



**THE CHORUS EDUCATION IN CHINESE SECONDARY
SCHOOLS:
BASED ON WUZHOU MUNICIPALITY, GUANGXI, CHINA**

GUANGJIAN ZHANG



**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY IN EDUCATION AND SOCIETY
INSTITUTE OF SCIENCE INNOVATION AND CULTURE
RAJAMANGALA UNIVERSITY OF TECHNOLOGY KRUNGTHAP
ACADEMIC YEAR 2024
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Dissertation THE CHORUS EDUCATION IN CHINESE SECONDARY
SCHOOLS: BASED ON WUZHOU MUNICIPALITY, GUANGXI,
CHINA
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Major Doctor of Philosophy (Education and Society)
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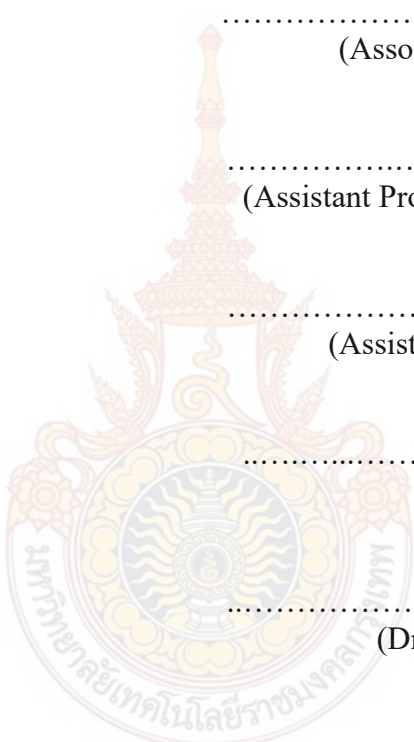
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Academic Year	2024

ABSTRACT

The research objectives are to understand the current situation of chorus teaching at Wuzhou Secondary Schools, to understand the development of chorus art activities at Wuzhou Secondary Schools, to find out the solutions to the problems existing in the development of chorus education at Wuzhou Secondary Schools, and to find a suitable way for the development of chorus art at Wuzhou Secondary Schools. This study employed a mixed design. The research instruments included questionnaires, interviews, and field visits. The sample for the student questionnaire consisted of 600 students from Wuzhou Secondary School. The teacher questionnaire included responses from 25 teachers across 6 secondary schools. In total, this accounts for 68 secondary school music teachers. Statistics mainly used percentages and analysis. Through data analysis and reason analysis, we gained an understanding of the development of secondary school choral education in Wuzhou City, including the following points: understanding the situation of chorus teachers at Wuzhou Secondary Schools, the situation of chorus teaching equipment at Wuzhou Secondary Schools, the formation of Wuzhou Secondary School Choir, the development of Wuzhou chorus competition and chorus concert, and the problems facing the development of choral education at Wuzhou Secondary Schools.

Keywords: Wuzhou City, Chorus, Choral education in secondary schools

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CHAPTER I

INTRODUCTION

Music is a soothing agent for the human soul, and choral art is one of the most beautiful forms of music (Juvena, 1985). The choir originated from the church choir in Europe. It has a long history, beautiful timbre, rich expression, and diverse music styles, emphasizing harmonious balance and other artistic characteristics. Chorus is a group art with many participants and a strong mass base. After many centuries of development, the chorus has become a particularly eye-catching art in elegant music.

Choral art requires unity, tacit understanding, and collaboration, which can bring us an unparalleled, beautiful experience (Rutledge, 2001). Chorus regulates people's emotions, purifies people's hearts, cultivates people's sentiments, etc. That is to say, the chorus serves as a powerful social and humanistic force. Therefore, in society and schools, choral art education has been receiving increasing attention. Choral art will be unmatched in improving people's aesthetic sentiment, sound personality, creativity, and imagination.

1.1 Research Background

1.1.1 Chorus Art in China

Choral art originated from Christian music in medieval Europe and has a history of thousands of years. However, it was introduced to China only a hundred years ago. With the changes in history and the development of society, choral music has also undergone vicissitudes. It is not only spiritual food for people but also stimulates their fighting spirit, awakens their ideology, and cultivates unity and cooperation, serving as a positive, enterprising power source. Choral education refers to the choral training and guidance that enable students to learn music and acquire humanistic knowledge through participating in and performing choral music, thereby developing comprehensively. The choral education of secondary schools in China has been in its formative period from the early 20th century to the "May Fourth Movement" and has since experienced the enlightenment stage, the start-up stage, and a period of prosperity. In the following section, we provide a brief review of the history of Chinese chorus education,

examining its characteristics of development and change.

(1) Choral education in the period of "school music"

Choral music was first introduced into our country by European Christianity. At the beginning of the 19th century, in response to the external expansion needs of Western capitalist countries, the Christian Church initiated a wave of missionary preaching to Eastern countries, including China. The establishment of church schools became a significant means of spreading the religion. Activities such as attending church and singing hymns became part of school life. Early choral education in our country started with music lessons in western church schools.

From the beginning of the 20th century in China, the rise of "school songs" Western forms of chorus began to broadcast and spread in China, contributing to the founding and development of Chinese chorus art, and the actual start of chorus education also began from this moment. "School songs" is a singing culture that arose with the establishment of new schools under the influence of the new trend of law reform in the early 20th century. It generally refers to school music lessons or songs compiled for school singing. These songs propagated bourgeois new cultural ideas, with saving the country as the main content and lyrics as the creative form. The choral works of this period are also lyrics. The tunes are mainly from Japan, Europe, and the United States. The genres of the works are also diverse, including children's songs, lullabies, march songs, solo singing, chorus, and simple two-part and three-part chorus. Famous musicians of this period included Shen Xingong, Zeng Zhitai, and Li Shutong, among others. They made outstanding contributions to the compilation of music and song textbooks, such as the School Singing Collection (Shen, 1904), the Educational Singing Collection (Zeng, 1904), and the Traditional Chinese Studies Singing Collection (Li, 1905), which promoted the development of music education.

(2) Chorus education during the May Fourth Movement

The "May Fourth Movement" took place in Beijing on May 4, 1919, with a patriotic atmosphere. It primarily involved young students, the masses, citizens, businessmen, and other middle- and lower-class individuals. It was also a new cultural movement. It holds high the two banners of "democracy" and "science." It inspires the patriotic fighting spirit and national salvation enthusiasm among Chinese youth in the ideological and cultural fields. Under the influence of the "May Fourth" new cultural

wave and the American educators Dewey and Monroe, who came to China to lecture successively, the choral education of secondary schools in China further developed based on the "school music" period. It has epoch-making historical significance for our country's chorus education.

During this period, the educational community called for reforming the old system and establishing a new one, which stipulated that the primary school system should be six years long and that music courses should be established every school year. At the same time, Mr. CAI Yuanpei, then the General Secretary of Education of the Republic of China and the president of Peking University, actively advocated aesthetic education. The education department also re-promulgated the music curriculum standards for primary schools in 1932. Due to the unified curriculum standards in the country, students have a practical foundation for the training and development of music knowledge and skills, which is also beneficial in enhancing the quality of teaching.

However, due to the vast territory of our country, most schools lack teachers and equipment; consequently, music classes cannot be opened normally. Therefore, many colleges and universities and professional music education systems in our country have set up music teachers' departments successively, such as Beijing Women's Higher Normal School, Shanghai Junior Normal School, and the National Conservatory of Music (renamed as the National College of Music after 1929), which has provided many talents for the development of music education in our primary schools.

At the same time, various professional groups and organizations have emerged, providing opportunities for the advancement of choral education in China. This has enabled more people to learn and understand choral singing and has led some professional choral singing groups to appear on campus. A great tide of chorus education has been set off throughout the country. During this period, Xiao Youmei, Zhao Yuanren, and other musicians emerged, creating many suitable for classroom teaching. These works vividly present the spiritual outlook of the generation yearning for freedom and individual liberation during the May Fourth Period, embodying the spirit of The Times (Liang Maochun). These choral works alleviated the lack of music textbooks in secondary schools to a certain extent.

During the "May Fourth Movement" period, choral education took root in China, and the development of choral music on campus began to flourish. It can be said that the choral education during the "May Fourth Movement" period laid a solid foundation for music education in the school classroom. The choral works possess high artistic value, and the choral form itself holds significant value. At the same time, it also laid the ideological foundation for developing choral education in primary schools during the Anti-Japanese War. After the "May Fourth Movement" since the efforts, our primary school choir education has entered a new historical stage and tends to be stable.

(3) Choral education during the Anti-Japanese War and the War of Liberation

The 1930s and 1940s have been referred to as the most turbulent years in China's history. In 1931, Japan launched the "September 18 Incident" and occupied the three Northeast provinces of our country. On July 7, 1937, the Japanese invading Army in North China launched the "Lugou Bridge Incident," and the local Chinese garrison rose to resist. The Chinese War of Resistance against Japanese Aggression broke out comprehensively. During this period, the revolutionary base areas, liberated areas, and Kuomintang-controlled areas all focused on primary school music education, especially chorus education, which had entered a new historical stage. The anti-Japanese National Salvation Movement songs greatly encourage people to think critically and take action. Music and other arts courses are widely offered in schools at all levels. For example, the Cultural Education Resolution of the Cultural Education Conference of the Shanxi-Chahar-Hebei Border Area specifies the proportion of art courses in the curriculum. For primary schools: 10% crafts, 5% singing, and 10% games; and for Upper primary: Art, 5%; Music, 5%. By the time of the War of Liberation, primary school music education in the liberated areas had a more significant development than in the Anti-Japanese War, which was moving toward normalization.

In the liberated areas, famous musicians, represented by Xian Xinghai, composed many patriotic chorus songs that emphasized fighting the enemy and saving the country. For example, Xian Xinghai's "Yellow River Cana," Huang Zi's mixed voice four-part chorus "Anti-Enemy Song," and "Flag is fluttering," among others. The Yellow River Cana, composed by Xian Xinghai, is an incredible creation that realizes the high artistic achievement of large-scale chorus works in modern times. The song's

passionate melody and majestic spirit capture the brilliant scene of the Anti-Japanese National Revolutionary War, becoming an essential milestone in the music history of China's Anti-Japanese War. Huang Zi's "Anti-Enemy Song" is China's earliest chorus song of anti-Japanese salvation.

During the Anti-Japanese War, the primary school choir education in the national control area thrived in the singing of Anti-Japanese salvation songs. Anti-Japanese salvation songs also became the primary teaching content of music education classes and extracurricular activities in secondary schools at that time, which addressed the issue of textbook scarcity. The Kuomintang government also provided significant support for music education facilities. In the Kuomintang-controlled area, there emerged a large number of conductors represented by Wu Bochao, who wrote many influential choral works, such as "Charge Song," "Twilight," and "The Chinese," among which "The Chinese" is of great influence. Mr. Wang Zhenya, a famous composer and music educator, considered this piece to be "a high-level choral work" under the circumstances at that time. Since then, some patriotic musicians have returned to China and become active in the Chinese music scene. Among these people, Li (1913) is the most enthusiastic about choral music education. During the Anti-Japanese War, he contributed to a joint choir performance featuring more than ten choirs from large, middle, and primary schools.

