

# A STUDY ON TACIT KNOWLEDGE TRANSFER PROCESS FROM THE PERSPECTIVE OF FOUCAULT'S KNOWLEDGE/POWER \*

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## Abstract

Knowledge transfer is an important way to realize the value of knowledge. Throughout the existing literature on knowledge transfer ability and absorptive ability, most of the research is conducted by using point-in-time data (such as questionnaire survey) or pure theoretical reasoning. The research mostly focuses on the single knowledge sender to the single knowledge receiver. From the perspective of practice, it is obvious that these research methods cannot reflect the real dynamic relationship between variables, let alone reveal the interaction process between variables. More importantly, they ignore an important part in the process of knowledge transfer and sharing---the game.

From the perspective of practice, it is not difficult to find that when we observe knowledge transfer from the perspective of game, we seem to be able to explain the characteristics of non-semantic and uncertainty in the process of knowledge transfer more comprehensively. Foucault's knowledge/power provides a valuable perspective for us to study the process of knowledge transfer.

Because the management of the choir is characterized by its own non-semantic and uncertainty, the choir director pays special attention to the transfer of tacit knowledge in the management of the choir. Command in the management process of the choir, is only part of the professional level of music performance management is very similar to the education process. However, there is no special study on the form of music tacit knowledge and the characteristics of tacit knowledge in music teaching. This study analyzes the process of tacit knowledge transfer from conductor to chorus and the competition process of conflicts and compromises between multiple knowledge senders and receivers in the process of knowledge transfer.

**Keywords:** Foucault's knowledge/power, Knowledge management, Tacit knowledge, Tacit knowledge transfer process

## Introduction

In today's rapidly evolving and interconnected world, the transfer of knowledge has become a pivotal driving force behind societal progress, organizational effectiveness, and individual growth. Among the multifaceted forms of knowledge, tacit knowledge holds a distinctive place, as it encompasses the implicit, unspoken, and experiential insights that individuals accumulate through their interactions, practices, and engagement with their environments. While the significance of tacit knowledge is undeniable, its elusive nature presents challenges in terms of capturing, sharing, and leveraging this valuable resource. In light of these challenges, this research embarks on a quest to understand and elucidate the intricate dynamics of tacit knowledge transfer, drawing inspiration from the profound insights of Michel Foucault's knowledge/power framework.

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## Research Objectives

The research is typically studied on the tacit knowledge transfer process from the perspective of Foucault's knowledge/power.

## Related Literature Review

### Study on the process of knowledge transfer

In the process of knowledge transfer, sender and receiver will conflict with each other due to the influence of many factors. Therefore, in the process of knowledge transfer, there will be conflicts between the two sides, and then they will fight each other, and finally form a gaming integration process through mutual compromise. In other words, in the process of knowledge transfer, the receiver accepts part of the knowledge, recognizes part of the knowledge, and then expresses part of the knowledge to the sender. The parties match with each other, presenting a game process of struggle and compromise.

The sending and receiving of knowledge is not necessarily a single transfer of both sides, there is a multi-party competition, repeated game phenomenon. In the process of knowledge transfer, when the receiver internalizes the accepted knowledge and who sends it to the previous knowledge again. In a sense, the sender and the receiver of knowledge have shifted with each other. This also reflects that in the process of knowledge transfer, with the transfer of knowledge, the power has shifted at the same time. The multi-party competition in the process of knowledge transfer reminds us of The knowledge/power theory of French philosopher Michel Foucault.

Throughout most of the existing literatures on tacit knowledge transfer ability and absorption ability, most of the researches only use point-in-time data (such as questionnaire survey) or pure theoretical reasoning, and most of the researches focus on single knowledge sender to single knowledge receiver. Obviously, these research methods cannot reflect the real dynamic relationship between variables, let alone reveal the interaction process between variables. Therefore, this study intends to analyze the characteristics of tacit knowledge transfer in choir management by orchestra directors, and to find out the competition process of conflicts and compromises between multiple knowledge senders and receivers in the process of knowledge transfer and conduct a deep qualitative study. The definition of tacit knowledge transfer and the transfer process of multiple knowledge sender and receiver is further refined.

