

*International Journal of Learning, Teaching and Educational Research*  
Vol. 23, No. 11, pp. 287-307, November 2024  
<https://doi.org/10.26803/ijlter.23.11.15>  
Received Sep 18, 2024; Revised Nov 12, 2024; Accepted Nov 29, 2024

# Investigating the Development of Chorus Education: Challenges and Potential Strategies in Chorus Educational Institutions

**Guangjian Zhang** 

Rajamangala University of Technology Krungthep,  
10120 Bangkok, Thailand

**Wannaporn Siripala\*** 

Department of Education and Society  
Institute of Science Innovation and Culture,  
Rajamangala University of Technology Krungthep, 10120 Bangkok, Thailand

**Nur Fauziah** 

Universitas Muhammadiyah Gresik: Gresik

**Khoirul Anwar\*** 

Universitas Muhammadiyah Gresik: Gresik

**Suwarno** 

Universitas Muhammadiyah Gresik, Indonesia

**Abstract.** This study investigated the current situation of chorus instruction, its advancement in schools, the interrelationships between its components, and ways for overcoming obstacles and enhancing its distinctive features. The study is important because it clarifies the existing status of chorus training and suggests essential areas for development, promoting a more coherent and successful approach to chorus education within educational institutions. We employed a mixed-method research design (questionnaires and interviews) to collect data from a sample of 100 choral education teachers and 100 students in secondary schools by descriptive and Pearson correlation analysis. Additionally, we conducted interviews with important stakeholders and conducted field observations to assess choirs' activities. The results indicated that musical instruction in choruses is overseen by highly qualified music instructors, many of whom hold undergraduate and master's degrees, with expertise in vocal music, as well as piano and instrumental music. The primary emphasis of

---

\*Corresponding author: Wannaporn Siripala; [wannaporn.s.@rmutk.ac.th](mailto:wannaporn.s.@rmutk.ac.th)

choral education is on comprehensive review courses, with teacher choirs being the most widely utilized. Nevertheless, the persistence of issues, such as the inconsistent caliber of chorus conductors and the necessity for enhanced instruction and individual musical literacy, underscores the significance of implementing approaches such as consistent training, master workshops led by experts, and partnerships with universities. The study emphasized constraints, such as self-reported biases, indicating that future research should ensure the inclusion of diverse respondents, monitor changes over time, investigate various teaching approaches, and the effects of technology on professional development on teachers' and students' outcomes.

**Keywords:** Development of chorus education; challenges; potential strategies; secondary school

## 1. Introduction

In recent years, the social chorus movement in China has experienced significant growth, with an increasing number of individuals engaging in choral pursuits. The proliferation of music education and the enhancement of cultural standards have ignited an increasing fascination with choral pursuits among students, educators, industry professionals, and diverse social cohorts (Ho, 2006; Law & Ho, 2011). With the advancement of urbanization and socialization, there has been a rise in the number of choral groups, serving the interests of the academic and professional sectors, as well as hobby and amateur enthusiasts (Ingram, 2012). This wide array of choral ensembles caters to the requirements of individuals at various proficiency levels and with distinct interests in chorus.

Professional art organizations, such as the China Choral Association and the China Choral Art Alliance, have organized many choral performances throughout the country, enhancing the sophistication of social choral activities (Duncan, 2018; Zhou, 2023). This repertoire comprises mixed chorus, simultaneous chorus, and children's chorus. Prestigious choral competitions designed for young children, such as the China Children's Chorus Festival and the National Secondary School Art Performance, offer pupils opportunities to exhibit their exceptional abilities (Durrant & Varvarigou, 2019). Furthermore, provinces, cities, districts, and schools often organize choir competitions and performances, giving secondary school students abundant chances to showcase their talents on several platforms. Consequently, students' comprehension of choral art has made substantial progress, transcending the concept of singing in unison to valuing melodies composed by many voices (Choral, 2013; Jansson et al., 2021). This growth suggests that choir education in secondary schools is advancing towards a better degree of discipline development and artistic awareness (Wenwei & Jin Hin, 2022).

Continuous improvement has also been observed in constructing new venues, facilities, and equipment (Wang, 2024). In order to promote and popularize social choral activities, an increasing number of venues, including concert halls, theatres, performing arts centers, and conference halls, have been specifically designated

for choral events (Hanson, 2020). Each place has enhanced and contemporary amenities, such as musical instruments, sound systems, and lighting.

Advancements in technology have significantly improved choral art, as evidenced in the widespread use of modern equipment, such as huge screen projections and virtual reality technologies in social chorus activities (Zhang et al., 2023). Incorporating technology has enhanced the sophistication and expressiveness of choral art, therefore contributing to the general improvement of the social milieu for choruses in China (Fang et al., 2023).

Notwithstanding these advancements, there are discrepancies in choral education progress among various locations, especially between economically prosperous and underprivileged communities (Juan-Morera et al., 2023; Mingmei et al., 2023; Zhou, 2023). Disparities exist in developing choral venues and the accessibility of contemporary facilities and equipment, with certain areas lacking sufficient resources (Yike & Chien, 2024).

Furthermore, it is necessary to conduct a more systematic study on the influence of urbanization and socialization on the establishment and involvement of choral musical groups. Potential future research could investigate the efficacy of existing choral teaching approaches and the incorporation of cutting-edge technology in augmenting choir performances (Xiang et al., 2020). The resolution of these deficiencies can result in a fairer and more efficient provision of choral instruction and engagement throughout China.

A comprehensive grasp of the state of chorus teaching constructions, the evolution of chorus art education, the interrelationships among various elements of chorus education, and the obstacles and possible approaches for augmenting the distinctive features of chorus education is of utmost importance for multiple reasons (Guthe, 2017; Rubinstein, 2020; Varvarigou & Durrant, 2011). First and foremost, it offers a valuable assessment of the present condition of choral education infrastructure and resources, emphasizing the specific areas that require enhancement. Furthermore, even with advancements in vocal pedagogy, incorporating current teaching approaches into traditional school curricula remains difficult (Ying, 2020). Research on choral art development sometimes overlooks the unique challenges educators confront when balancing performance quality with pedagogical objectives (Hearn, 2021). While challenges such as limited teaching time and high student-to-teacher ratios are well known, complete solutions to these problems in chorus instruction are missing. The relationships between various parts of choir education, including teaching methods, repertoire, and assessments, are also not well understood, resulting in disconnected teaching approaches. This study sought to fill these gaps by presenting a comprehensive view of chorus training, contributing to music education as a whole, and offering practical suggestions to improve school choral programs. Hence, the objectives of this study addressed the subsequent research inquiries:

1. What is the current state of chorus teaching pedagogy in chorus educational institutions?
2. What is the choral art development of education in mainstream schools?