The choral creation in this stage embodies the distinctive characteristics of The Times in terms of content, techniques, and other aspects. The national crisis triggered the explosive growth of the Chinese chorus. During the Anti-Japanese War, the Chinese chorus achieved an epoch-making improvement. It ushered in a brilliant tide of Chinese choral art. The choral education in this period was mainly to meet the needs of the Anti-Japanese War situation; the practical effect of extracurricular music activities was far more significant than that of classroom teaching, and the Anti-Japanese salvation songs were used as the teaching content of choral education in primary schools, which were the common points of music education in the revolutionary base areas, liberated areas and national-controlled areas during the Anti-Japanese War.

(4) Choral education in the early days of the founding of New China

In 1949, when the People's Republic of China was founded, China entered

a period of peace construction. During this period, China undertook extensive cultural development, and music and art flourished, with chorus education also experiencing rapid growth. To establish a comprehensive music education system in our country, the government has enacted a series of laws and regulations that also encompass chorus education. For example, the Interim Standards for Primary School Music Curriculum (Draft), promulgated in 1950, and the Primary School Singing Syllabus (Draft), promulgated in 1956, made relevant provisions for choral education in primary school music education. They provided an institutional guarantee for choral education at the basic music education stage.

In 1953, the National Chorus Competition was held in Beijing for the first time, marking a new stage in China's chorus education. Subsequently, various provinces and cities in China carried out choral activities in succession. They established choirs and music schools, and choral art has been better disseminated and developed. The choral music works of this period mainly praise the motherland and express the love and yearning of hundreds of millions of people for the new China and new life. Most works are mainly mass singing, and more multi-voice musical expression means are adopted in the theme and creative skills. For example, in Zheng Yucheng's "Happy Farm," Wang Xin's "Singing the Motherland," Li Zhaofu's "We are Walking on the Road," Liu Chi's "Ode to the Motherland," Zhu Jianer's "Taking over Lei Feng's Gun", etc., have entered the scope of primary school music lessons must be sung or appreciated.

In addition to better adapting to children's particular psychological and physical needs and to more effectively develop choral education in primary schools, some composers have also created songs for chorus and lead singing. We are the Successors of Communism, as seen in Li Qun's 'Our Fields', Ma Sicong's 'Song of the Chinese Young Pioneers', and Liu Chi's 'Let's Shake the OARS', which not only reflect the positive mental outlook of children but also promote their healthy growth.

(5) Choral education during the Cultural Revolution

The "Cultural Revolution," which began in 1966, can be regarded as a ten-year catastrophe for China, causing the country and the people the most serious setbacks and losses since the founding of the People's Republic. In this period, China's chorus education suffered unprecedented destruction. During this period, the power of literary

and artistic creation was largely in the hands of a few individuals, primarily to create "model operas" for political purposes. China's school education has been strongly impacted; chorus education cannot be carried out.

(6) Choral education since the 1980s

Following the 1980s, encouraged by the spring breeze of reform and opening up, China's economy gradually recovered, with people pursuing both material well-being and spiritual enrichment. Therefore, China's choral music has strengthened its exchange with the international community, which not only has shed the shadow of the "Cultural Revolution" but also has made the creation of Chinese choral art appear prosperous. The increase in the number of excellent choral music works, along with the wide range of subject matter, is unprecedented. For example, "Call My Milk Name" (Qu, 1980), "Flying Petals" (Qu, 1982); "In the Field of Hope" (Shi, 1981), "Rainbow After the Rain" (Lu, 1982), "Let the World be Full of Love" (Guo, 1986) and so on.

During this period, China promulgated guidelines, policies, laws, and regulations regarding the chorus requirements in primary school music education. For example, the Seventh Five-Year Plan for National Economic Development of the People's Republic of China (1986-1990), the Master Plan for Art Education in National Schools (1989-2000), and the Standards for Music Curriculum in Full-time Compulsory Education (Experimental Draft) made choral education in primary schools thrive during this period. Furthermore, there are many suitable works for their moral and aesthetic education. A large number of children's choral music works appeared in the late 1980s and 1990s, such as Bao Yuankai's "Jingpo Nursery Rhyme," He Zhenjing's "Owl," Lu Zaiyi's "Morning Glow" created in 1986 and "Come Back! children and young people deeply love Lovely Clouds" created in 1990, and other works. With the development of choral art in our country, choral education has gradually entered the regular development track, and the performance forms of the chorus have also diversified to enhance the situation. In addition, incorporating various musical instruments and multimedia scenes into the chorus enhances the artistry of the chorus with a range of beatboxing, clapping, stomping, and other expressive movements, making the development of the chorus's art more vibrant.

The above is a brief overview of the history of choral education development in China. Although China has undergone significant changes over the past

hundred years, it has consistently moved towards a broader path, and chorus education has evolved in a standardized and professional direction. With the country's emphasis on music education and the continuous development of society, it is believed that the future of Chinese chorus education will be more brilliant.

1.1.2 The Social Environment of the Chorus Is Getting Better

In recent years, the development of social chorus in China has been very prosperous, with an increasing number of people participating in chorus activities. With the popularization of music education and the improvement of cultural levels, an increasing number of people have begun to pay attention to and participate in choral activities, including students, teachers, workers, social groups, and others. At the same time, in the process of urbanization and socialization, various choral groups are increasing. Some of these groups are academic and professional, while others cater to hobbyists and amateurs, meeting the needs of people at different levels, as well as those of the chorus.

Social choral activities are constantly evolving, and professional art groups, such as the China Choral Association and the China Choral Art Alliance, hold numerous choral performances nationwide each year, including mixed chorus, simultaneous chorus, and children's chorus. The more professional choral competitions held for young children include the "China Children's Chorus Festival," the "National Secondary School Art Performance," and the "Chinese Music Little Admiralty Children's Chorus Performance," among others. Additionally, provinces, cities, districts, and schools occasionally host choir competitions and performances. Many performance practice platforms offer rich opportunities for secondary school students to perform on various stages. In terms of choral education, students' understanding of choral art has also made significant progress. In the past, secondary school students' understanding of chorus was that everyone sang the same song together.

Nevertheless, they now understand that a chorus is not only the expression of unison but also the expression of a multi-voice melody. It can be seen that the focus of choral education in secondary schools has gradually shifted towards the development of disciplines, and choral art in secondary schools is also evolving to a higher level. The understanding and aesthetic appreciation of choral art in secondary school education has reached an unprecedented height.

The construction of chorus venues, facilities, and equipment has undergone continuous improvement. With the continuous promotion and popularization of social choral activities, more and more venues and places have begun to be specially used for hosting choral activities, including concert halls, theaters, performing arts centers, conference halls, etc., and the facilities and audio equipment of these places are also constantly upgraded and updated, including musical instruments, sound, lighting, etc. Especially in recent years, with the continuous development of science and technology, modern equipment has been widely used in social chorus activities, such as large-screen projection and VR technology, allowing chorus art to express itself in a more advanced manner.

Of course, China is a vast country with 34 provincial-level administrative regions, each with its distinct level of economic development. In developed provinces, choral art education has matured significantly. However, in some economically disadvantaged areas, the development of choral education remains a concern. Based on this basis, we music educators need to pay more attention to the development of choral education in different regions, from the teaching practice of schools to the specific needs of students as a starting point, combined with the current quality education work to educate people, scientific and systematic research on choral art in secondary schools.

1.1.3 National Policies Related to Choral Education

The National Program for Medium and Long-term Education Reform and Development (2010-2020) issued by the Ministry of Education of China points out that art education in secondary schools is an important part of quality education in schools and has a far-reaching impact on the cultivation of overall quality and ability of secondary school students (Ministry of Education, 2010). With the various educational policies issued by the Ministry of Education of China, quality education has been receiving increasing attention. Compared with the "exam-oriented education" prevalent at the beginning of this century, the "quality education" that prioritizes the comprehensive development of "morality, intelligence, physical beauty" has become the goal of education. In addition, in the past two decades, the Ministry of Education has made a series of promulgations and revisions in the documents related to the chorus curriculum; the following are the main ones:

- (1) "Music Curriculum Standards for Secondary Schools" (Ministry of

Education, 2001): This document sets curriculum standards for Chinese secondary school music education. Among them, in the secondary school music course, the chorus is one of the compulsory components, requiring students to possess essential chorus skills to participate in choral activities both inside and outside the school.

(2) "General High School Music Curriculum Standards" (Ministry of Education, 2003): This document sets the curriculum standards for general high school music education. Among them, the chorus is one of the compulsory contents; students need to master the basic chorus skills and theoretical knowledge to participate in music activities inside and outside the school.

(3) Curriculum Setting Standards for Art Majors in Secondary Schools (Ministry of Education, 2013): This document sets the curriculum standards for art education in secondary schools. Among them, in the music majors' curriculum, chorus is a compulsory course.

(4) Program for Music Elective Courses in Full-time General Senior High Schools (Ministry of Education, 2017): This document sets out the program for music elective courses in full-time general Senior high schools. Among them, the chorus is one of the elective contents; students can participate according to their interests.

As an essential component of quality education, music education bears a significant responsibility for the quality of education. Over the last 20 years, the Ministry of Education has gradually increased the importance of the chorus in relevant documents, indicating that the current education system has set high standards for students' comprehensive abilities and quality. Choral art is the most efficiently developed group singing art in secondary schools, with a strong artistic appeal; therefore, choral art is a fundamental art form in secondary school music education. Choral teaching can showcase students' musical expressive force, strengthen their cooperative ability and group consciousness, and enjoy the artistic beauty of performance practice in choral singing, which positively promotes ideology, morality, sentiment, and aesthetic interest.

1.2 Research Questions

This topic focuses on the development of chorus at Wuzhou Secondary

Schools, investigates the current state of chorus education at These Schools, and aims to address the bottleneck in chorus development in Wuzhou. Specific research questions include:

(1) How is the chorus teaching at Wuzhou Secondary Schools being developed? It encompasses the situation of chorus teachers, the state of chorus teaching equipment, and the development of the chorus.

(2) How are chorus art activities being developed at Wuzhou Secondary Schools? Including choral Art Week, choral concert, choral study, and competition information?

(3) What are the problems and solutions of chorus education at Wuzhou Secondary Schools?

(4) How should the chorus art of Wuzhou Secondary Schools go out of its way to endow it with characteristics in the new era?

1.3 Research Objectives

With the country's emphasis on quality education, music education has made remarkable achievements in recent years. The state vigorously develops the infrastructure of music platforms, such as the National Grand Theater and concert halls, which provide performance and practice spaces for chorus performers. In terms of education, the state makes great efforts to popularize the concepts of quality education and aesthetic education, increase the proportion of art courses in schools, establish chorus courses, and build chorus teams to cultivate students' musical literacy and impart the basic knowledge of music and music history culture to them. These measures have helped chorus education develop well.

Guangxi Zhuang, Autonomous Region, is a multi-ethnic place. Besides the Han nationality, there are also eleven ethnic minorities, such as Zhuang, Yao, Miao, Dong, and Jing, which constitute Guangxi's unique and splendid national culture. Guangxi's economy belongs to the middle and lower levels of the country. According to official data, Guangxi's GDP ranked 19th among all provinces in China in 2022. Wuzhou is one of the prefecture-level cities of Guangxi Zhuang Autonomous Region. Once, Wuzhou was one of the most economically developed cities in Guangxi Province.