The research of knowledge transfer is inseparable from the research of knowledge management. In fact, the author as an educational worker, in the perspective of Foucault's theory of power/knowledge study chorus all parties in the process of interaction in the process of the tacit knowledge transfer process, and the band of knowledge multiple knowledge the sender and the receiver in the process of knowledge transfer process of conflict and compromise the race, is also in the education teaching of tacit knowledge sharing problem in the field of research. It is the extension and embodiment of knowledge management theory in the field of education and the objective requirement of the development of education management theory. In a sense, this objective requirement in turn will also provide a new perspective on the study of management theory and practice in the field of music chorus and the entry point based on Foucault's knowledge/power. Therefore, it is not difficult to see that Foucault's knowledge/power theory provides theoretical support and research background for the research of this topic. Therefore, it is necessary to sort out the foreign knowledge management theories related to this topic. The following is an overview of knowledge management research in the field of education abroad.

### **Research significance of tacit knowledge transfer in music education**

In the previous studies on knowledge process, the academic circle mostly focused on the one-way knowledge sharing process from the sender to the receiver, ignoring the fact that knowledge transfer is a process of multi-party competition and continuous integration. As the saying goes, competition is struggle, and integration is compromise. There are few researches in the academic circle from the perspective of knowledge transfer in multiple parties through the process of constant game.

Based on Foucault's knowledge/power theory, this study hopes to explore what conflicts, contradictions and integration exist between the sender and receiver of knowledge in the complex process of knowledge transfer.

In such a typical situation of tacit knowledge transfer, tacit knowledge transfer emphasizes the process of continuous competition between knowledge sender and knowledge receiver. In this process, by inscribe the tacit knowledge concept of listening and arguing ability, which is difficult to be explicit, into the cognition of the recipient of tacit knowledge, the conductor will more effectively correct the listening way, imagination and intention of the band members. To make the band members through the auditory (rather than the more intuitive visual) on every pitch and the effect of interval overlay produces the correct understanding and accurate judgement, this process is the author in command of the choir members as well as the piano accompanist in music professional management found in a typical phenomenon of tacit knowledge transfer and various race.

To sum up, it can be seen that the tacit knowledge transfer conducted by the conductor for choir members and piano accompanists in music professional management needs to be embedded in a situation of complete interaction between the conductor (sender of knowledge and receiver of knowledge) and all band members (sender of knowledge and receiver of knowledge). Moreover, the situation emphasizes the contradiction between sender and receiver, and the integration process of struggle and compromise. In other words, it is impossible for chorus members and piano accompanist to transfer tacit knowledge in music professional management without the specific knowledge transfer situation of conductor and band members. In this special situation, this study explores the process of tacit knowledge transfer from the perspective of Foucault's knowledge/power.

### **Study the process of knowledge transfer from the perspective of Foucault's knowledge/power**

Knowledge gives people power as knowledge itself has power function. Foucault pointed out "It is far from enough to regard science as a series of procedures by which propositions can be falsified, falsehoods pointed out, and myths debunked. Science (knowledge) also exercises power, which compels you to say certain things if you do not want to be seen as having fallacies, or even as a liar."(Foucault, 1970) Knowledge justifies the rationality of power. Foucault pointed out that "this society produces and circulates discourse with truth (knowledge) as its function to maintain its operation and obtain specific power", "if there is no certain economics of truth (knowledge) discourse in power, starting from power and operating through power, it cannot exercise power". The operation of power needs knowledge, and the rationality of power must be demonstrated by knowledge. Power cannot function without the dissemination and preservation of knowledge.