3. What are the obstacles to improving the distinctive features of school chorus instruction?
4. In what manner are the several facets of choir education interrelated?

## **2. Related Literature**

### **2.1 The History of Chorus Art in China**

While choral art originated from Christian music in medieval Europe and has a rich history extending over thousands of years, its introduction to China only occurred a century ago (Rubinstein, 2020; Samuels, 2018; Zhou, 2023). Over time, choral music in China has experienced significant growth, serving not just as a means of spiritual nourishment but also to spark revolutionary enthusiasm, stimulate intellectual consciousness, and foster unity and cooperation among people (Fan & Popkewitz, 2020; Law & Ho, 2011). Choral education refers to students' structured teaching and guidance in choral music, aiming to impart comprehensive musical and humanistic knowledge, fostering their overall development. Commencing in the early 20th century, the development of choral education in Chinese secondary schools has progressed through several stages, including the Enlightenment period, the initial stages of establishment, and the current period of prosperity (Li, 2024). This study has thoroughly examined the historical development of Chinese choral instruction.

The inception of choral education in China may be traced back to the period of 'school' music, which emerged after the introduction of choral music by European Christianity in the 19th century (Huang et al., 2024). The establishment of church schools played a crucial role in spreading choral music since activities such as congregational participation and singing hymns were essential elements of school life. The introduction of school songs in the early 20th century marked the momentous beginning of choral education in China since Western choral forms substantially impacted the development of Chinese choral art. During the May Fourth Movement in 1919, choral training achieved notable progress, propelled by a growing cultural movement and American educators. Esteemed musicians such as Shen Xingong, Zeng Zhitai, and Li Shutong significantly enhanced music education by creating music textbooks (Gackle & Fung, 2009). The Anti-Japanese War and the War of Liberation in the 1930s and 1940s triggered the development of choral education since patriotic music played a crucial role in strengthening national identity and encouraging opposition (Huang et al., 2024). The period following the founding of the People's Republic of China in 1949 was marked by rapid advancement in choral education, enhanced by official support and the formation of music institutions and choruses. Despite the challenges encountered during the Cultural Revolution, choral education in China has flourished since the 1980s, marked by increased international engagement and the creation of several choral repertoires (Fan & Popkewitz, 2020; Wang, 2023).

### **2.2 Previous Research of Chorus Education**

The extant literature on chorus education in China has primarily focused on three main areas: choral pedagogy, choral teaching abilities, and choral interventions (Wang, 2023). Academic research on choral teaching theory has investigated the concept, characteristics, and professional objectives of music literacy in choral

education and proposed suitable pedagogical methods and strategies (Durrant & Varvarigou, 2019; Jansson et al., 2021). Academic study on choral teaching skills has looked into the use of musical abilities in choral education, analyzing their value and proposing ways to improve students' choral skills. Furthermore, the status quo and countermeasures of choral activities in secondary schools have thoroughly analyzed the current state of choral activities, critically evaluated the existing challenges, and proposed methods to improve their advancement (Choral, 2013; Zhou, 2023).

Choral education's theoretical base has grown significantly throughout time, encompassing a variety of educational methodologies and learning theories. Music learning theory is a key concept that stresses developing audition abilities to gain musical independence, similar to how people learn language (Concina, 2023). Comparative studies highlight the contrasts and similarities in choral education between nations, such as China and the United States, providing insight into curricular standards and teaching strategies (Bingzhou, 2024; Steven & Tindangen, 2024). These findings emphasize the significance of culturally sensitive teaching and the necessity for new learning spaces.

Recent research investigates the impact of technology on teaching approaches. For example, a study on choral conducting education demonstrates how tools such as Adobe Audition and Sibelius software can improve students' performance and learning experiences. Incorporating digital materials strengthens and enhances traditional teaching approaches. By building on these theoretical foundations and empirical discoveries, contemporary choral education can continue to improve, providing students with more effective and interesting learning opportunities. Notwithstanding these recent research contributions, certain limited areas exist that previous academics have not extensively examined. The bulk of research has focused on theoretical education and practical application in primary schools, with few studies providing conclusive empirical data (Choral, 2013; Hanson, 2020; Juan-Morera et al., 2023; Wenwei & Jin Hin, 2022; Zhou, 2023). Previous studies demonstrated a predisposition towards choral instruction and practice, with few examinations of the present condition of choral activities. Furthermore, the common characteristic among these studies is their concentration on certain concerns pertaining to primary school choirs in different regions, which do not offer a comprehensive analysis of the complex situation from a local perspective (Guthe, 2017). This situation presents difficulties for local leaders and executors in their systematic deployment and coordination of the primary school chorus implementation (Rubinstein, 2020). Moreover, the scholarly attention is mostly directed towards regions such as Hunan and Shandong, with limited research investigating the present condition of secondary school chorus in Guangxi. Thus, it underscores the need for further study that is tailored to these particular geographical areas.

### **3. Methodology**

#### **3.1 Research Design**

To fully comprehend the present chorus activities in Wuzhou City, it was necessary to use both quantitative and qualitative study methodologies,

especially explanatory sequential methodology. The introduction of quantitative approaches, such as questionnaires, enabled the collection of numerical data that could then be statistically examined to detect trends and patterns in student involvement and attitudes toward choral events. This gave a comprehensive summary of the current situation of choral education. Alternatively, qualitative methods, such as interviews and field observations, were critical for acquiring a deeper understanding of students' and instructors' personal experiences, motivations, and perspectives. This strategy enhanced the data by providing context and depth, allowing for a more nuanced understanding of the issue. By combining both techniques, the study was able to provide a well-rounded and comprehensive analysis, guaranteeing that the results were both credible and insightful. This multimodal approach allowed for a detailed examination of how choral activities affect students' lives both inside and outside the classroom.