However, over the past decade, due to changes in the business structure, Wuzhou's economy has gradually declined, ranking 9th in the GDP ranking of 14 cities in Guangxi Province as of 2022.

Affected by economic development and other factors, the development of art in Wuzhou has been slow, and art education and music education have also been limited. Chorus education in Wuzhou has not been entirely popularized. Therefore, the author's "A Study of the Youth Choral Education in China Today: A Specific Reference to the Secondary Schools in Wuzhou Municipality, Guangxi Province". The investigation and research on the current situation of the chorus at Wuzhou Secondary Schools aim to attract more educators' attention and promote best practices, ultimately playing a role in attracting talent. Therefore, the purpose of this paper is as follows:

(1) To study the current situation of chorus teaching at Wuzhou Secondary Schools.

Wuzhou is an economically underdeveloped area, but it has been working diligently to popularize music education. This paper takes the chorus education of Wuzhou Secondary Schools as the research object. As the first research topic, we investigated choral education at Wuzhou Secondary Schools, examining the choral teachers, choral hardware facilities, choir construction, and the use of choral music textbooks in each secondary school. We also reflected on the current situation of choral teaching at Wuzhou Secondary Schools, providing specific data.

(2) To study the development of chorus art activities at Wuzhou Secondary Schools.

Choral singing is a comprehensive art. In addition to choral teaching, art activities, such as choral art festivals, concerts, competitions, and research, are essential to art education. Through choral activities, students can develop teamwork, artistic skills, and an understanding of the role and importance of individuals in the collective. It is vital to improve students' comprehensive quality and humanistic accomplishment.

(3) To find solutions to the problems existing in the development of chorus education at Wuzhou Secondary Schools.

The purpose of our research is not only to get the data on chorus education but also to find the reasons for the slow development of chorus education, find the bottleneck of its development, and try professional knowledge and experience to find

effective ways and methods to solve the problem, which is the most critical part of this paper.

(4) To find a suitable way to develop chorus art at Wuzhou Secondary Schools.

Through this study, we identify the problems affecting Wuzhou chorus education and propose solutions to address these issues. However, this is not enough, and we also need to emphasize the importance of sustainable development for the growth of Wuzhou chorus art, with its unique characteristics. In the current educational reform environment, educational ideas in all countries attach great importance to nationalization. Cultural confidence is the foundation for us to stand out in the world's forest of nations, so national culture education is essential for cultivating students' quality.

In 2001, with the introduction of music curriculum standards in China, local music teaching had a new goal and task. The development and utilization of local music and cultural resources have become a primary task in reforming the music curriculum in our country's primary education. The development of chorus education should adhere to the direction of localization and peculiarity or the direction of westernization and internationalization, which should be constantly taught and demonstrated. Therefore, the Wuzhou Secondary Schools chorus will take a path that requires further discussion.

Here, the researcher chose Wuzhou City in Guangxi as an example. The author has worked at the local university of Wuzhou for 11 years and has a particular understanding of Wuzhou's geographical location, folk music culture, and local customs. This provides the feasibility for the study of this paper. Second, Wuzhou is in the east of Guangxi Province, adjacent to the economically developed Guangdong Province. However, due to the limitations of the geographical environment and the level of economic development, the development of quality education in Wuzhou is relatively backward. Therefore, Wuzhou can better represent the general situation of chorus teaching levels in undeveloped cities.

1.4 Delimitation of the Research Study

This study focuses on the development of chorus education at Wuzhou Secondary Schools. In the research process, visiting all secondary schools in Wuzhou City is the most effective approach. However, we have a vast population, and due to a large number of schools. We can only select a small sample to study, and therefore, we can only select a small number of schools as samples to visit, which affects the quasi-certainty of the research to some extent. Additionally, it is impossible to conduct a case analysis on every case. In addition, this study finds the adverse factors affecting the development of chorus education at Wuzhou Secondary Schools. It proposes countermeasures to address the problems. Nevertheless, whether these solutions can be implemented is beyond our control because it requires significant administrative power to push through reforms.

1.5 Research Framework

The research framework for this study includes three main components: theoretical framework, research questions, and data collection methods. The theories employed in this paper include quality education theory, aesthetics theory, music education theory, and others. The methods include observation, literature, quantitative and qualitative analysis, quantitative research, and experience summary. This thesis follows the research idea of "put forward the problem -- analyze the problem -- solve the problem," analyzing the current situation and existing problems in Wuzhou secondary school chorus education, and proposes a solution. The following is the research program flowchart.

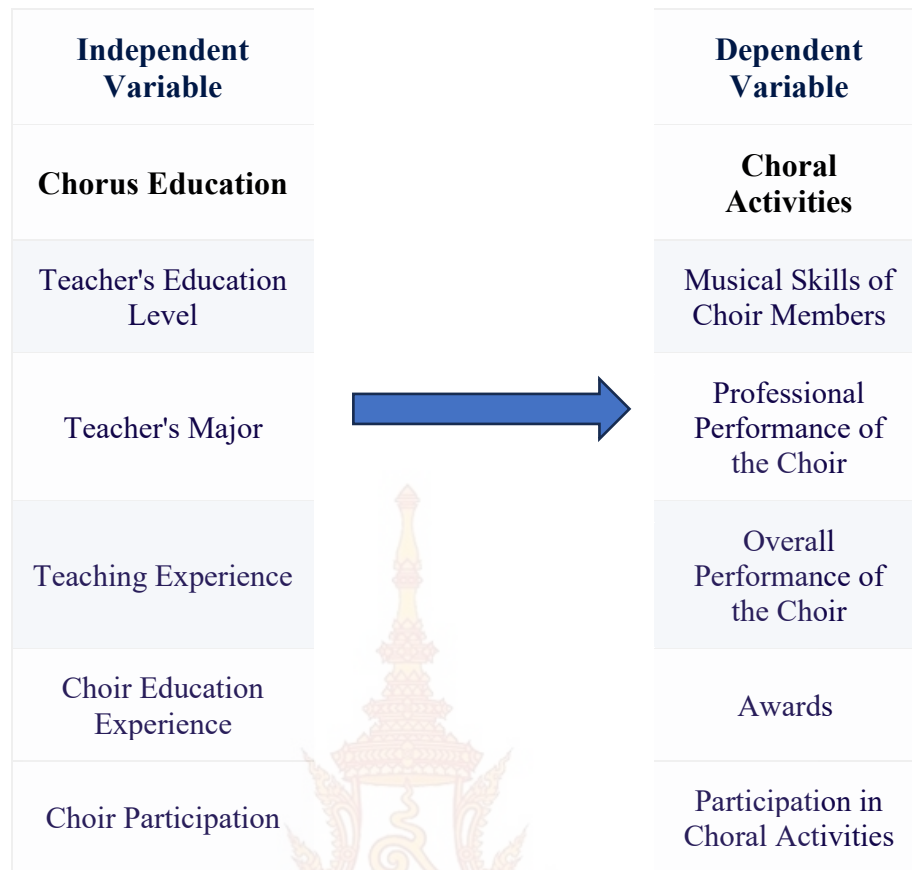


Figure 1.1 Research Framework

1.6 Definition of Key Terms

1.6.1 Wuzhou City

"Wuzhou City, one of the prefecture-level cities in Guangxi Zhuang Autonomous Region, is the eastern gate of Guangxi Zhuang Autonomous Region, located at the junction of the 'Three Circles' (Pearl River Delta economic circle, Beibu Gulf Economic Circle, Great Southwest Economic Circle, and Xijiang Economic Belt) and is often referred to as a strategic hub due to its geographic position (see Wuzhou City on baidu.com for more details). It has been called the "Three Rivers" since ancient times and is one of China's 28 major inland port cities. Wuzhou is a renowned Lingnan city with over 2,100 years of history. It has the reputation of a "century-old commercial port." It is the city with the most historical and cultural heritage in Guangxi and one of the four core cities in Guangxi.

Wuzhou has jurisdiction over Cangwu County, Teng County, Mengshan County, Wanxiu District, Longwei District, Changzhou District, and three other districts, and has jurisdiction over Cenxi City, 7 counties (cities and districts), with a total area of 12,588 square kilometers and a total population of 3.4 million people.

1.6.2 Chorus

Han Xuesen of Northeast Normal University defined the concept of chorus in his master's thesis "The Idea and Implementation of Choral Art Activities in Secondary Schools": "Chorus refers to a singing performance form in which a group of singers sing the same piece of music in two or more parts."

The "chorus" entry in China's "Baidu Encyclopedia" is explained as the chorus (he chang), which refers to the art of collective singing in multi-part vocal works, often accompanied or performed without accompaniment. It requires a high degree of unity, with a single voice and a harmonious melody between the voice parts. It is one of the most popular and widely participated musical performance forms. As the primary expression tool of choral art, the human voice possesses a unique superiority, which can convey thoughts and emotions in music works most directly and stimulate the emotional resonance of the audience. The number of voices is not specified, but there are generally four voices—most of the tenor area, male bass area, soprano area, and female bass area.

1.6.3 Choral Education

As a form of collective music education, choral education takes the choir as the carrier. Through choral teaching and training, it aims to enhance students' choral technique, cooperative skills, and overall quality in a purposeful and planned manner, thereby elevating the choir's overall level to achieve the teaching goal. After years of practice and development, chorus education enhances students' teamwork awareness, critical thinking ability, and aesthetic appreciation. With the deepening of educational reform, choral education plays an essential role in cultivating students' correct values and promoting their all-round development.

1.6.4 Choral Education in Secondary Schools

Choral education in secondary schools refers to the choral music education provided to students in the secondary education system. Its purpose is to cultivate students' musical accomplishment and feeling ability, improve their musical literacy

and performance ability, and enhance their teamwork awareness and communication skills. Choral education usually includes singing skills training, music theory, and performance.



CHAPTER II

LITERATURE REVIEW

2.1 Related Theories

2.1.1 The Quality Education Theory in Chorus Education

In the context of a market economy and globalization, cultivating talent has become a crucial development strategy for every country. Improving the quality of talent, especially that of the 21st century is a common concern among education circles and government departments. The theory of quality education has been a topic of considerable interest in recent years, particularly in the field of education research. Its origin can be traced back to the early 1980s when China introduced the concept of "quality education" and began to implement it in educational practice. Quality education refers to education that, according to the actual needs of human development and social development, takes the overall improvement of students' essential quality as the fundamental purpose, respects students' personalities, pays attention to the development of human's physical and mental potential, and pays attention to the formation of human's sound behavior fundamental characteristics (Wang & Guo, 2009).

With the development of society and the deepening of education reform, the theory of quality education has gradually been perfected and developed. The concept of quality education is extensive, ranging from the initial concept of people-oriented and all-around development to the later concepts of "five education" and "whole-person education," all of which emphasize the diversified development of students and the improvement of overall quality. Quality education focuses on developing students' morality, intelligence, physical well-being, labor skills, and artistic abilities, aiming to cultivate their comprehensive quality and innovation abilities and help them better adapt to the future development of society. In 2010, the Ministry of Education issued the Outline of the National Medium- and Long-Term Plan for Education Reform and Development (2010-2020), which serves as the master plan for China's education reform and development (Ministry of Education, 2010). The plan proposes that education should aim at the all-round development of individuals and achieve a transformation in the quality of education.