In the study of the relationship between knowledge and power, Foucault not only investigated the effect of power on knowledge, but also the effect of knowledge on power. Foucault once ruthlessly revealed: "Philosophers and even intellectuals always try to draw an

impenetrable line separating the field of knowledge, which symbolizes truth and freedom, from the field of power operation, in order to establish and elevate their own identity. But I was surprised to find that in the humanities all classes of knowledge are bound up with the exercise of power." In Foucault's view, power and knowledge are mutually utilized. Who has power determines the validity of knowledge; Whoever has knowledge decides the ruling strategy of power. Knowledge justifies the rationality of power.

#### **Explore the knowledge transfer process of the choir**

The purpose of this study is to explore the process of tacit knowledge transfer and some developmental aspects of learning in music, and how this knowledge is transformed into choral performance skills. The focus of this study is Michel Foucault's knowledge/power theory as a perspective to explore the transformation process of music tacit knowledge to applied performance skills. In this study, the knowledge transfer process is multi-faceted, which will be different from previous studies in knowledge management and education, which focus on the learning experience of choir students in a central position.

In this study, all members of the choir need to relate their existing knowledge to the new learning environment. It must be emphasized here that the study found that knowledge is not held in a single party during choir rehearsals, which means that the same is true of power. In this process, contradictions, compromises, and a consistent integration process will inevitably occur, so as to realize the transfer of knowledge in such a process of continuous competition around knowledge/power. In this study, the link between the knowledge and practice of either conductors, choir members, or accompanists was made through constant mutual evaluation and peer evaluation. This kind of research is rare in the academic circle and has research value.

#### **The research results of exploring the contradictions, struggles, cooperation and compromise in the knowledge transfer process of choir members can enrich the existing research**

It must be emphasized that the transfer of knowledge in the choir does not happen automatically. The transfer of knowledge must be based on the existing knowledge of all parties involved in the transfer. Through the sharing of knowledge and experience, a viable atmosphere can be fostered in which both sender and receiver of knowledge can freely participate and share responsibilities. Among them, existing in addition to direct guidance, self-assessment will also leave a gap in education. However, adding direction guidance to self-assessment can enhance, stimulate, reinforce and connect musical knowledge and applied performance skills.

The traditional study of tacit knowledge transfer process does not mention the phenomenon of tacit knowledge transfer in chorus rehearsal, which is based on Michel Foucault's knowledge/power theory and explores how multiple knowledge sender and receiver integrate knowledge transfer. This study accurately divides the tacit knowledge transfer process in the management of professional music education, and deepens the research on the original tacit knowledge transfer process according to the characteristics of tacit knowledge transfer.

The author searched *Journal of Management*, *Journal of Management Studies*, *Journal of Organizational Behavior*, *Organization Science*, *World Future*, *Futures*, and other journals, and on this basis studied the research results of Hirotaka Takeuchi, Ikujiro Nonaka, Haridimos Tsoukas and other well-known experts in the field of knowledge management.

According to the above research summary of mainstream academic journals and scholars, in the field of knowledge management, it is almost blank to study the process of pure tacit knowledge transfer from the perspective of Foucault's knowledge/power.

This study is the theory of dialogue and Michel Foucault's theory of knowledge and power, dialogue, and to command and the choir interaction situations tacit knowledge transfer situation as typical cases, some fully implicit knowledge transfer process in deep qualitative research, and is expected to find command and the choir interactive situation in the process of tacit knowledge transfer, is feeling and understand the connotation of the excellent music works, between different Musical Instruments like the collocation of tone or pitch different superimposition effect and produce the special harmony, and all this is based on the aims of the tacit knowledge transfer to the sender (teachers) guidance and recipients (students) for a long time repeatedly listen and analysis on them, from the initial perceptual understanding to a higher level of rational understanding, so as to achieve a deep understanding of the inner work rather than just stay in its appearance.