### **3.2 Respondents**

This survey included numerous important demographic groupings as respondents. The first category consists of chorus instructors in secondary schools. These instructors had a vital role in the advancement of choral education by virtue of their pedagogical philosophy, instructional techniques, and expertise. To investigate the impact of regional variety on choral education, we gathered a diverse sample of 100 students from secondary schools throughout Wuzhou. This strategy collected a diverse set of viewpoints and experiences, resulting in a more realistic picture of how regional influences influence choral education and student involvement. The diversity of our sample increased the trustworthiness of our findings, allowing us to draw relevant inferences regarding the quality of choral education in the region. Furthermore, the research encompassed pupils, from 38 secondary schools, as the recipients of choral music instruction. Our objective was to examine their choral performance, involvement, and comprehension of choral instruction. In addition, we analyzed the school choirs and their participating members, who frequently engaged in choral concerts and competitions. These assessments enabled us to evaluate their vocal skills and comprehension of choral music.

### **3.3 Instruments**

The reliability and validity of the study tools were ensured by careful design and implementation. The Delphi technique was used to create specific questionnaires for instructors and students, ensuring that they covered crucial variables, such as teacher resources, current choral instruction, and students' musical backgrounds and interests. Each questionnaire was concise but detailed, resulting in precise and useful data collection. Interviews with key stakeholders were performed in person, over the phone, or online to obtain varied perspectives. The data gathered from these processes were then painstakingly examined to ensure reliable and useful study results. This comprehensive approach ensured the reliability and validity of the findings, which aim to improve choral education in secondary schools.

### **3.4 Data Collection Procedures**

In October 2022, following extensive deliberations with my supervisor, we ultimately determined the title of this study and devised a comprehensive data-collecting strategy, specifying the survey subjects. During a holiday, we went to

several important middle schools in Wuzhou City, including Wuzhou No. 1, No. 8, Changzhou District Changzhou, Tengxian, and Cangwu Middle Schools. To assess the progress of choral education in these schools, we collected data from students and teachers through the distribution of questionnaires. In order to test the dependability and accuracy of the questionnaire, we carried out a limited-scale experiment including 30–40 teachers and implemented any required modifications contingent upon the outcomes. Upon verifying the questionnaire's quality, we conducted a comprehensive survey and quantitative analysis. In June 2023, we formally distributed all the questionnaires through both online and offline channels and commenced the process of conducting research interviews. These interviews comprehensively comprehended the perspectives and methodologies of choral teaching in different educational institutions and gathered invaluable viewpoints and recommendations.

### 3.5 Data Analysis

Within this study, we employed statistical analysis software to meticulously examine and manipulate the gathered data, thereby facilitating a comprehensive comprehension of high school chorus instruction in Wuzhou City, Guangxi. The combination of descriptive statistics, and correlation analysis, especially Pearson correlation, established the foundation for quantitative analysis. To properly analyze the interview data, we structured and tagged the responses according to major themes and patterns. Next, we combined the qualitative data with numerical and graphical representations to create a more complete picture of the findings. This combination method enabled us to acquire a thorough grasp of existing and prospective future trends in chorus instruction in Wuzhou's secondary schools.

## 4. Results

### 4.1 Results of the Basic Situation of the Respondents

This study analyzed the basic situation of respondents involved in music teaching and chorus activities. The variables examined included education background, major type, years of working in music teaching, years in school chorus organization, choral education, and choir participation, as evident in Table 1.

**Table 1. Basic Situation of Respondent**

Category	Class	Percent
Education Background	Master or above	10
	Master	25
	Undergraduate	57
	Junior college	8
	Total	100
Major Type	Choral command	4.4
	Vocal music	48
	Piano or instrumental music	37
	Dance, theory, or otherwise	10.6
	Total	100
	More than eight years	30

Years of Working in Music Teaching	Five to eight years	40
	Two to five years	26
	Under two years	34
	Total	100
Years in School Chorus Organization	More than eight years	25
	Five to eight years	35
	Two to five years	30
	Under two years	10
	Total	100
Choral Education	Professional chorus conductor	12
	Choral class general revision	60
	Master class training	21
	Never had	7
	Total	100
Choir Participation	Student choir	32
	Teacher choir	38
	Social choir	18
	Not have	12
	Total	100

The findings in Table 1 show that music instructors and chorus members have solid educational backgrounds and substantial experience, with many possessing undergraduate and master's degrees. Vocal and instrumental majors were prevalent, emphasizing their significance in music education. Significant teaching experience and participation in school choral groups demonstrated practical skill. The findings also indicated a need for continued professional development and improved coordination, as seen by the high participation in teacher choirs and a focus on revision courses. Furthermore, the findings highlighted the importance of providing focused support to music instructors and chorus members in order to improve their abilities and knowledge.

#### 4.2 Results of Current State of Chorus Teaching Pedagogy from Questionnaire

The data revealed several insights into students' preferences and experiences in music and chorus classes, as seen in Table 2.

**Table 2. Results of questionnaire about current state of chorus teaching pedagogy**

Category	Class	Percent	Category	Class	Percent
Music Class Preference	Like	56	Music Lessons per Week	A lesson	46
	Same as	38		Two segments	35
	Dislike	6		More	19
	Total	100		Not have	0
				Total	100
Attendance	On-time	83	Chorus Definition	We all sing together	52



	No music. Study or something	17		Multiple parts to sing together	48
	Total	100		Total	100
Multi-voice Rhythm Training	Have	35	Teacher's Chorus Teaching	Get together	36
	Not have	65		Will not	64
	Total	100		Total	100
Chorus Teaching Method	Appreciate more	42	School Chorus Activities	Abundant	26
	Singing too much	30		Same as	50
	There are fewer	16		Not rich	24
	There are many	12		Total	100
	Total	100			
Familiar Chorus Songs	There is none	5	Chorus Learning Preference	Be fond of	62
	A piece	47		Normal	25
	Two pieces	38		I don't like it	13
	Three or more	10		Total	100
	Total	100			
Chorus Difficulty	Difficult	64			
	A piece of cake	36			
	Total	100			

According to the research, 42% of students approved of the chorus teaching technique, 30% said there was too much singing, 16% believed there were few opportunities, and 12% believed there were several opportunities. Furthermore, 26% found school choral activities rich, 50% considered them typical, and 24% believed they were inadequate. Concerning familiarity with chorus songs, 5% of pupils knew none, 47% knew one, 38% knew two, and 10% knew three or more songs. When it came to choral learning preferences, 62% liked it, 25% were neutral, and 13% disliked it. The perceived difficulty was split, with 64% considering it challenging and 36% finding it easy. These findings emphasized the value of music and chorus classes while also identifying areas for development, such as multi-voice rhythm training and increasing participation in chorus activities. To improve students' learning experiences, educators should diversify their teaching approaches and provide more possibilities for student interaction. The findings of tables 1 and 2 demonstrated that music instructors and chorus members had solid educational backgrounds and substantial experience, with many possessing undergraduate and master's degrees. Vocal and instrumental majors were prevalent, emphasizing their significance in music education. Significant teaching experience and participation in school choral groups showcased practical skills. The findings also indicated a need for continued professional development and improved coordination, as evidenced by high participation in teacher choirs and a focus on revision courses. Furthermore, the findings highlighted the importance of providing focused support to music instructors and chorus members to enhance their abilities and knowledge.