Confucius once said: "Prosper in poetry, stand in ceremony, and succeed in music." (The Analects of Confucius and Qin Bo). He believes that music education is the ladder to achieve a higher level of personality cultivation, which shows his emphasis on the unique role of music education. It is also recorded that Confucius had enjoyed the combination of elegance and vulgarity in the State of Qi and had a strong local flavor of the time, which attracted him to be completely intoxicated and praised: "Shao," as beautiful as it is, but also as good!" (The Analects of Confucius, Eight Yih).

How do we understand the connotation of quality education? First, it is the all-round development of the individual. Quality education aims to realize the all-round development of students, encompassing the enhancement of physical and mental health, the improvement of language expression ability, the cultivation of aesthetic qualities, and the development of innovative abilities. All-round development encompasses various aspects, including the development of knowledge and skills, as well as morality, culture, sports, science, technology, and art. Second, focus on practice. Quality education emphasizes students' practical abilities, encouraging them to develop independent thinking, judgment, and decision-making skills through participation in and observation of practical activities. Practical activities can include experiments in mathematics, physics, and other subjects, as well as social practice activities such as sports.

Finally, innovation and truth-seeking. Quality education emphasizes students' innovative abilities and their capacity to analyze and solve real-world problems. Education should attach importance to students' comprehensive and innovative ability, that is, to cultivate innovative thinking and creative practice in solving problems.

Let us discuss the importance of quality education. This practice needs the active participation and support of the whole society. Education administrators should change the concept of education, pay more attention to the overall development of students, and formulate appropriate educational policies and management regulations. Schools should prioritize the construction of facilities, allocation of educational resources, teacher training, and other aspects of investment to provide the essential conditions for implementing quality education. Teachers should pay attention to the

reform of teaching methods, utilize various educational approaches, guide students to develop independent thinking and learning and foster students' creative thinking. In addition, all sectors of society should actively support the quality of education. For example, social organizations can conduct diversified practical activities to cultivate students' practical abilities. Some large enterprises can provide professional knowledge and practical experience to enhance students' professional quality.

In short, quality education is a crucial means to enhance students' comprehensive quality and an essential direction for education reform in the 21st century. The implementation of quality education requires the joint efforts and support of the entire society to make positive contributions to the country's construction and development by creating an excellent educational environment and training high-quality, comprehensive talents.

Choral education refers to the music education activities that involve choral singing. In choral education, students can cultivate their musical quality and aesthetic ability by singing music and exercising their eloquence, self-confidence, and teamwork ability.

Art education is an essential means to expand students' quality. With the deepening of the new curriculum reform, choral teaching in the primary education stage has also made new progress (Ministry of Education, 2011). The theory of quality education is closely related to chorus education, and there is a close relationship between them. First, quality education advocates all-round development and pays attention to cultivating students' personalities, and chorus education meets this demand. In the chorus process, students should gradually master melodious songs, hone their vocal and performance skills, cultivate self-confidence and self-expression abilities, and enhance their unique personalities.

Quality education emphasizes cultivating inquiry learning, critical thinking, and innovative ability; choral education also provides opportunities. By studying music, students can gain a deeper understanding and appreciation of music while also challenging their creative abilities. In choral teams, students constantly think and explore while interacting with others, developing their critical thinking and innovative abilities.

Quality education emphasizes students' social responsibility and civic

engagement; chorus education can also play a role. Choral activities require students to cooperate and help one another, cultivating their teamwork spirit and social skills. In performances, students can effectively demonstrate their value and simultaneously make meaningful contributions to society, thereby enhancing their sense of social responsibility.

Quality education and choral education share many similarities; they play a crucial role in cultivating students' quality and abilities, promoting each other, complementing one another, and laying a solid foundation for students' future success.

2.1.2 Aesthetic Education Theory in Chorus Education

Aesthetic education theory, as its name suggests, is a theoretical study of aesthetic education, encompassing visual art, music, drama, and other aspects of educational theory. The theory of aesthetic education emphasizes that through art education, music education, drama education, and other means, students can develop their aesthetic abilities, creativity, and capacity to recognize and express art, thereby achieving the purpose of all-around individual development. This article introduces the theory of aesthetic education, tracing its origin and connotations.

The theory of aesthetic education originates from the educational practice of European and American countries, which can be traced back to Germany in the 19th century. At that time, German educator Froebel introduced the concept of comprehensive education, emphasizing that education should foster students' physical, mental, and moral development, including aesthetic education. In later teaching, many European and American countries integrated aesthetic education into their curricula. They carried out aesthetic education through art education. Therefore, many conservatories and academies of fine arts were born.

Aesthetic education is the education that runs through the growth of students. Beauty can bring people aesthetic enjoyment but also enrich their minds, sublimate their souls, and enhance their ideological consciousness. Aesthetic education plays a vital role in the quality education system. Promoting quality education and laying a solid foundation for students' all-round development is helpful. Music courses offer a platform for aesthetic education, allowing teachers to apply aesthetic principles in their music instruction. As a comprehensive form of music education, choral teaching plays a unique role in cultivating students' musical thinking and emotional responses.

Teachers should seize the opportunity of choral teaching and actively incorporate it into students' aesthetic education.

Music is a unique aesthetic art form, serving as an important platform for aesthetic education, and the chorus is an essential part of musical art. It utilizes the human voice as a tool of expression, using music performance to convey thoughts and emotions, which makes it easy to evoke resonance in both listeners and singers. Chorus can create an exquisite artistic realm with harmonious sounds, beautifying students' minds while enhancing their musical skills. As a form of music education, the chorus has unique advantages in aesthetic education. Strengthening the integration of aesthetic education in chorus teaching has a significant positive impact on the growth and development of students.

First, improve students' aesthetic ability. Chorus teaching educates students about aesthetics and guides them to establish correct aesthetic values. In choral teaching, teachers should not only impart choral skills but also continuously explore aesthetic resources, skillfully integrate them into aesthetic education, and carry out aesthetic education with students in a non-intrusive manner. This can enhance students' understanding of the essence of music and improve their aesthetic ability in the process.

Second, expand students' thinking ability. The right brain of people plays a vital role in image thinking, as reflected in music, painting, dancing, and many other artistic aspects. It can be seen that music affects people's thinking ability and promotes the development of image thinking. Chorus is a significant form of musical expression that can strengthen students' image thinking, enhance their thinking sensitivity and sense of proportion, and inspire them to develop innovative thinking.

Third, shape students to improve their personality. Choral teaching itself can cultivate students' good personalities, and consciously incorporating aesthetic education into choral teaching will further shape students' personalities, allowing the personality-shaping function of choral education to be more fully reflected. Therefore, integrating choral teaching and aesthetic education is an inevitable choice, a necessary guarantee to promote students' all-round development and content that cannot be ignored in current educational practice.

How do we integrate the idea of aesthetic education into chorus teaching? First, we should arouse interest in learning and improve aesthetic enthusiasm. Aesthetic

education can enable students to develop an appreciation experience for beauty and gradually enhance their appreciation abilities. Compared with other forms of music, the chorus has its uniqueness. It can provide students with a relatively relaxed and pleasant learning environment, encouraging them to open up, devote themselves to the course, and engage in more active practice. To promote the effective integration of aesthetic education and choral teaching, teachers should first cultivate students' enthusiasm for learning, enhance their interest in learning, and deepen their understanding of choral art. To stimulate students' interest in chorus, teachers should select teaching materials that students enjoy and are happy to hear and use diverse means to lead students to appreciate excellent choral works. This way, students can resonate with them and enhance their motivation for choral practice.

Secondly, we should strengthen chorus skills and consolidate the foundation of aesthetic education. The chorus is a comprehensive musical art, especially emphasizing the close cooperation of high and low voices to achieve a harmonious beauty, ensuring the excellent interpretation of music works. The integration of aesthetic education and choral teaching is reflected in leading students to appreciate beauty. It focuses on educating and guiding students in singing theory and skills. Only after students have an excellent theoretical foundation and relatively perfect singing skills can they engage in a more profound study, thereby gaining a deeper understanding of the aesthetic of music art. When teachers guide students in singing theory and skills, they should pay attention to the methods used so that students can have a pleasant aesthetic experience during the singing process and successfully achieve the goal of aesthetic education. Teachers should strive to use flexible and varied teaching methods in skill teaching. In addition, in skill guidance, teachers can also use multimedia to present original, complex theoretical knowledge or skills through courseware, thereby further enhancing students' understanding of beauty and allowing them to appreciate it collectively.

Thirdly, we should cultivate a sense of teamwork and generate emotional resonance. Chorus is a vocal singing form that emphasizes teamwork and coordination. Every student is a member of the chorus team, and each student directly impacts the team's overall performance. Suppose the students are outstanding individually but struggle to work together with others and maintain harmony in the chorus. In that case,

the chorus activities cannot be carried out smoothly. Therefore, each student should control their voice according to the singing requirements of music works and strive to make the collective more harmonious.

Finally, choral works should be selected to strengthen the function of aesthetic education. Music is an emotional art; when students have a strong emotional resonance with music, their hearts will be effectively nourished and edified. Chorus is a unique group that interprets music works, which helps students feel the beauty of music. To further strengthen the aesthetic education function of the chorus and enhance the impact of aesthetic education, teachers must carefully select the materials for the chorus and strive to enable students to experience emotional resonance in the appreciation and singing of these musical works, cultivating their sentiments through beautiful melodies. Some works are impassioned and heroic, while others are light and witty, and still others are graceful and lyrical, showcasing the beauty of various forms. Teachers should provide students with a variety of choral works whenever possible and encourage them to experience the inner beauty of choral music in a profound way.

Applying aesthetic education theory in choral education helps improve students' aesthetic abilities, creativity, and cultural achievements, enabling them to appreciate the connotation and beauty of music art more effectively. In chorus education, teachers should fully utilize the role of aesthetic education theory and focus on cultivating students' perceptual understanding, aesthetic abilities, and creativity, enabling them to develop more comprehensively in the realm of music beauty.

2.2 Related Research

2.2.1 Relevant Research within China

Through collection and collation, it is found that the current domestic research results related to this subject are mainly divided into the following three aspects.

(1) Research on choral teaching theory

The research papers on the theory of choral teaching in secondary schools include "Introduction to the Cultivation of Music Literacy in Choral Teaching in Secondary Schools" (Gao, 2010). This paper examines the concept, characteristics, and

training objectives of music literacy in choral teaching within secondary schools and proposes corresponding teaching methods and strategies. In addition, there are "Problems and Countermeasures of Choral Teaching in Secondary Schools" (Li, 2019), "A Brief Introduction to the Basic Principles of Choral Teaching in Secondary Schools" (Zhang, 2013), "From the Psychological Perspective of Secondary school Choral Teaching" (Fang, 2018), "On the Music Culture of Choral Teaching in Secondary Schools" (Chen, 2008). These papers have explored the theoretical problems of choral teaching in secondary schools. It involves many aspects, such as music culture, thought, music teaching methods, and psychological Angles, which have important guiding significance for choral teaching in secondary schools and are worthy of further consideration and reference by educators.