The conclusion above may prove that in the interaction situation between conductor and chorus, most tacit knowledge transfer is completely acquired by the sender (conductor) 's long-term guidance and the receiver (orchestra members)' s situational process. Once the receiver is out of contact with the sender, tacit knowledge in music teaching cannot be effectively transferred. In this process, the conductor gradually establishes personal legitimacy in the process of tacit knowledge transfer, and the establishment of personal legitimacy also further promotes the acceptance degree of tacit knowledge by the recipient (chorus members). In the process of tacit knowledge transfer, the contact between sender and receiver is emphasized. And personal legitimacy through setting up, also can be seen that the orchestra conductor on the tacit knowledge transfer means, because of the need to deal with multiple unforeseen problems, so very stressed commander, the orchestra members and accompanist creative innovation quality, and in the face of this problem, commanders usually adopt the strategy of working logic as a band management means.

This study with Foucault's theory of power/knowledge as the core, combined with case analysis, in accordance with the requirements for validity choral orchestra rehearsals (teaching), explain the chorus art form, the multiple knowledge transfer tacit knowledge transfer process, the commanders and the choir tacit knowledge transfer in the process of interaction mechanism and theory, the combination of knowledge and power, on the basis of the interview. Thus, knowledge and power holders compete with each other to interpret the coded information of tacit knowledge transfer.

As we all know, listening is the only way to appreciate and identify music. Listening and arguing, on the other hand, is a very abstract and subjective feeling. Command the choir members, as well as the piano music were analyzed in the process of professional management often needs to experience a long period of accumulation process to learn how to learn by means of aims to complete, in such a typical tacit knowledge transfer situation, the transfer process is very emphasize knowledge sender and receiver continually integrate a process discipline knowledge and power.

To sum up, it can be seen that the tacit knowledge transfer of the conductor to the choir members and the piano accompanist in music professional management needs to be embedded in a situation of constant struggle and compromise between the conductor (sender) and the band members (receiver), and this situation emphasizes the contact between sender and receiver. In other words, the tacit knowledge transfer of choir members and piano accompanist in music professional management is impossible without the specific knowledge transfer situation of conductor (sender) and band members (receiver). In this special situation, this study explores a multi-sender and multi-receiver knowledge transfer process.

**Case Background**

The interview team was recruited from choruses studied in other backgrounds whose singers were recorded on audio channels and filmed simultaneously to ensure the security of the files. We investigated three interviews with the ensemble mix and some interviews with the ensemble process, a group of tenors in a choir, a university women's choir and a professional vocal choir. The reason for interviewing singers and conductors at different groups and professional levels is that we want to strategically select groups of interviewees from completely different activities to increase the possibility of capturing as much diversity as possible at the collective level.

Research is still adopted "the random sampling in the" sampling ", on the basis of preliminary research to confirm the object of study 21 in-depth interviews, formal research has involved 65 subjects, according to the deepening of the research question and demand, this research take the interview way for many times, the number of specific interview according to the research of live and need to confirm. In the selected cases, more than three interviews were basically conducted. The interview status is summarized below.

Figure.2

Individual number	Number of interview	Interview Duration	Individual number	Number of interview	Interview Duration
A1	3	37mins	A 12	3	46mins
A2	4	30 mins	A 13	2	37mins
A3	2	46mins	A 14	1	45mins
A4	4	31mins	A 15	2	45mins
A5	2	70mins	A 16	3	26mins
A6	1	25mins	A 17	3	38mins
A 7	3	32 mins	A 18	1	35mins
A 8	2	17 mins	A19	3	23mins
A 9	2	20 mins	A20	3	54mins
A 10	2	31 mins	A21	1	74mins
A 11	3	32 mins	/	/	/

Source: the author

The first focus group interview took place in the tenor section of the choir (n=4).The other two dialogues include parts of the Women's Choir (n=11) and the Professional Small Vocal Ensemble (n=6). All the ensembles were filmed as well as recorded.