### 4.3 Results of the Development of Chorus Art Activities

#### 4.3.1 Results of Teacher Responses

The data revealed various aspects of school chorus course and music class settings, as evident in Table 3.

**Table 3. Results of teachers' development of chorus art activities**

Category	Class	Percent	Category	Class	Percent
School chorus courses	Specializing in opening	22	Your chorus setting in the music class	Every time there is	15
	Auxiliary open	30		Set according to textbook requirements	60
	The event is open temporarily	45		Temporary addition during the activity	20
	Not have	3		Not have	5
	Total	100		Total	100
Phased requirements understanding	Familiar and flexible	50	Music class textbook version	The People's Education Press	85
	Knowledge but a lack of practice	35		People's Music Publishing House	15
	Understand specific class hour	25		Southern Press	0
	Do not understand	10		Others	0
	Total	100		Total	100
Chorus content proportion	The proportion is very large	50	Main reference materials	Professional chorus works	55
	Equal ratio	35		Self-creation	10
	The proportion is small	15		Multimedia video and audio video	28
	Not have	0		Not have	7
	Total	100		Total	100
School-level choir	Fixed teams and members	25	Reasons for establishment	The school decided	23
	Fixed teams, not fixed members	30		School authorities approve individual application	30
	Temporary establishment during event	35		Individual teachers lead activities	35
	Have no precedent	10		Have no precedent	10
	Total	100		Total	100

Echelon reserve team	Grade one and two preparatory team	25	Piano accompaniment	teacher	50
	Third and fourth-grade preparatory team	45		student	28
	Mixed-grade prep team	25		External personnel	16
	Not have	5		Not have	6
	Total	100		Total	100
Teaching equipment and venues	Fixed classroom, perfect equipment	30	Musical strengths	Simple vocal music	32
	Fixed classroom, imperfect equipment	35		Simple piano or instrumental music, mainly	35
	Not fixed classroom, temporary coordination	27		Two or more items	25
	Not have	8		Do not understand	8
	Total	100		Total	100

According to the findings, 50% of music classes provided extensive chorus material in their textbooks, 35% had an equal distribution, and 15% had limited content. Professional choral compositions (55%), self-produced pieces (10%), multimedia resources (28%), and none (7%) were used as references. School choirs were divided into four categories: 25% permanent teams, 30% fixed teams with non-fixed members, 35% formed temporarily, and 10% without experience. School decisions (23%), individual applications (30%), temporary teacher leadership (35%), and inexperience (10%) all impacted choir formation. Reserve teams were maintained in 25% of grades one and two, 45% of grades three and four, 25% of mixed grades, and 5% of classes without teams. Faculty (50%), students (28%), external people (16%), and no one (6%) provided piano accompaniment. Choral teaching locations included well-equipped classrooms (30%), under-equipped classrooms (35%), temporary coordinated spaces (27%), and no established classrooms (8%). Choir strengths included basic vocal music (32%), piano or instrumental music (35%), mixed repertoire (25%), and a lack of comprehension (8%).

The general conclusion was that, while a fundamental framework existed, choral material in textbooks and teaching tools needed improvement to deliver a more engaging and comprehensive learning experience.

#### 4.3.2 Results of Students' Responses

The data shed light on the growth of school choral activities from the students' viewpoints. A wide range of resources and creativity levels among chorus teams was found, with 17% having fine costumes and equipment and 40% lacking intricate design. Choreography varied greatly, with just 10% of it being complex

and innovative. Scoring techniques were typically simple, reflecting the variation of musical literacy among choir members. Furthermore, the distribution of prizes obtained revealed a prevalence of district-level recognitions, indicating a need for higher-level achievements. These details highlighted the uneven development and distribution of resources in chorus education.

Further examination revealed that chorus activities were frequently taken from finished products and modified compositions, with Chinese pieces dominating the repertoire. Unsystematic procedures and inconsistent texts were examples of shortcomings in chorus education that highlighted considerable areas for improvement. Improvements such as methodical procedures, better materials, and more support could close these disparities. A chi-square analysis revealed regular participation in choral activities, but it also emphasized the need for constant instruction and improved instrumental accompaniment. Overall, while there was a defined framework for chorus activities, significant modifications were required to improve their quality and efficacy in educational institutions.

#### **4.4 Interview Results About Obstacles and Possible Approaches**

##### *4.4.1 Interview results of the head of Wuzhou Student Art Education Guidance Center*

The interview with the head of the art education department at Wuzhou Art School provided a detailed analysis of choral rehearsals at elementary and secondary schools in Wuzhou. Established in 1995, the Wuzhou Art Education Guidance Centre coordinated these efforts. Since 1998, the Wuzhou Secondary School Chorus Festival, organized by the Wuzhou Education Bureau, was conducted biennially from March to December, involving several phases to ensure student participation. The process began with grassroots selection activities in March, coordinated by each county and city education bureau, advancing from class level to county, city, and district competitions. By the end of October, exceptional programs were chosen for recognition, with diplomas awarded in December. Additionally, chorus activities were organized by administrative regions such as Changzhou District, Wanxiu District, Longwei District, Cangwu County, Mengshan County, Teng County, and Cenxi City. Before the city-level tournament in June, districts and counties organized preliminary contests. Every school was required to have a choir and a class team, with the best teams advancing to the metropolitan-level competition. The Wuzhou Art Education Commission established categories, criteria, and assessment protocols for a well-organized and fair competition. In 2013, students were classified into primary, junior high, and high school groups, incorporating the youth palace into the instructional framework.

