand signals according to the standard of assessment instruments. This finding is in line with the research of Beo et al. (2025) and Fanshuri et al.

(2026) which underlines the effectiveness of the use of Kodály Hand Sign to support musical proficiency and literacy. In addition, the uphill demonstration skills reflect the improvement of students' ability to present teaching materials. This is also in accordance with the views of Fung and Ng (2026) who stated that the demonstration approach is effective in facilitating students' understanding through real action demonstrations.

The improvement actions taken in the second cycle in the form of providing additional independent practice time allocation had a direct impact on the increase in scores in all aspects of the assessment. This success indicator is also reflected in the increase in the number of students who exceeded the minimum graduation threshold, from 23 people (58.97%) in the initial cycle to a total of 39 students (100%) in the advanced cycle. Thus, the application of the Kodály Hand Sign technique combined with the demonstration method has been proven to bring constructive results in mastering solization, as well as stimulating the development of musical skills and teaching skills for prospective early childhood educators.

## CONCLUSION

Use of the Kodály method *Hand Sign* In learning Solmization with intonation and demonstration, it shows an increase in learning outcomes for students. This is evidenced by an increase of 19.87% in the aspects of solmization and intonation. In the aspect of mastering the Kodály method *Hand Sign* There was an increase of 17.95%, the ability to demonstrate solitization increased by 23.08%, and activeness in learning activities increased by 27.56%.

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