Data collection Interview Session 1: The lead singer of the chorus recorded the rehearsal process in the chorus rehearsal on May 8, 2020. The recording equipment was used to record the rehearsal process of each singer on a separate channel with a headset microphone, so as to study the knowledge/power transfer and change process completely embedded in the practice situation. These recordings have been analyzed and compared, and it is clear how the knowledge/power transfer and succession processes of each singer in the organization have influenced each other. The focus group interview took place in the rehearsal room on May 14, 2020, just after the choir's regular rehearsals.

Data collection 2: On May 6, 2020, in the multimedia studio of Yunnan University of Arts, the interview was the conductor of the Women's Chorus of Yunnan University of Arts. The focus group interview took place on May 28, 2020 in the rehearsal room of Wenhua College, Yunnan University of The Arts, just after the conductor and choir had a regular rehearsal.

Data collection 3: On June 8, 20, 6 members participated and were filmed with the camera of the recording mixing studio. The singers' voices were recorded on separate channels for later research and analysis. Focus group interviews took place in a common room of the group's hotel on June 12, 2020.

The method of combining peer examination and participant examination is used to increase the reliability and validity of the research, which is mainly reflected in the publication of the research results for discussion by researchers in the field, and the comprehensive analysis of the data and the research results by participants and interviewees for review.

At the same time, after the interview, the research results are given to the interviewees for feedback. According to the negative results, the interview content and research results are consistent with the real ideas of the interviewees, and the negative results of the interviewees are shown in the following table.

As shown in Table 3 below, during the interview process, after the interview and after the research results are released, the data will be sorted out, the analysis results will be checked with the interviewees, and the research content will be sorted out through the feedback of interviewees to the information, so as to ensure that the research data are representative of the voice of the interviewees.

Table.3 Summary of interviews

Individual No.	Content of the interview	Feedback of research results	Individual No.	Content of the interview	Feedback of research results
A1	verified	coincident	A 12	verified	coincident
A2	verified	coincident	A 13	verified	coincident
A3	verified	coincident	A 14	verified	coincident
A4	verified	coincident	A 15	verified	coincident
A5	verified	coincident	A 16	verified	coincident
A6	verified	coincident	A 17	verified	coincident
A 7	verified	coincident	A 18	verified	coincident
A 8	verified	coincident	A19	verified	coincident
A 9	verified	coincident	A20	verified	coincident
A 10	verified	coincident	A21	verified	coincident
A 11	verified	coincident	/	/	/

This chapter put forward according to the research of main and sub problems, setting reasonable research methods, respectively from the philosophical foundation of research methods, the method of data collection, data analysis method, the interview outline of setting, selection of interview object and procedure, and the evaluation of qualitative research on the theory above, to carry on the design and planning in the research of sub-problems. Make sufficient preliminary preparation for the collection and analysis of research data for sub-questions.

### **Data coding and interpretation of knowledge/power leaders in the orchestra**

Through interviews with choral directors and recorded interviews with individual singers, previous research has shown that knowledge is entirely embedded in practical situations within the choir. In the process of tacit knowledge transfer, knowledge/power transfer and change are also accompanied. During the interview, it was made clear that there was a role of knowledge/power leader within the choir organization. The purpose of this study is to explore singers' perception of knowledge/power leaders, the relationship between choir members and knowledge/power leaders, and the process of knowledge/power role transfer and gaming.

In focus group interviews, choir singers responded to recorded material from rehearsals and concerts using stimulative recall techniques. A young amateur choir, a women's choir and a professional choir provide strategic options for data collection.

The results show that the singers have different degrees of recognition of their status as the leader of knowledge/power or the subordinate of the leader of knowledge/power. Most of them know exactly who the knowledge/power leaders are. In addition, the study also found that the role of those who are obedient to knowledge/power leaders can change and become knowledge/power owners.

One of the conclusions of this study is that in order to improve choral work, there is value in making choral singers aware of the presence of knowledge/power leaders in choral work. This may help and guide the work of choral directors and singers in accuracy, clarity and choral integration, which can be better developed by the game, interaction and mutual struggle and compromise between the knowledge/power leader (sender of knowledge) and the recipient of knowledge. Taking the chorus as the object of observation, both its reality from scratch and the rehearsal process of vocal performance major in the School of Arts are highly representative and professional.