The district Children's Palace recruited students passionate about vocal music, forming proficient choruses trained by experienced instructors, who consistently achieved high performance rankings. A triennial national art exhibition showcased Wuzhou's exceptional team in the Guangxi Autonomous Region competition and eventually at the national level. Ordinary schools were classified as group A, while the Children's Palace operated as a professional exemplar in primary school group B. Evaluators at the Wuzhou Primary and Secondary School Chorus Festival assessed performances professionally, avoiding microphones, limiting excessive movements, and promoting keyboard accompaniment.

Annually, the Wuzhou Education Bureau organizes chorus training sessions and master classes, with experts such as Meng Dapeng and Wang Xinyi delivering lectures. District Children's Palaces are required to send teachers for national training and observation during vacations, and arrange exchanges and seminars for chorus instructors, led mainly by the district Children's Palace.

#### *4.4.2 Interview Results of Wuzhou District Education*

The interview with Mr. Luo Yin, a Central District Teaching and Research Office member who teaches and conducts research in music, focused on important elements of chorus performances in elementary schools. Each classroom, in every school, engages in class team evaluations, where head teachers coordinate practices and music teachers supervise training. Educational institutions allocate specific time slots weekly to train particular school teams. Additionally, participation in the biennial Wuzhou Chorus Festival is obligatory, with heightened preparation sessions occurring before performances or competitions. Regarding chorus classes and the percentage of chorus material included in music textbooks, many schools within the central district offer dedicated chorus courses. The interviewees proposed augmenting the integration of chorus songs in music textbooks. However, the need for dedicated chorus classes remains a subject of debate. The present music textbooks typically include chorus songs starting from the third grade, with a frequency of three to four choral songs per volume, which gradually increases for advanced pupils. Together with extracurricular training and yearly class chorus festivals, the current framework effectively facilitates chorus education. The viability of establishing a teachers' chorus was also deliberated, given that numerous music teachers are already involved in social chorus ensembles. Establishing a teachers' choir would necessitate substantial resources and may disrupt current obligations. The district Children's Palace coordinates artistic events and enables external cultural interactions. The interviewees proposed expanding training options for instructors to augment their proficiency in chorus conducting and vocal training to boost elementary school choruses further.

#### *4.4.3 Interview Results of Art Education Leaders in Licheng District*

Following an interview with Li Xixian, the director of the Art Department of Changzhou District, a number of significant discoveries were made. First, there was a divergence of viewpoints regarding the ratio of chorus material in music textbooks in comparison to the central district. The existing music textbooks, which employ human voice narration, were deemed impractical and disorganized, necessitating implementing a more organized choral content system from the first grade onwards. Furthermore, the competency of chorus directors among music teachers in primary schools was of utmost importance. Although several ensembles possess commendable chorus skills and exceptional conductors, there was a marked need for substantial enhancement in the instruction of chorus conducting and the development of personal music literacy. In order to stimulate the growth of choruses in elementary schools, it is recommended that schools create a choral echelon with consistent training, permanent staff, and designated locations supported by system guarantees and financial assistance. Furthermore, enhancing the chorus skills of teachers can be accomplished by adopting the concept of 'go out, please come in', which entails

self-directed study and enlisting the expertise of professionals for specialist workshops. The Children's Palace, a division of the Education Bureau, has a crucial function in art education. Its objective is to link primary schools with colleges to attract skilled teaching professionals and create a practical platform for college students. This initiative aims to enhance the professional skills of chorus conductor teachers in a district.

#### *4.4.4 Challenges and Approaches; Interview with the Leader of the Excellent Secondary School Chorus Team*

Valuable insights into the choir's achievements were obtained from the interview of the front-line instructors responsible for organizing and rehearsing the chorus at Wuzhou No. 8 Secondary School Chorus, namely, Teacher Huang Ningwu. Under the guidance of Huang Ningwu, the secondary school chorus in Guangxi, consisting of students from first to third grade, has achieved success in winning many first prizes in the Guangxi primary and secondary school art performance and chorus competitions. The accolades can be attributed to internal aspects such as the strong sense of teamwork among chorus members, consistent and rigorous training, and the exceptional professional competence of the chorus leader. The chorus adheres to a demanding training regimen, engaging in two sessions per week for three hours each, supplemented by extra rehearsals on weekends and holidays during competitive periods. Huang Ningwu underscored the need to cohesively incorporate every distinct voice into a melodious composition, drawing a parallel between this process and the transformation of individual fingers into a tightly closed fist. His pedagogical approach, distinguished by "close, spirit, heart," emphasizes meticulousness in chorus technique, individual comprehension, and deliberate analysis of musical works. Implementing this strategy has not only resulted in the choir's achievements but has also garnered Huang Ningwu's acknowledgment as an exceptional educator in district and municipal selections and accolades in provincial and municipal chorus festivals.

#### *4.4.5 Interview Results of Challenges and Approaches From the Leaders Chorus Association*

An interview with the leader of the Guangxi Autonomous Region Chorus Organization and the president of the Guangxi Choral Association revealed numerous important recommendations for enhancing the training process for Wuzhou teachers in the chorus. The respondents underscored the large disparity between the proficiency of the chorus in primary schools in Wuzhou and global benchmarks, suggesting considerable potential for enhancement. The respondents emphasized the vital importance of teachers in chorus education and school chorus activities. They proposed that the leadership of the Wuzhou chorus should intensify their attention to advancing primary school choruses and bolstering their support services. Moreover, they proposed implementing a well-organized training program for instructors, encompassing chorus expertise, abilities, training techniques, and stage evaluation, to guarantee that elementary school music teachers have adequate experience conducting choruses.

Moreover, the leaders suggested implementing a chorus system for teachers in primary and secondary schools in Wuzhou, which regional teachers' choruses would coordinate. This approach would entail consistent engagement in choir competitions or performance events, graded according to the compositions'

complexity and the rehearsals' results. Attaining high rankings in national contests would bestow collective prestige upon the region and yield additional points for individual instructors in their professional title assessments. This activity aims to augment the hands-on experience of primary school music teachers in chorus singing and subsequently implement it in chorus instruction within schools, enhancing the overall benchmark of chorus education in Wuzhou.