(2) Research on choral teaching skills

We recognize that singing requires technical skills, and the chorus's technical skills are exceptionally high. We should have not only solid singing skills but also good chorus quality. The combination of words and emotions demonstrates the artistic charm of choral teaching. Teaching organizers should train students' singing skills through effective teaching methods, develop students' singing techniques, and establish standardized singing habits to achieve harmony in musical colors (Gong, 2014).

Chorus teaching skills are also the focus of attention. For example, the *Application of Musical Skills in Choral Teaching in Secondary Schools* (Ma Bei) introduces the application of musical skills in choral teaching, analyzes the role of musical skills in choral teaching, and proposes corresponding teaching methods and strategies to help students better master choral skills. "Vocal Skills and Pronunciation Problems in Junior High School Chorus Teaching" (Wang, 2016) examines the vocal skills and pronunciation issues in junior high school chorus teaching, proposing corresponding teaching methods and strategies to help students more effectively master chorus and pronunciation skills. In addition, there are papers "Basic Skills and Methods of secondary school chorus training" (Wang, 2007), "On the Role of Correct Use of Singing Skills in Secondary School Chorus Training" (Zhou, 2013), "On Vocal Music Skills in Secondary School Chorus Teaching" (Li, 2015), "The Formation of Good Habits in Secondary School Chorus Teaching" (Liu, 2020) and so on. Starting from the

aspects of choral teaching skills, these papers introduce the basic skills and methods of choral training in secondary schools, the application of vocal skills, rhythm training, conducting skills and applications, and put forward corresponding practical strategies, which have a positive role in promoting the practical operation of choral teaching for educators.

(3) Research on choral activities

Developing choral activities can cultivate students' artistic accomplishment and improve their musical practice ability. In the thesis "The Status Quo and Countermeasures of Choral Activities in Secondary Schools" (Qiang, 2014), the present situation of choral activities in secondary schools is investigated, the existing problems are analyzed, and the corresponding countermeasures are put forward to promote the development and development of choral activities in secondary schools. The thesis "The Organization and Strategy of Choral Competition in Secondary Schools" (Yang, 2008) discusses the organization and strategy of choral competition in secondary schools. It suggests suggestions and measures to help schools better organize and participate in choral competitions. In addition, there are "On the Role of Secondary School Chorus Activities in the Construction of Campus Culture" (Xu, 2006), "Social Practice and Development of Secondary School Students Choir" (Ding, 2009), "Strategic Analysis of Primary and Secondary School chorus activities" (Zhang, 2016). These papers start from the perspective of developing secondary school chorus activities. This paper explores the role of choral activities in shaping campus culture, the social practices and development of secondary school choirs, and the strategic analysis of choral activities in secondary schools. It provides corresponding practical strategies, which have positive guiding significance for educators to strengthen the practical operation of choral activities.

Most of the above studies focus on the theoretical content. Although most of them are based on practical experience in choral teaching in primary schools, the paper lacks clear data support and thorough investigations, with limited analysis. The content is biased towards choral teaching and rehearsal. Research on the current status of choral activities is relatively scarce.

According to the available data, the common denominator of the three relevant domestic studies is that they all identify problems in a single aspect of the

primary school choir in a particular region and propose suggestions and countermeasures. However, they cannot provide a comprehensive introduction to the overall situation from a local perspective. From a macro perspective, they lack a summary statement and analysis of the current status of the primary school choir in a specific region. It is challenging for local leaders and administrators to make systematic deployments and arrangements to implement the primary school chorus.

Additionally, the research target areas in the above literature, which primarily use the survey method, are concentrated in Hunan, Shandong, and other locations. There are only a handful of investigations into the status quo of the secondary school chorus in Guangxi. Currently, there is no article specifically investigating the current status of the primary school chorus in Wuzhou City, which highlights the necessity of the author's research.

2.2.2 International Research

Choral art originated from Christian music in medieval Europe and has a history of thousands of years. Choral education in schools has been developed for a long time in foreign countries, with mature teaching ideas and methods, and has formed a relatively comprehensive system.

In Europe, choral teaching is more prevalent, and children over the age of 6 typically begin participating in choirs. They often attend church choirs or professional children's choral schools to receive choral education. For example, in France, the history of choral education dates back to the late 19th century. Almost all French schools offer choral courses in conjunction with musical instrument lessons.

In Germany, choral education in secondary schools places great importance on the coordination and cooperation between instrumental music and vocal music, emphasizing the significance of music education for children's development and the cultivation of many renowned musicians and music educators.

In Asia, Japan's chorus training is more typical. He summarized the experience of Europe and the national conditions from the 1970s to the introduction of open choral music education, thereby forming rich Japanese characteristics in the choral teaching system. Below, the author selects some important literature and summarizes its views.

1. “The Effect of Choral Singing on Mindfulness and Flow in Early Adolescents” by McPherson et al. (2019). This thesis examines the impact of choral education on the psychological development of secondary school students. The author selects a school as a sample and finds that the chorus has a positive influence on students' ideological and moral character. Therefore, the article believes that chorus can help secondary school students establish correct values and outlook on life.

2. “Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill” by Quinto (2010). In this paper, 126 students from grades three to six are selected as research subjects. Based on a questionnaire survey, observations of choral rehearsals, and recordings of singing performances, the factors influencing the choral activities of primary school students were identified. It is noted that grade, gender, class singing, performance participation, self-perception, and evaluation ability are important factors related to the choir and its effectiveness in teaching. It can be seen from the survey data that most students said that participation in the choir not only improved their musical level and chorus skills but also formed a good sense of teamwork and team spirit, which affirmed the importance of chorus and choir.

3. “The Impact of Choral Singing on School Communities” by Linnell (2017). In this paper, the authors examine the impact of choral singing on school communities. Taking the high school choir as the research object, the author discusses the significance of the chorus to community construction and development. It is noted that forming a community chorus can promote the physical and mental health development of secondary school students.

4. “The School Chorus and Commercial Music Festivals: A Case Study” by Thompson (2022). This paper breaks through the scope of conventional research, not limited to the study of related choral activities in the school but extends to the integration of the school choir and commercial music knot, studies how to extend the value chain of the school choral activities and enhance the commercial benefits of the choir, and studies the development of the choir from a forward-looking and creative perspective.

5. “The Advancement of Music Education through Choral Singing in American Public Schools” by Hutcheson (2014). This paper discusses the promotion of choral music education. Using public schools in the United States as the research object,

it has been proven that choral education can enhance students' musical literacy, strengthen social skills, and cultivate children's creativity and expression.

6. "The Effect of Choir Participation on the Cognitive Development of Seventh and Eighth Grade Students" by Campbell (2013). This paper discusses the influence of choral education on the cognitive development of junior secondary school students. The thesis's idea is that participation in a choir helps students develop in subjects such as music, languages, and mathematics.

7. "A Survey to Determine the Benefits of High School Choir Participation" by Wilson (2016). This paper mainly discusses the benefits of high school students participating in choir. In choral teams, students learn music and develop leadership and social skills, which enables them to integrate more easily into society.

8. "Choral Singing and Psychological Well-being: Findings from a National Survey of Choir Members" by Fancourt and Wanless (2011). This paper examines the relationship between the chorus and mental health. The author selected several famous choirs as research objects, conducted a questionnaire survey and in-depth interviews, and found that chorus can promote the establishment of positive emotions and the construction of social psychological health. The paper also suggests that choral education should be promoted to the entire society, making choral singing a "sharp tool" to regulate social emotions.

To sum up, most educators focus on primary school choir teaching, practice, and training, and there are few studies on the problems, causes, and countermeasures of primary school chorus education, especially on the current status of primary school chorus education in WuZhou. Therefore, this paper examines the existing problems in chorus education in the WuZhou area and proposes strategies to address them, promoting the further development of chorus education in primary schools in the WuZhou area and beyond.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

This research is meticulously crafted to undertake an exhaustive and systematic examination of choral education within secondary schools in Wuzhou. A sophisticated mixed-methods approach is employed to ensure a multifaceted and in-depth exploration.

The quantitative aspect of the study involves disseminating structured questionnaires to a carefully selected sample of students, teachers, and relevant stakeholders to collect and analyze numerical data. This data is intended to furnish statistical insights into the patterns, frequencies, and relationships about choral education in the region.

For the teacher questionnaire, the IOC is calculated for each question to determine how well it measures the intended constructs related to the teaching practices, resources, and challenges in choral education. For example, questions related to the teacher's educational background, years of working in music teaching, and choral education experience are expected to have a high IOC as they directly relate to the teacher's qualifications and ability to conduct choral education. Similarly, questions about the school's chorus courses, rehearsal facilities, and choir team's musical strengths are also expected to have a high IOC as they pertain to the school's support and resources for choral education.

The IOC results show that most questions in the teacher questionnaire have a relatively high IOC, indicating that the questionnaire is well-designed to measure the intended constructs. However, some questions may need further refinement or revision to improve their IOC. For example, some questions related to the teacher's understanding of the curriculum standards may have a lower IOC, suggesting that these questions may not accurately capture the teachers' experience. This indicates that further clarification or rephrasing of these questions may be necessary to ensure more accurate measurement.

Complementing the quantitative data, such as in-depth interviews and field observations, is implemented. Semi-structured interviews with school administrators, music teachers, and students are conducted to amass rich, descriptive narratives and subjective experiences related to choral education. Field observations are conducted during choir rehearsals, performances, and classroom sessions to capture the real-time dynamics and practical aspects of choral education.

The research population encompasses students, teachers, and administrative staff from a representative sample of secondary schools in Wuzhou. Sampling techniques are meticulously planned to ensure a diverse and representative sample that reflects the variations in urban-rural areas, school sizes, and school qualities within the educational landscape of Wuzhou.

Data collection is executed over a defined period, adhering strictly to a protocol and ethical guidelines. Questionnaires are designed with clarity and precision, featuring unambiguous questions and multiple-choice options where appropriate to facilitate seamless response and data analysis. Interviews are audio-recorded with the participant's consent and transcribed verbatim for detailed analysis and review. Field observations are documented through meticulous field notes and, if feasible, supplemented with audio-visual recordings.

Data analysis utilizes statistical software to generate descriptive statistics, perform inferential analyses, and create data visualizations for quantitative data. Qualitative data from interviews and field observations are analyzed using thematic analysis to identify common themes, patterns, and emerging issues related to choral education.

Throughout the research process, ethical considerations are given the highest priority. Informed consent is obtained from all participants, and their privacy and anonymity are rigorously protected. Data is securely stored and accessed only by authorized research personnel.

3.2 Target Group and School Characteristics

3.2.1 Target Group

The target group for this study is painstakingly selected and comprises the

following:

(1) Wuzhou secondary schools serve as the core venues for educational pursuits. Exploring their educational philosophies and developing diverse school activities, especially those related to choral education, are paramount.

(2) Chorus teachers in secondary schools: They play a crucial role in driving choral education forward. Their educational ideologies, teaching approaches, and instructional skills have a profound impact on the quality and direction of choral education. The study aims to delve deeply into their knowledge base, educational concepts, and teaching experiences within the realm of choral education.

(3) Students: As the direct recipients of choral education, their participation and feedback are of significant value in evaluating the influence and effectiveness of choral education. The focus is on understanding their musical backgrounds, experiences in music learning, and interest in choral singing.