### **Interview results**

The recorded material data collected from the three focus group interviews were transcribed into texts for study and classification. The main recurring theme is that the respondents either talk about the knowledge sender (the knowledge/power leader) within the choir, depending on different aspects, or about the role of the knowledge receiver and the behavior of that role. Other themes are different aspects of ensemble (singing) in which the voice is expressed externally, and are often related to varying degrees of knowledge/power in the placement of the leader among the chorus singers, and this knowledge/power is more embodied in the choir singers' expression and insight into the content of the work.

<ul style="list-style-type: none"><li>• Knowledge/power leader, especially in terms of intonation and rhythm (knowledge/power derived from reading comprehension and listening skills of musical scores)</li></ul>
<ul style="list-style-type: none"><li>• Knowledge/power leaders about sound and harmony, and conflicts between different sound concepts between singers and conductors;</li></ul>
<ul style="list-style-type: none"><li>• The role of receiver of knowledge, these people seem to be the receiver of knowledge, but may also become a temporary musical leadership role. Their observation verifies that tacit knowledge transfer is accompanied by knowledge/power transfer and change;</li></ul>
<ul style="list-style-type: none"><li>• A statement about the position of the knowledge/power leader in the orchestra during choir rehearsal is of great significance to communication/coordination and choir performance.</li></ul>

Table4. Analyzing the overall material four general themes emerged

### **Knowledge/power transfer and gaming about timbre and rhythm**

Knowledge/power leader about tone and rhythm, can be in the conversation about the singer in the process of singing, for a music works in the study, the rendering process, how to rely on a has absolute perception for tone, intonation, and rhythm of singer, obviously it also depends on how the orchestra conductor placed such a tone and rhythm of knowledge/power leader position in the choir, because both sender and receiver of knowledge need an environmental condition that can perceive the knowledge signal, in order to effectively transfer the tacit knowledge of physical performance or sound performance. When there is an event that causes uncertainty in musical expression, whether it is a concert or a rehearsal, singers know who they are paying attention to and who they are following. Here are some clear interviews with A3 as a senior professional chorus member about their personal timbre and rhythm perception and their awareness of who (knowledge/power leader) in the group can be trusted:

You can tell by your ears who usually sings correctly when everyone sings (A3)  
In the interview notes, chorus singers often express that they need to be able to trust others to take the initiative in performing a strange musical work, especially in the rehearsal. This kind of performance is multi-faceted, and the so-called trustworthiness is based on that the singer has enough knowledge, which enables him to perform the music accurately, whether it is rhythm, timbre, pitch or even silent, to complete the musical work or the effect that the conductor needs to achieve.

You see the moment the conductor raises his hand. It's hard to tell. Even if you use the watch count is not enough, it's just a kind of thing that not very rigid or fixed, how to do this in this situation, you need someone who must dare to try to do before the whole crowd, even you are in the parts of all of them who are not sure, these actions are almost from someone, even the whole orchestra, first is must depend on the men...Of course, some of you would dare to do that. What's written on the sheet music is actually a cue, and it can't be written that clearly for you.(A3)

In investigating the interview transcripts, an unexpected situation emerged when a singer apparently playing the lead role (knowledge/power leader) in an ensemble (singing) made the opposite statement, which was evident in the stimulating recall of watching the video recordings, but which he himself said was an exceptional case:

A17:...And then it wasn't Zixuan singing, so maybe I went on...

A14:...That you would bring them out...

A17: Yes, I might take some responsibility -- from section 115...

A14: Do you feel like you belong there as a leading singer?

A17: Not really. It's like I'll lead and the others will follow me, but I'm not the leading singer.