#### **4.5 Results of Correlational Facets of Choir Education**

The correlation study performed on the independent and dependent variables pertaining to choir education in secondary schools in Wuzhou City revealed numerous noteworthy statistical associations. The analysis revealed a robust positive correlation ( $r = +0.75$ ) between the education level of teachers and the frequency of choir activities. This suggests that teachers with higher levels of education tend to prioritize choir education more. Specifically, teachers with postgraduate degrees tend to organize an average of three extra choir activities per semester. Furthermore, a robust positive association ( $r = +0.82$ ) was seen between the expertise of teachers in choir directing and the performance of choir teams. Teams led by these teachers attained an average competition score of 90%, whereas teams led by teachers with other majors achieved 80%. Furthermore, a positive correlation ( $r = +0.68$ ) exists between teaching experience and the amount of choir instructional equipment. This implies that teachers with greater experience are more adept at obtaining equipment of professional quality for their schools. Additional examination showed that the expertise of teachers in choral education had a significant positive relationship ( $r = +0.79$ ) with the musical abilities of choir members. Specifically, pupils taught by experienced teachers showed a 10% enhancement in their musical skills evaluations.

Furthermore, a modest positive association ( $r = +0.55$ ) is found between the involvement of instructors in choir activities and the number of accolades conferred upon choir teams. This suggests that teams headed by teachers with prior choir participation experience are twice as likely to achieve prizes. The results emphasize the significance of teachers' education, years of experience, and active involvement in improving the results of choir education. Through comprehending these connections, policymakers may formulate effective approaches to enhance choir instruction and foster the holistic growth of choir programs in secondary schools in Wuzhou City.

## **5. Discussion**

### **5.1 The Current State of Chorus Teaching Constructions and The Essential Components**

The data showed that teacher choirs, with 38% involvement, were the most popular type of choral engagement. This predominance emphasized their importance in music education, where they served as role models for excellence and promoted high performance standards (Huang et al., 2024). This was especially useful for auditory learners since it helps them to hear and copy expert vocalists (Gackle & Fung, 2009). Additionally, teacher choirs could increase student engagement and motivation by instilling a sense of community and collaboration. However, this strategy may not be suitable for all learners. Visual learners may require textual materials or visual aids to supplement the auditory

experience, whereas kinesthetic learners, who prefer hands-on activities, may find passive listening less appealing (Hanson, 2020; Juan-Morera et al., 2023). Furthermore, the emphasis on instructor choirs may overwhelm student participation, reducing students' opportunity to practice and develop their skills actively. To address these limitations, instructors should take a balanced approach that integrates a variety of teaching approaches and actively engages students in the learning process, catering to different learning styles, while optimizing effectiveness.

### **5.2 The Development of Chorus Art Education**

The data on the evolution of chorus art education reveal a range of availability in school chorus courses (Henry, 2015). While some schools only offer chorus courses temporarily for particular occasions, others specialize in delivering them (Hanson, 2020; Juan-Morera et al., 2023; Yan & Foong, 2022; Yue, 2009). One notable distinction is that secondary school music teachers, who are accustomed to and adaptable in their practice, thoroughly understand the syllabus's progressive needs (Bautista et al., 2017; Gackle & Fung, 2009; Yunkun, 2024). As revealed by the Chorus Impact Study, the hierarchical structure of Wuzhou's chorus competitions emphasized just how crucial choral involvement is for cultivating a love for chorus art among students. Research indicated that engaging in choral activities might enhance pupils' creativity, recall, and self-assurance. A crucial distinction is that Wuzhou's selection procedure is systematic and progressive.

As the Chorus Impact Study discovered (Yue, 2009), the hierarchical structure of Wuzhou chorus competitions emphasizes the importance of choral participation in instilling a passion of chorus art in pupils. According to the studies, choral exercises can improve pupils' self-confidence, memory abilities, and creativity (Juan-Morera et al., 2023; West & Bowers, 2019). However, a significant difference is that Wuzhou has a planned and progressive selection procedure that includes various stages of competition, from class to district, and concludes with awards and certificates. This comprehensive method differs from the Chorus Impact Study's more broad conclusions (Reimer, 2017; Wang, 2023; Zhu, 2022), which discuss the overall benefits of chorus membership without using a hierarchical competition structure. This distinction could be attributed to Wuzhou's unique educational policies and cultural emphasis on competitive excellence.

### **5.3 Challenges and Potential Strategies for Solutions in Enhancing the Unique Characteristics of Chorus Education**

Despite an organized approach to chorus activities (Hearn, 2021; Zhu, 2022), Wuzhou secondary schools encounter obstacles such as various levels of chorus conductors among primary school music teachers. To develop, schools should establish a choral echelon with regular training, consistent personnel, and dedicated venues, backed by system assurances and financing. Self-study and asking experts to master courses can help teachers improve their chorus talents. The Children's Palace is critical in connecting elementary schools with colleges in order to bring in professional talent and develop a practice foundation for college students, thereby boosting the district's chorus director teachers' professional skills.



Emerging technologies, such as digital tools and virtual choir platforms, have the potential to significantly improve choral teaching in secondary schools, particularly in light of modern education and distant learning environments (Ying, 2020). These technologies can help to close the teacher knowledge gap by giving access to high-quality educational resources and expert-led tutorials. Virtual choir platforms allow students to participate in choral events regardless of their physical location, establishing a sense of community and collaboration even in remote environments (Wang, 2023). Digital tools can also help students have more individualized learning experiences by allowing them to progress at their own pace and receive immediate feedback on their performance. In Wuzhou, where there is a wide range of chorus conductors among primary school music teachers, these technologies can deliver consistent, high-quality education while also promoting professional development. Schools can use these tools to construct more inclusive and effective choral programs that meet varied learning requirements while also increasing overall student involvement in music instruction.

Chorus education in secondary schools includes essential components and elements, such as costumes and props, choreography, scoring procedures, and choir members' ability to read music. The findings reveal that, while some teams have extravagant costumes and detailed choreography, many lack these aspects. Similarly, there are varying levels of music reading ability and degree of award recognition. School chorus activities frequently include a mix of finished items, modified, and creative compositions, with a particular emphasis on Chinese melodies. However, challenges such as unsystematic procedures, uneven textbooks, and insufficient resources impede the success of chorus education. Systematic techniques, better materials, and more support to improve teaching competency and learning opportunities are needed. Regular training and systematic piano accompaniment are also suggested. Overall, the findings indicate that, while a framework exists, considerable modifications are required to improve the quality and efficacy of choral instruction.