(4) School choirs and their members: The school choir, often functioning as an extracurricular or "second class" activity, offers a platform for students to showcase their choral talents and engage in competitive events. The study investigates the singing proficiency of these choirs and the choral perception and cognition of their members to gain insights into the internal dynamics and challenges within the choir community.

3.2.2 School Characteristics

Wuzhou is home to 38 secondary schools, each with unique characteristics. The selection of the 6 schools for in-depth analysis is based on a comprehensive evaluation of multiple factors, including but not limited to geographical location (urban, suburban, or rural), school size (categorized by student population), availability and quality of teaching resources, historical achievements in choral education, and the school's commitment to arts education.

The selected schools, namely Wuzhou No. 1 Secondary School, Wuzhou No. 8 Secondary School, Wuzhou Changzhou District Changzhou Secondary School, Wuzhou Tengxian Secondary School, Wuzhou Cangwu Secondary School, and Cenxi City Secondary School, represent a diverse range of these characteristics. For instance, some schools may have a larger student population, providing a broader base for talent selection in the choir. Others might boast advanced teaching facilities and a dedicated

music-teaching faculty, facilitating higher-quality choral education.

Differences also exist in the level of support and investment from the school administration and the local community. This can significantly influence the frequency and quality of choir performances, the availability of resources for training, and the opportunities to participate in competitions. By conducting a detailed study of these diverse schools, the aim is to obtain a nuanced and comprehensive understanding of the current state of choral education at Wuzhou secondary schools, thereby identifying the strengths and areas requiring improvement within the educational system.

3.2.3 Techniques for Sampling

A stratified random sampling method was employed to select six secondary schools from the total 38 in Wuzhou. The stratification is based on the following factors: geographical location (divided into urban, suburban, and rural areas with approximately equal proportions), school size (categorized as large, medium, and small based on student population), and the school's historical emphasis and achievements in choral education (categorized as high, medium, and low).

Specifically, two schools were selected from each geographical area and each size category. Additionally, two schools were chosen from each historical choral education emphasis level. This ensures a balanced and representative sample that accounts for the various characteristics and conditions of secondary schools in Wuzhou.

For the teacher questionnaire, 25 questionnaires were distributed, covering all music teachers in the selected schools. This ensures a comprehensive understanding of the teaching practices and perspectives within the choral education domain.

For the student questionnaire, 100 questionnaires were distributed at each of the selected schools. This substantial sample size enables the capture of the diverse experiences and opinions of the student population regarding choral education.

This sampling approach is designed to minimize bias and ensure that the selected schools and samples can effectively represent the overall situation of secondary schools in Wuzhou, facilitating reliable and generalizable research results.

3.3 Data Collection

3.3.1 Student Survey

In this research, a single student questionnaire was used for the general student population and the student members of the school choirs. A total of 800 questionnaires were distributed. Among them, 600 were distributed among the general student body to gather comprehensive data on their musical backgrounds, experiences in music learning, and interest in choral singing. The remaining 200 were disseminated to the student members of the choirs to understand their motivations for joining the choirs, their rehearsal experiences, and their perceptions regarding the impact of choir participation on their musical development and personal growth.

For the general student population, questions cover areas such as their exposure to music classes during their primary and secondary education, their participation in any music-related extracurricular activities outside of school, and their awareness and appreciation of different musical genres and styles. The questionnaire has clear instructions and logical sequencing to ensure accurate and consistent responses. Measures were implemented to prevent random or inconsistent answering, such as including validation questions and providing examples.

For the choir members, in addition to the above questions, specific inquiries were made about their experience within the school choir, including the frequency and duration of rehearsals, the types of songs and musical pieces they perform, their relationships with fellow choir members and the choir director, and their goals and aspirations for their participation in the choir. Special attention was given to creating a conducive environment that encourages honest and detailed responses, perhaps through anonymous submission or assurances of confidentiality.

3.3.2 Interview

Interviews were conducted with key stakeholders to obtain a multi-faceted understanding and diverse perspectives. Specifically:

- Two individuals in charge of the Wuzhou Art Education Committee were interviewed to gain insight into the administrative perspective on choral education, including policies, funding allocation, and support mechanisms. Before the interviews, detailed interview guides were prepared to ensure comprehensive coverage of relevant topics and facilitate a focused, productive conversation.

- All secondary school music teachers in Wuzhou City were interviewed to gather information on their teaching practices, the challenges they face, and their needs related to choral education. Interviewers were trained to actively listen, ask follow-up questions, and establish rapport with interviewees to elicit rich, detailed responses.

- Two individuals in charge of art education in various districts of Wuzhou, as well as two individuals in charge of the Wuzhou Excellent Primary School chorus, were also interviewed to obtain insights and viewpoints from different levels and aspects within the education system. During these interviews, efforts were made to capture unique perspectives and local context-specific challenges and opportunities.

During the interviews with the music teachers, questions focused on their teaching methodologies, curriculum design for choral education, assessment and evaluation techniques for student performances, and professional development needs and opportunities in the field of choral education. The interviews with district-level art education administrators aimed to understand the coordination and support mechanisms between district education authorities and individual schools in promoting choral education, as well as any challenges or barriers they encounter in this process.

3.3.3 Data Collection Process

The data collection process was meticulously planned and executed to ensure the reliability and validity of the collected data. The distribution and collection of questionnaires followed a standardized and well-defined procedure. At the same time, the interviews were conducted in a structured and consistent manner to guarantee the uniformity and comparability of the responses.

Before distributing the questionnaires, a pilot study was conducted with a small sample of students and teachers to test the clarity, comprehensibility, and relevance of the questions. Based on the feedback from the pilot study, necessary adjustments and refinements were made to the questionnaire.

Once the data collection phase was completed, the data was meticulously compiled, organized, and prepared for in-depth analysis. This involves coding the data, entering it into a dedicated database, and performing preliminary data cleaning to eliminate errors and inconsistencies.

Throughout the data collection process, strict quality control measures were implemented to ensure the accuracy and integrity of the data. This includes regularly monitoring and verifying data collection procedures, ensuring respondents provide genuine and complete information, and promptly addressing any issues or anomalies.

3.4 Research Instrument

3.4.1 Questionnaire Survey

The teacher questionnaire was designed to provide a comprehensive understanding of the current situation of choral education at Wuzhou secondary schools. It focuses on the basic information of teachers, the atmosphere of choral art within the school, the choral activities conducted in the school, and the songs selected by the choir team. The questions are designed to gather information on various aspects of choral education, including the educational background and major types of teachers, the setting and implementation of choral courses, the frequency and level of choral activities, and the repertoire and accompaniment of the choir. This will help identify the strengths and weaknesses of choral education in secondary schools, providing insights for improvement.

Teacher's Questionnaire Structure:

Q1 - Q3: Basic information, including educational background, major type, years of working in music teaching, and years working in the school chorus organization.

Q4 - Q6: The atmosphere of choral art within the school, such as the setting of chorus courses, understanding of the syllabus and curriculum standards, and using music class textbooks.

Q7 - Q9: Choral activities conducted in the school, including the frequency of chorus activities, the participation of the school chorus team in social activities, and the level of the school.

Q10 - Q12: The songs selected by the choir team, such as the primary accompaniment forms and the staff reading ability of the choir team members.

Q13 - Q15: Multiple-choice questions about the problems in chorus

teaching and activity participation and the improvements needed.

Q16 - Q17: Short-answer questions about the school's participation in chorus activities and recent performances of the school choir team.

The student questionnaire aims to understand students' perspectives and experiences regarding choral education. It focuses on aspects such as their interest in music classes, understanding of chorus, participation in choral activities, and their perception of the benefits and challenges of choral education. The questions were designed to capture students' thoughts and feelings about choral education, which can help educators better meet students' needs and improve the quality of choral education.

Student's Questionnaire Structure:

Q1 - Q3: Choral teaching in class, including students' liking of the music class, the number of music lessons per week, and attendance.

Q4 - Q6: Students' understanding of a chorus, the presence of multi-voice rhythm training, and whether the teacher teaches the chorus.

Q7 - Q9: The proportion of appreciation and singing in the chorus teaching, the evaluation of the school chorus activities, and whether the student has participated in a chorus competition or performance.

Q10 - Q12: Chorus teaching in the second class, including the frequency of the school choir's rehearsal, the reason for joining the choir, and parents' attitude.

Q13 - Q15: Whether the student has attended an extracurricular music training class, whether the student has enjoyed excellent choir performances during rehearsal, and whether the choir has multi-part rhythm training.

Q16 - Q17: Whether the student listens to others while singing and the works rehearsed in the choir.

Q18 - Q19: What the student thinks the school choir needs to improve.

3.4.2 Interview Survey

(1) Interview Structure:

Interview with the person in charge of the Wuzhou Art Education Guidance Center:

- *Chorus development process in primary and secondary schools of Wuzhou.*
- *Support for improving the chorus conducting ability of secondary*

school music teachers in the city.

- *Specific contents of chorus activities at Wuzhou secondary schools.*
- *Evaluation standards for chorus activities at Wuzhou secondary schools.*
- *Suggestions for further improving the development of secondary school chorus in the city.*

Interview with the leaders of art education in Wuzhou City:

- *Comments on the proportion of chorus content in the music textbooks used in the district.*
- *Ways and cycles for improving the chorus conducting ability of secondary school music teachers in the district.*
- *Introduction to the specific contents of chorus activities in secondary schools in the district.*
- *Comments on the school choral curriculum and choir setting.*
- *Introduction to the relatively outstanding secondary school choir in the district.*
- *Introduction to the external exchange of the district secondary school chorus.*
- *Suggestions on the feasibility of establishing a district teachers' choir.*
- *Suggestions for further improving the development of secondary school chorus in the district.*

Interview with the head of the excellent secondary school choir team in Wuzhou:

- *Basic information about the choir.*
- *Analysis of the internal causes of a fixed choir school.*
- *Analysis of the internal causes of no fixed choir school awards.*

Interview with the leaders of the Guangxi Choral Association:

- *Suggestions on the chorus training mechanism for Wuzhou teachers.*
- *Suggestions for Establishing a Choir System for Primary and Secondary School Teachers.*

(2) Interview Methods:

The interviews were conducted individually through face-to-face

interactions, telephone conversations, or online interviews.

Interviewers were trained in effective communication skills, active listening, and note-taking techniques to ensure the quality and consistency of the interview data.

A standardized protocol was established for the interviews, including the sequence of questions, time management, and methods for handling unexpected responses or digressions.

(3) Interview Purposes:

The interview survey aims to obtain a multi-faceted understanding and diverse perspectives on choral education in Wuzhou.

By interviewing various stakeholders, we aim to examine the current state of choral education, comprehend its management and organization, and anticipate its future trajectory.

The data collected from these interviews complemented the questionnaire survey and field observations, providing a more comprehensive understanding of the choral education landscape at Wuzhou secondary schools.

3.4.3 Field Observation

(1) Observation Focus:

- The organization process of choir activities, including coordination and structuring.
- The level of student participation and their engagement in the activities.
- The guidance and teaching methods employed by teachers and their effectiveness.
- The choir's singing level covers vocal techniques, intonation, rhythm, and expression.
- The quality and suitability of instructional materials and resources.
- The overall classroom dynamics and learning environment, such as student-student and student-teacher interactions.
- Teachers provide feedback and corrective measures to enhance student performance.