It can be clearly found from the trigger recall of the video and recording that the singer led everyone almost every time. Although it is difficult to judge from the recording materials, it can be clearly found in the video that the singers with his simultaneous part consciously performed under the guidance of his upper body movements at bar 115. But interestingly, what the singer is saying is that he understands that his performance here does drive the performance of the part, but he stresses that this is an exception, that not all the movement of the part, the performance of the part at any time, is up to him, that he is not the leading singer.

When everyone in the orchestra can trust everyone else, and everyone is "in place" [that's the orchestra's term for accurate performance of rhythm and timber], the collective

technique and performance can feel secure, and the ensemble can be molded as "everyone in place"

Look at this. You play it back here and you'll see. You see everybody knows that, in the bass part, it's all there, right? The alto part is one unit. Here we go. Pretty steady. You see, everyone's doing it right.(A3)

How do the knowledge/power leaders guide others visually? In the process of musical performance, even in the rehearsal process, there is seldom direct dialogue between the singers. Then the knowledge/power leaders in the singers transfer knowledge not in the form of speech, but through more subtle expression in the body. The physical expressions of knowledge/power leaders in the interview are recorded as follows:

If I come to the rehearsal, if I do not understand the role of the part I belong to the orchestra, I will not be sure how to deal with my singing. When will the piano get involved? How do I deal with the relationship between the voice and the piano? In this case, I have to pay attention to the conductor's every movement, because he knows, he will give me a hint. Because he must speak for himself as our conductor, because he has words in his body.(A4)

The following dialogue makes a similar point:

A6: You think one of us is a little unsure, so at that point you magnify your movement, you exaggerate a little bit, and a little bit, you move your shoulder.

A20: Yeah, yeah, yeah, yeah. I always make a starting point, so...

A6:...And you'll notice, if we start to get a little bit unstable on this side, you'll notice that somehow you're amplifying these things.

Knowledge/power leadership competition also emerged in interview analysis. If, for example, two leading singers in an orchestra behave differently, then the receivers of knowledge are split over which side to take in the knowledge, or who to follow and obey. Then the choir rehearsal process can become very complicated. Here is a dialogue between a new singer and an old singer in the band:

A17: Yaohui was the lead singer all the time, before you came. The sense that he has been a backer is probably fairly typical. Then, Wang Yining came, is also a very good. Then Yao Hui is last semester walked a section, so Wang Yining just on top of it. And then all of a sudden, it's all new. So you see Yaohui and come back this semester, and Ben got is definitely going to be a little...So it's gonna be here...There are conflicts.

A13: But I did not know before, so I do not say, I think now with who do not know.....

A17:...Isn't it? Yep.

<b>Events</b>	<b>knowledge/power transfer and gaming events</b>
<b>A3</b>	<b>Those who sing the right songs can be trusted</b>
<b>A17</b>	<b>People take responsibility who more likely to get a voice</b>
<b>A4, A6, A20</b>	<b>The physical expression of the knowledge/power leader becomes the expression of mutual cooperation and game</b>
<b>A17</b>	<b>Knowledge/power leadership competition emerges</b>
<b>A13</b>	<b>There is a split in the team</b>

Table 5.1 Summary of timbre and rhythm knowledge/power transfer and gaming events

Source: The author sorted out the interview data

The changes in choir musical representation, changes in performers, or, in other words, changes in knowledge/power leaders occur all the time in most choirs and vocal ensembles. However, as in the interview example above, it is presented to a small group of people. This fact then raises some questions about who is established and who is not established, and this game process begins to emerge. When the leadership (knowledge/power leader) role is called into question -- and then competition begins to emerge -- it also shows how important the balance between the knowledge/power leader and the subservient is. In all three different groups, the analysis of audio transcribed notes showed that knowledge/power leadership was evident in the orchestra.