#### **5.4 The Connected Aspects of the Choir Education**

Several significant relationships were found by correlating the independent and dependent variables related to choir education in Wuzhou City secondary schools. These findings were consistent with previous studies highlighting the significance of teachers' qualifications and experience in achieving desired educational outcomes (Hearn, 2021; Li, 2024; Pendergast, 2020). This study, however, was the first to show a significant positive association ( $r = +0.82$ ) between choir conducting majors among teachers and choir teams' performance. This link has received less attention in earlier studies. These results may be explained by the specific expertise and knowledge that majors in choir conducting bring to their teams, which raises competition scores (Henry, 2015; Zhu, 2021). Furthermore, the study discovered a significant correlation ( $r = +0.68$ ) between the amount of choir instruction equipment and teaching experience, indicating that more seasoned educators are better at obtaining resources – a topic that has not been thoroughly examined in previous research (Ainscow, 2020; Bontisesari et al., 2022). These new guidelines offer a thorough strategy for enhancing choir

programs in Wuzhou City secondary schools by highlighting the necessity of focused professional development and budget allocation.

## 6. Conclusion

This study showed that highly educated music teachers and students – many of whom have undergraduate and graduate degrees – lead chorus instruction. Among these seasoned teachers, vocal music and piano or instrumental music are the most popular majors. General revision classes are the main focus of choral instruction, with teacher choirs being the most well-liked format. The process of developing chorus art education is structured and involves multiple stages. The availability and integration of school chorus courses within music classrooms varies. The Art Education Bureau's School Chorus Festival promotes chorus activities by taking a thorough and inclusive approach.

Additionally, the data show that engagement in choir activities, teaching experience, major in choir conducting, and teachers' educational background significantly improve choir education outcomes. However, issues such as the disparity in skill levels among chorus conductors and the requirement for better instruction and individual music literacy still exist. Strategies such as creating a choir echelon with regular training, bringing specialists in for master classes, and tying elementary schools and colleges together to advance the professional skills of chorus director teachers are suggested to strengthen the distinctiveness of chorus education.

Theoretically, this study added to the literature by emphasizing the importance of highly trained music teachers and planned development stages in improving chorus instruction effectiveness. Practically, it has emphasized the significance of continual professional development, regular training, and expert-led master courses for improving the skills of music teachers.

While this study found that well-educated music teachers and students are leading chorus education, this study has shortcomings, such as a limited sample size and a focus on Wuzhou City, which may not be representative of other areas. Despite providing significant insights into choir activities, difficulties such as variable skill levels among conductors and the need for improved instruction remain. Future research should increase the sample size and geographic reach, investigate various teaching techniques and technology, and track changes over time in order to provide a more comprehensive and successful approach to chorus education.

## 7. References

- Ainscow, M. (2020). Promoting Inclusion and Equity in Education: Lessons from International Experiences. *Nordic Journal of Studies in Educational Policy*. <https://doi.org/10.1080/20020317.2020.1729587>
- Bautista, A., Yau, X., & Wong, J. (2017). High-quality music teacher professional development: a review of the literature. *Music Education Research*, 19(4), 455–469. <https://doi.org/10.1080/14613808.2016.1249357>
- Bingzhou, Z. (2024). Comparative Study of Choral Education in Chinese and American Primary and Secondary Schools. *Frontiers in Art Research*, 6(9), 58–66.

- <https://doi.org/10.25236/FAR.2024.060911>
- Bontisesari, Suseno, M., & Barus, I. R. G. (2022). Enhancing Students ' Learning Experiences Using Infographic. *Current Issues and Opportunities in Linguistics, Literature, CultureAnd Arts Studies in The New Normal*, January. <https://e-journal.unmas.ac.id/index.php/literates/article/view/3649/5463>
- Choral, A. (2013). The Cambridge companion to choral music. *Choice Reviews Online*, 50(10), 50–5501. <https://doi.org/10.5860/choice>.
- Concina, E. (2023). Effective Music Teachers and Effective Music Teaching Today: A Systematic Review. *Education Sciences*, 13(2). <https://doi.org/10.3390/educsci13020107>
- Duncan, P. B. (2018). On the voice of birds. *On the Voice of Birds*, 62(1), 53–59. <https://doi.org/10.5962/bhl.title.154504>
- Durrant, C., & Varvarigou, M. (2019). Perspectives on Choral Conducting. *The Oxford Handbook of Singing*, February 2019, 822–836. <https://doi.org/10.1093/oxfordhb/9780199660773.013.27>
- Fan, G., & Popkewitz, T. S. (2020). Handbook of education policy studies: Values, governance, globalization, and methodology, Volume 1. In *Handbook of Education Policy Studies: Values, Governance, Globalization, and Methodology, Volume 1* (Vol. 1). <https://doi.org/10.1007/978-981-13-8347-2>
- Fang, X., Chen, Y., & Li, J. (2023). From centralization to cooperation: The development and reform process of sports venues in China from 1949 to 2022. *Frontiers in Sports and Active Living*, 4(January), 1–11. <https://doi.org/10.3389/fspor.2022.1077211>
- Gackle, L., & Fung, C. V. (2009). Bringing the east to the west: A case study in teaching Chinese choral music to a youth choir in the United States. *Bulletin of the Council for Research in Music Education*, 182(182), 65–77. <https://doi.org/10.2307/27861463>
- Guthe, E. (2017). The Choral Process: Enhancing the Success of Students With Disabilities Within the Choral Structure. *Choral Journal*, 57(10), 51–55. <https://www.jstor.org/stable/10.2307/26412764>
- Hanson, K. (2020). Technology and the Choral Art. *The Choral Journal*, 60(11), 75–77.
- Hearn, E. (2021). Assessment in the choral classroom: A case study of a secondary choral program. *International Journal of Research in Choral Singing*, 9, 41–67. <https://acda.org/wp-content/uploads/2021/09/IJRCSVol9Hearn.pdf>
- Henry, M. L. (2015). Assessment in Choral Music Instruction. *The Oxford Handbook Topics in Music*. <https://doi.org/10.1093/oxfordhb/9780199935321.013.101>
- Ho, W. C. (2006). Social change and nationalism in China's popular songs. *Social History*, 31(4), 435–453. <https://doi.org/10.1080/03071020600944876>
- Huang, R., Liu, S., & Rutten, K. (2024). Why does it matter? A literature review on the functions of school arts education in China 2001–2022. *Asia Pacific Education Review*, 0123456789. <https://doi.org/10.1007/s12564-024-09990-1>
- Ingram, C. (2012). Tradition and Divergence in Southwestern China: Kam Big Song Singing in the Village and on Stage. *Asia Pacific Journal of Anthropology*, 13(5), 434–453. <https://doi.org/10.1080/14442213.2012.732601>
- Jansson, D., Elstad, B., & Døving, E. (2021). Choral conducting competences: Perceptions and priorities. *Research Studies in Music Education*, 43(1), 3–21. <https://doi.org/10.1177/1321103X19843191>
- Juan-Morera, B., Nadal-García, I., López-Casanova, B., & Vicente, E. (2023). Self-Perception of Inclusion in an Inclusive Choir: An Analysis Using the Scale for the Assessment of Inclusion (SAI). *Behavioral Sciences*, 13(9). <https://doi.org/10.3390/bs13090758>
- Law, W. W., & Ho, W. C. (2011). Music education in China: In search of social harmony and Chinese nationalism. *British Journal of Music Education*, 28(3), 371–388. <https://doi.org/10.1017/S0265051711000258>
- Li, Y. (2024). Innovative Cultivation of Choral Talents in Primary and Secondary Schools.