(2) Observation Methods:

- Take detailed notes throughout the observations.
- Utilize a standardized checklist and coding scheme for consistent data collection.
- Ensure observers remain objective and do not interfere with the normal course of activities.

(3) Observation Purpose:

- Accurately assess the actual state of choral activities at Wuzhou secondary schools.
- Identify strengths and areas for improvement to inform decision-making and drive enhancements in the quality and effectiveness of the activities.

3.4.4 Questionnaire Design and Research Objectives

The questionnaire design is closely aligned with the overall research objectives, which include understanding the development of chorus teaching in Wuzhou Secondary School (Research Question 1, Research Objective 1), the development of chorus art activities (Research Question 2, Research Objective 2), the problems and solutions of chorus education (Research Question 3, Research Objective 3), and finding a suitable way for the development of chorus art (Research Question 4, Research Objective 4).

For Research Question 1 and Research Objective 1, the questionnaire was designed to gather information about the choral curriculum, teaching methods, teachers' attention to basic teaching and emotional expression, and encouragement of innovation and practice.

For Research Question 2 and Research Objective 2, the questionnaire aims to collect data on the status of the school's chorus activities, including the frequency of holding choral concerts, choral arts festivals, and choral competitions, as well as students' participation and the quality of these activities.

For Research Question 3 and Research Objective 3, which is the focus of this section, the questionnaire and interview were designed to identify the problems in chorus education, such as the lack of attention from school leaders, the varying quality of chorus teachers, the lack of practical plans for classroom choral teaching, and the lack of a phased training plan for the choir in the second class. The questions also aim

to explore potential solutions to these problems.

For Research Question 4 and Research Objective 4, the questionnaire and interview indirectly address this by exploring the current situation and potential improvements in chorus education, which could contribute to identifying a suitable development path for chorus art at Wuzhou Secondary School.

The questionnaire and interview design are comprehensive and targeted, aiming to address all the research questions and achieve the overall research objectives.

3.5 Content Validity and Reliability

3.5.1 Content Validity of Teacher's Questionnaire

The teacher questionnaire design places a strong emphasis on content validity to ensure that the questions accurately reflect the research objectives and comprehensively cover all relevant aspects of choral education. The questionnaire incorporates three main types of questions: single-choice, multiple-choice, and short-answer.

The single-choice questions are categorized into four primary factors: the basic situation of teachers, the school choral art atmosphere, the school choral activities, and the repertoire selection. Each factor is further subdivided into specific questions tailored to the research content. For instance, under the "basic situation of teachers" factor, questions related to educational qualifications, teaching experience, and training in choral education are included. Similarly, the "school choral art atmosphere" factor encompasses topics such as the choral curriculum, teaching materials, teaching philosophy, school-level choir setups, and choral resources. The "school choral activities" factor addresses questions about organization and participation in choral events, performance formats, students' choral abilities, and the evaluation of these activities. Lastly, the "repertoire selection" factor explores questions regarding the difficulty level and style of the repertoire utilized.

To establish the content validity of the single-choice questions, advice from a panel of experts in choral education and educational research is needed. They review and validate the questions based on their professional knowledge and experience, ensuring that they accurately measure the intended constructs and cover the essential

aspects of the research domain.

The multiple-choice questions are designed to gather information on the existing problems and areas for improvement in choral teaching and participation within the school. These questions provide a broader perspective on the challenges faced by teachers and potential solutions.

The development of multiple-choice questions involves reviewing relevant literature, previous studies, and best practices in choral education to identify common issues and potential areas for improvement. The options provided are carefully crafted to be mutually exclusive and collectively exhaustive, ensuring that respondents can accurately select the option that best represents their situation.

The short-answer questions are formulated to elicit more detailed and in-depth responses from teachers. These questions inquire about the school's participation in choral activities at the school level and above, as well as the recent participation of the school choir team in various activities. Since students' understanding and judgment of choral activities are relatively limited, these questions are not included in the student version of the questionnaire. However, they are incorporated into the teacher version to capture the most authentic feedback on the current state of choral education in primary schools.

The short-answer questions are pilot-tested with a small group of teachers to ensure that they are clear, relevant, and capable of eliciting the desired level of detail and reflection. Feedback from the pilot test is used to refine the questions and provide additional instructions or prompts if necessary.

3.5.2 Content Validity of Student's Questionnaire

The design of the student questionnaire is meticulously crafted with a keen consideration of age-appropriate elements. For younger students in grades 1-3, parents are asked to assist in completing the questionnaire. In contrast, students in grades 4 and above are empowered to undertake it independently. The questionnaire's content focuses on four key areas: the status of school chorus courses, students' comprehension of the chorus, their emotional responses to the chorus, and suggestions for choral teaching. The majority of the questions are formulated in multiple-choice and fill-in-the-blank formats, supplemented with a few short-answer questions to elicit more qualitative data.

In the section about the status of school chorus courses, inquiries are framed to glean information about the frequency and duration of chorus classes, the content and structure of the curriculum, and the teaching methodologies and instructors employed. These questions are framed yet comprehensively, aimed at extracting valuable insights into the delivery and organization of the chorus courses.

In terms of students' understanding of the chorus, questions are structured to assess their basic knowledge of choral music theory, singing techniques, and the historical and cultural significance of choral singing. The language employed is accessible and relatable to the student's cognitive level, eschewing technical jargon that might confound them.

The section on emotional responses towards the chorus aims to understand the levels of enjoyment, sense of achievement, and stress associated with participating in the school choir. These inquiries help capture the students' affective experiences and attitudes toward choral activities.

Finally, in the suggestions for choral teaching section, students are encouraged to proffer feedback on potential enhancements to the choral education program. The questions are framed in an open-ended fashion to permit students to freely express their thoughts and ideas, such as recommendations for song selection, rehearsal schedules, and performance opportunities.

To ensure the content validity of the student questionnaire, it undergoes a rigorous review by educators specializing in the age group under study and child psychologists. Their input serves to refine the questions, guaranteeing they are developmentally appropriate, engaging, and capable of eliciting meaningful responses from the students.

3.5.3 Content Validity and Reliability of Interviews

Interviews with four distinct types of participants are meticulously designed and conducted, each tailored to specific research objectives: examining the current status of choral education, understanding its management and organization, and forecasting its future trajectory. The questions are meticulously formulated at varying levels and from diverse angles, taking into account the positions and responsibilities of the interviewees.

For the first type of interview, with the person in charge of the Wuzhou Art Education Guidance Center, the focus is on attaining a macroscopic-level perspective. This enables an examination of the region's overarching context and activity level of choral education. The questions address strategic plans and policies for promoting choral education, allocating resources and funds, as well as the assessment and monitoring mechanisms in place.

The second type of interview, with the principals of art education in Wuzhou City, aims to delve into the implementation and challenges at the district level. Questions pertain to the adaptation and execution of municipal-level policies, the resources and support available for schools, and the barriers confronted in integrating choral education into the regular curriculum.

The third type of interview, targeting the heads of chorus teams in outstanding primary schools in Wuzhou, explores the factors contributing to their success. Questions encompass team-building strategies, training methodologies, and the influence of external factors on the team's performance and recognition.

The fourth type of interview, with the person in charge of the Guangxi Zhuang Autonomous Region Chorus Association, focuses on regional trends and standards. Questions relate to the evaluation criteria for choral performances, the opportunities and platforms available to schools and choirs, and the potential for establishing a sustainable teacher-choir system.

To establish the validity of the interview content, a panel of experts in choral education, educational administration, and research methodology undertakes a comprehensive review of the question sets. Their feedback is incorporated to ensure the questions are relevant, comprehensive, and capable of eliciting the desired information.

In terms of reliability, strict interview protocols are established to ensure consistency in the conduct of interviews. Interviewers are trained to adhere to the same procedures, pose questions in a consistent order (unless necessary for follow-up or clarification), and maintain a neutral and non-leading stance. All interviews are recorded and transcribed verbatim to facilitate independent review and analysis.

3.5.4 Field Visit Evaluation of Chorus Singing

During the field visits, a comprehensive evaluation of the choral

performance skills of the choirs from the sampled schools is meticulously executed. The objective is to identify areas for improvement in their choral techniques and pinpoint the common challenges encountered by secondary school choirs in Wuzhou. The evaluation criteria are all-encompassing and encompass multiple facets of choir performance.

Firstly, intonation is evaluated to ensure that the choir maintains a stable pitch while singing and eschews any issues of being out of tune. Secondly, rhythm is assessed, and the choir consistently maintains its ability to grasp the rhythm accurately and beat throughout the performance. Harmony is also critical, with the smooth coordination and natural transition between different parts of the choir being evaluated.

Furthermore, the choir's timbre is appraised, with the anticipation of a cultivated and appropriate sound quality that enhances the overall sonic experience. Performance skills, including facial expressions, body movements, and eye contact, are also closely observed, as they significantly contribute to the overall impression that the choir makes.

Moreover, singing techniques, such as voice processing and expressive abilities, are considered as they profoundly influence the overall singing effect. Lastly, the cultural connotation of the songs is a significant factor in the evaluation. It is essential for the singers to have a profound understanding of the cultural significance behind the songs and to communicate it effectively through their performance.

A detailed rubric is developed for each of these evaluation criteria, with clear definitions and performance levels. Multiple evaluators are trained to apply this rubric consistently, ensuring reliability in the assessment. Additionally, feedback sessions are conducted with the choir directors and members after the evaluation to provide constructive suggestions for improvement and to foster a continuous improvement cycle in choral education. This comprehensive evaluation aims to furnish valuable insights and recommendations to enhance the choral performance skills of the schools in Wuzhou.

In addition to the technical and performance aspects, the field visit evaluations also consider the rehearsal environment and facilities, the instructional methods and feedback provided by the choir directors, as well as the level of commitment and enthusiasm demonstrated by the choir members. Observations are

made on the warm-up exercises, vocal exercises, and sight-reading drills conducted during rehearsals to assess the choir's fundamental skills and training regimen. Furthermore, the choice of repertoire and its suitability for the choir's skill level and musical development is evaluated.

The data collected from these field visits is triangulated with the data from the questionnaires and interviews to provide a more holistic understanding of the choral education landscape at Wuzhou secondary schools.

3.6 Data Analysis

In this study, the "Statistical Analysis Software," a commonly used tool in China, is adopted to analyze and process the collected data meticulously. This software is recognized for its extensive functionality and user-friendly interface, enabling the reading of diverse data file formats and providing objective and precise data handling. Through the employment of this software, a comprehensive understanding of the current status of secondary school choral education in Wuzhou City, Guangxi, is achieved.

Descriptive statistics are the fundamental element for depicting the respondents and their responses. They provide a concise summary of the sample and answers to some or all of the questions. In this study, the descriptive statistics mainly encompass data frequency, central tendency, and dispersion analysis. These methods are primarily used to calculate statistical means, averages, standard deviations, and percentages. Specifically, data frequency analysis is used to determine the frequency of different responses in the questionnaires, such as the number of teachers with specific educational backgrounds or the frequency of choral activities in schools. Central tendency analysis, including the calculation of means, is conducted to understand the typical values of certain variables. Dispersion analysis, which involves calculating standard deviations, is used to measure the spread or variability of the data.