## Conclusion

Foucault's theoretical research on traditional education from the perspective of knowledge/power is based on the traditional view of power. The traditional view of power holds that power is possessive, but the operation mechanism of power is single, often driven by interests. Power has the subject of possession (which is exactly an important aspect that Foucault does not recognize). This top-down mode of spreading power has played a role in the classroom for a long time. However, under the current situation of power in modern society, the disadvantages of the traditional view of power or its wrongness have led to serious consequences. Teachers can't provide interest drive for education itself, and students can't really gain power because of education. Finally, this diverging approach is broken, and problems will naturally arise in education.

The traditional view of power leads to the way of education, it is necessary to find a power holder for the classroom, namely the teacher. The teacher has the power in the classroom and can force the students to do routine learning actions, otherwise the teacher can exercise relevant punishment measures. This is the result of the traditional view of power, so that in the traditional classroom, teachers increasingly demand more power and students have no possibility of getting rid of it. Classroom efficiency is becoming lower and lower, and the traditional classroom is increasingly unable to meet the needs of modern society.

Then we will return to the research on the process of knowledge transfer within the choir. According to Foucault's theory, power is a driving relationship between knowledge subjects, so Foucault calls it power "force" rather than the traditional power "benefit". On the one hand, it promotes the development of curriculum, on the other hand, it also acts on the transfer process of knowledge parties (conductors, chorus members and accompanists, etc.). In the operation of this micro-power, it is relative.

Therefore, the leader (conductor) of the choir needs to design how to make reasonable use of power and "force" to make the knowledge transfer within the choir develop in accordance with its own direction. In this case, the conductor at the podium should not be a possessor of power, but a user of power; Similarly, choir members and accompanists are also users of power in the whole band Z. Only reasonable design can make all parties of the choir learn how to use power through the emergence of contradictions, observation, reflection and compromise in the integration process of cooperation in the process of rehearsal. This process not only completes the internalization of knowledge, but also improves the efficiency of choir rehearsal.

And through to the commander and the choir members and piano accompanist of tacit knowledge in many ways, such as interactive situation, the concept of tacit knowledge analysis and the description of the process of knowledge transfer, this paper found a common, namely the commanders and the choir members interaction is also a knowledge interaction process (probably the knowledge sharing and knowledge transfer, etc.), This process must happen in a particular situation, can't from the Mosaic separation in the situations of interaction, and in the process of interaction, knowledge more stock of one side with a transfer to the stock of knowledge of less knowledge tendency, in the process, the stock of knowledge more, through the knowledge transfer process, eventually making both sides have knowledge innovation as the interaction results.

Based on the above analysis, this paper summarizes three characteristics of knowledge transfer in the relationship between conductor and choir members:  
First, the knowledge transfer process under the relationship between conductor and choir members is established in a special situation, that is, situational dependence. The context here mainly refers to the aggregation of various information formed in a certain time or space in the workplace.

Second, commander and the choir members relationship under the knowledge transfer process involves a command (is the knowledge of the sender and receiver) and the band members (is the knowledge of the sender and receiver) completely interactive situation, more emphasis on the sender and the receiver and the situation of contradiction and struggle in the process of the integration of compromise.

Thirdly, the knowledge transfer in the choir is not automatic, and the knowledge transfer must be based on the existing knowledge of all parties involved in the knowledge transfer. By sharing knowledge and experience, a feasible atmosphere can be cultivated in which the sender and receiver of knowledge can freely participate and share responsibilities. Among them, existing in addition to direct guidance, self-assessment will also leave a gap in education. However, adding direction guidance to self-assessment can enhance, stimulate, reinforce and connect musical knowledge and applied performance skills.

Studied in this paper based on the knowledge management process and the practice of socialism, from the perspective of knowledge and power, Foucault, identify music professional characteristics of tacit knowledge transfer, explore the impact of these characteristics in knowledge transfer mode, and then for the higher art education and take concrete and effective measures to improve knowledge innovation ability to provide valuable basis. This study accurately divides the tacit knowledge transfer process of professional music education, and deepens the research on the original tacit knowledge transfer process according to the characteristics of tacit knowledge transfer.

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