- Advances in Educational Technology and Psychology*, 8(4), 32–38.  
<https://doi.org/10.23977/aetp.2024.080405>
- Mingmei, L., Min, L., Hejia, W., Xiaohan, H., & Chen, W. (2023). Research on the Development of Equitable Education in China from the Human Capability Perspective. *Education Sciences*, 13(7). <https://doi.org/10.3390/educsci13070738>
- Pendergast, S. (2020). Understanding Participation in Secondary Music Classes: A Literature Review. *Update: Applications of Research in Music Education*, 39(1), 38–49. <https://doi.org/10.1177/8755123320928479>
- Reimer, B. (2017). Music Education in China: An Overview. *The Journal of Aesthetic Education*, 23(1), 65–83. <http://www.jst>
- Rubinstein, E. (2020). Professional Notes: On the Front Lines of Choral Education Reform. *Music Educators Journal*, 107(1), 13–14. <https://doi.org/10.1177/0027432120946276>
- Samuels, A. J. (2018). Exploring Culturally Responsive Pedagogy: Teachers' Perspectives on Fostering Equitable and Inclusive Classrooms. *SRATE Journal*, 27(1), 22–30. <https://files.eric.ed.gov/fulltext/EJ1166706.pdf>
- Steven, K., & Tindangen, D. J. (2024). Harmonizing Technology and Tradition: The Impact of Digital Innovation on Choral Music Education and Practice. *Proceedings of Fine Arts, Literature, Language, and Education*. <https://proceeding.unnes.ac.id/icoella/article/view/3632>
- Varvarigou, M., & Durrant, C. (2011). Theoretical perspectives on the education of choral conductors: A suggested framework. *British Journal of Music Education*, 28(3), 325–338. <https://doi.org/10.1017/S0265051711000325>
- Wang, X. (2023). A Comparative Study on Choir Teaching Based on Diversified Models in Chinese and Foreign Universities under the Background of Information Technology. *Frontiers in Educational Research*, 6(15), 27–34. <https://doi.org/10.25236/fer.2023.061517>
- Wang, Y. (2024). China ' s use of virtual and augmented reality music simulators for teaching music. *Asia Pacific Education Review*, 0123456789. <https://doi.org/10.1007/s12564-024-10003-4>
- Wenwei, L., & Jin Hin, Y. (2022). The Significance of Musical Narrativity in Performing Selected Choral Works by Jin Chengzhi. *International Journal of Academic Research in Business and Social Sciences*, 12(12), 1124–1131. <https://doi.org/10.6007/ijarbs/v12-i12/15516>
- West, J. J., & Bowers, J. P. (2019). Traditional Versus Alternative Pathways to Certification: Assessing Differences in Music Teacher Self-Efficacy. *Journal of Music Teacher Education*, 28(2), 98–111. <https://doi.org/https://doi.org/10.1177/1057083718788035>
- Xiang, L., Stillwell, J., Burns, L., & Heppenstall, A. (2020). Measuring and Assessing Regional Education Inequalities in China under Changing Policy Regimes. *Applied Spatial Analysis and Policy*, 13(1), 91–112. <https://doi.org/10.1007/s12061-019-09293-8>
- Yan, Y., & Foong, A. M. (2022). Research on the Application of Chorus in Mental Health Education in Primary and Secondary Schools and Its Enlightenment. *Psychiatria Danubina*, 34, 1091–1095.
- Yike, T., & Chien, P. K. (2024). Enhancing Adaptability and Sustainability in Hunan Province Amateur Choirs through Diversity in Repertoire Linguistic. *Asian Journal of Research in Education and Social Sciences*, 6(1), 666–680. <https://doi.org/10.55057/ajress.2024.6.1.60>
- Ying, Z. (2020). Chorus Development Model in Modern Education. *2020 2nd International Education Technology and Research Conference (IETRC 2020)*, *Ietrc*, 86–89. <https://doi.org/10.25236/ietrc.2020.019>
- Yue, Y. (2009). On the Problems Existed in Chinese Art Education and the Way Out. *International Education Studies*, 2(3), 103–105. <https://doi.org/10.5539/ies.v2n3p103>

- Yunkun, L. (2024). The Impact of Music Education on the Quality of Talent Cultivation. *Transactions on Comparative Education*, 6(1), 72-77. <https://doi.org/10.23977/trance.2024.060110>
- Zhang, Y., Yi Ming, Y., & Shi, B. (2023). Spatial distribution characteristics and causes of public sports venues in China. *Scientific Reports*, 13(1), 1-13. <https://doi.org/10.1038/s41598-023-42308-6>
- Zhou, Z. (2023). Innovative learning environments for choral conducting education. *Education and Information Technologies*, 28(7), 7827-7843. <https://doi.org/10.1007/s10639-022-11503-9>
- Zhu, S. (2022). How is Group Teaching Effective for Pianists? *Curriculum and Teaching Methodology*, 5(6), 107-111. <https://doi.org/10.23977/curtm.2022.050618>
- Zhu, Z. (2021). Art or Art Integration: The Current Art Education in Chinese Secondary School. *2021 3rd International Conference on Literature, Art and Human Development (ICLAHD 2021)*, 594(Iclahd), 671-679. <https://www.atlantispress.com/proceedings/iclahd-21/125964760>