The data processing in this research is carried out through a combination of textual analysis, numerical data, and graphical representation. Firstly, by investigating the sampled secondary schools in Wuzhou City, specific data related to their choral education is obtained. Secondly, through interviews with choral teachers,

directors of the art department in the Education Bureau, officials from the Wuzhou Cultural Bureau, and leaders of the Guangxi Chorus Association, a profound comprehension of the choral education situation in Wuzhou, Guangxi is acquired. Finally, a comparative analysis was also conducted during the data analysis process to identify the differences and similarities among various schools, districts, and stakeholder groups. This helps in understanding the contextual factors that influence choral education and formulating targeted recommendations and strategies.

Furthermore, suppose data from multiple time points is accessible. In that case, a longitudinal analysis might be conducted to track the changes and developments in choral education over a specified period. This can provide insights into the effectiveness of implemented policies, teaching methods, and other interventions.

In addition to quantitative data analysis, the qualitative data obtained from interviews and field observations underwent thematic analysis. Common themes, patterns, and emerging issues were identified and coded to develop a comprehensive understanding of the participants' lived experiences and perspectives.

Ethical considerations also played a vital role throughout the data analysis phase. Ensuring the anonymity and confidentiality of participants' data and presenting the findings objectively and respectfully were of paramount importance.

Finally, the results of the data analysis were synthesized and presented in a clear and accessible way to facilitate interpretation and dissemination. This involved preparing comprehensive reports, visual aids, and presentations to communicate the key findings and implications to relevant stakeholders, educational practitioners, and the academic community.

This comprehensive data analysis approach aims to generate meaningful and actionable insights that can contribute to improving and advancing choral education at Wuzhou secondary schools and beyond.

CHAPTER IV

ANALYSIS RESULT

The survey design includes a questionnaire, interviews, and field investigations. Therefore, this chapter presents the findings in three ways. The first is the questionnaire survey results, which include the teachers' basic situation, the school's basic situation, the atmosphere of the school chorus activities, the situation of the chorus team, and the choir selection process. The second is the presentation of the interview results, which summarizes the views of the interviewee. The third is the display of field investigation results, which mainly evaluates the performance of the middle school choir on the spot.

4.1 Research Findings

4.1.1 To Study the Situation of Choral Education in Secondary Schools in Wuzhou City

The results in this section are based on the data collected from the first two parts of the teacher questionnaire and the first part of the student questionnaire. In this survey, 600 questionnaires were distributed to students in six middle schools, and 590 valid responses were received, yielding a response rate of 98.3%. Additionally, 25 questionnaires were sent to teachers, all of which were valid, resulting in a 100% validity rate. The following data results are presented and analyzed in accordance with the research objectives.

Before presenting the specific data, explain the Index of Item Objective Congruence (IOC). The IOC is a measure used to evaluate the relevance and alignment of the questions in the questionnaire with the research objectives. In this study, the IOC is employed to assess the validity of the questionnaire in gathering data related to the development of chorus education at Wuzhou secondary schools.

For the teacher questionnaire, the IOC is calculated for each question to determine how well it measures the intended constructs related to the teaching practices, resources, and challenges in choral education. For example, questions related to the

teacher's educational background, years of working in music teaching, and choral education experience have a high IOC=1 as they directly relate to the teacher's qualifications and ability to conduct choral education. Similarly, questions about the school's chorus courses, rehearsal facilities, and choir team's musical strengths have a high IOC=1 as they pertain to the school's support and resources for choral education.

For the student questionnaire, the IOC is used to evaluate the questions' efficacy in capturing the students' experiences, interests, and perceptions regarding choral education. Questions such as whether students like music class, their understanding of what a chorus is, and their participation in choral activities have a high IOC=1 as they provide insights into the students' engagement and attitudes toward choral education. By calculating the IOC for each question, we can ensure that the questionnaire is designed to collect relevant and valuable data for answering the research questions.

The primary purpose of the study was to collect and analyze data from questions 1 and 2 of the teacher questionnaire (comprising a total of 18 sub-questions) and question 1 of the student questionnaire. The following details the teacher questionnaire.

Table 4.1 Percent of Basic Information Investigation

Name	Item	Frequency	Percentage
Education background	Above Master	0	0
	Graduate	2	8
	Undergraduate	17	68
	Junior college	6	24
Major type	Choral command	0	0
	Vocal music	13	52
	Piano or	5	20
	Instrumental music		
	Dance, theory, or otherwise	7	28
Years of working in music teaching	More than 8 years	5	20
	5 - 8 years	8	32
	2 - 5 years	10	40
	Under 2 years	2	8

Table 4.1 Percent of Basic Information Investigation (continued)

Name	Item	Frequency	Percentage
Years of working in the school chorus organization in secondary schools	More than 8 years	3	12
	5 - 8 years	5	20
	2 - 5 years	7	28
	Under 2 years	10	40
Choral education	Professional chorus conductor	0	0
	Choral class	13	52
	general revision	4	16
	Master class training	8	32
	Participated in short-term training	8	32
Choir that you have attended or are still attending	Student choir	8	32
	Teacher choir	7	28
	Social choir	9	36
	None	1	4

The above survey results are from the first part of the teacher questionnaire.

- Educational background: Among the surveyed teachers, the proportion with an undergraduate education is the largest, at 68%; graduate degrees account for 8%; college degrees account for 24%; and teachers without a master's degree or higher make up the remaining 0%. This suggests that most teachers hold an undergraduate degree and may have some foundational knowledge and teaching skills.

- Type of specialization: 52% of teachers specialize in vocal music, 20% in piano or instrumental music, and 28% in dance, theory, or other. The proportion of vocal music teachers is relatively high, which may have certain advantages for vocal music guidance in chorus teaching. However, teachers of other majors can also bring diversified perspectives and skills to chorus education.

- Working years of music teaching: 40% of teachers have worked for 2-5 years, 32% for 5-8 years, 20% for more than 8 years and 8% for less than 2 years. The distribution of working years among teachers is relatively balanced, with a mix of experienced teachers and a larger number of teachers in the middle of their career development. They may have different characteristics in teaching methods and concepts.

- Working years of choral organizations in middle schools: teachers with less than 2 years of work account for 40%, those with 2-5 years account for 28%, and those with 5-8 years account for 20%. Those with more than 8 years of account experience account for 12%. This indicates that the proportion of new teachers in choral organization work is relatively high, suggesting that additional training and support may be necessary to enhance their skills in choral organization.

- Choral education experience: 52% of teachers have received general revision training in choral lessons, 32% have participated in short-term training, 16% have participated in master class training, and none of the teachers are professional choral conductors. This indicates that the forms of choral education and teacher training are diversified. However, the lack of professional choral conductor training may affect the professionalism of choral teaching to a certain extent.

- Participating choirs: 32% of teachers have participated in student choirs, 28% have participated in teacher choirs, 36% have participated in social choirs, and 4% have not participated in choirs. Teachers have rich experience participating in the choir, which helps them integrate actual choral experience into their teaching.

Through the analysis of the first question on the teacher questionnaire, some differences were observed in the educational background, professional type, working years, and chorus education experience of the participating teachers. Many teachers have an undergraduate education background, and the proportion of vocal music professional teachers is high. The distribution of working years is relatively balanced, with a higher proportion of new teachers in chorus organizations. Chorus education and training forms are diverse. However, professional conducting training is lacking, and teachers have much experience participating in the chorus.

These characteristics reflect the basic situation of chorus education teachers at Wuzhou Middle School and provide an important reference for further research on the current status of chorus education. In the follow-up study, we can thoroughly explore the influence of these factors on the quality and development of chorus education and propose relevant suggestions and measures to enhance the level of chorus education at Wuzhou Middle School. For example, we can enhance the training of new teachers in choral organizations, offer more professional choral conducting learning opportunities, capitalize on the diverse professional backgrounds of teachers, and foster

the diversified development of choral education. At the same time, we can also pay attention to the relationship between teachers' working years and teaching experience and how to better use teachers' choir experience to improve teaching quality. In short, the in-depth analysis of these data can provide a valuable basis and direction for improving the chorus education at Wuzhou Middle School.

Table 4.2 Percent of School Choral Arts Atmosphere

Name	Item	Frequency	Percentage
School chorus courses in secondary schools	Specialized opening	1	4
	Auxiliary opening	6	24
	Opened temporarily for events	18	72
	None	0	0
Chorus setting in the music class in secondary schools	Present every time	2	8
	Set according to the requirements of the teaching textbook	10	40
	Added temporarily during the activity	13	52
	None	0	0
Understanding of the phased requirements of the chorus in the secondary school music teaching syllabus and curriculum standards (formulated by the Ministry of Education)	Familiar with and flexible in practice	2	8
	Aware but lack practice	3	12
	Only understand the specific requirements of the class hours in the textbook	18	72
	Not understand	2	8
The version of the music class textbook you use is:	The People's Education Press	0	0
	Hunan Literature and Art Publishing House	25	100
	Southern Press	0	0
	Others (please specify)	0	0
The proportion of the chorus content in the music class textbooks you use in secondary schools	The proportion is very large	0	0
	Equal ratio	12	48
	The proportion is small	13	52
	None	0	0

Table 4.2 Percent of School Choral Arts Atmosphere (continued)

Name	Item	Frequency	Percentage
Primary reference materials in the chorus section of the music class in secondary schools	Professional chorus works	5	20
	Self-creation	2	8
	Multimedia video and audio materials	12	48
	None	6	24
Establishment of your school-level choir in secondary schools	There are fixed teams and members	2	8
	There are fixed teams, but the members are not fixed	11	44
	Established temporarily during the event	10	40
	None	2	8
Reasons for the establishment of your school-level choir in secondary schools	Decided by the school	0	0
	Individual application and approval by the school authorities	8	32
	Temporarily led by individual teachers for the activity	13	52
	None	4	16
The echelon reserve team established by your school as a fixed choir team in secondary schools	Grade One preparatory team	5	20
	Grade Two preparatory team	8	32
	Mixed-grade preparatory team	9	36
	None	3	12
Piano accompaniment of your school-level choir in secondary schools	Teacher	6	24
	Student	10	40
	External personnel	7	28
	None	2	8
The school in secondary schools provides choral teaching equipment and rehearsal venues	Fixed chorus classroom, perfect teaching equipment	4	16
	Fixed chorus classroom, the teaching equipment is not perfect	7	28
	No fixed choral classroom, but it can be temporarily coordinated	10	40
	None	4	16
The main musical forte of your choir team is	Vocal music	9	36
	Predominantly piano or instrumental performance	6	24
	Two or more items	5	20
	Do not know	5	20

The above survey results are from the second part of the teacher questionnaire.

- School choral courses: 72% of school choral courses are offered temporarily for activities, 24% are offered as auxiliary courses, and only 4% are offered exclusively. This suggests that many schools may overlook the choral curriculum, and the systematic and professional development of this curriculum requires improvement.

- Choral Settings in music classes: 52% of teachers added choral Settings in music classes temporarily, 40% were set according to teaching materials, and only 8% were set every time. This suggests that the setting of the chorus in music class is not stable or routine, which may affect students' ongoing learning and training in the chorus.

- Understanding of the syllabus and curriculum standards: 72% of teachers only understand the specific requirements of the teaching period outlined in the textbook, 12% of teachers are familiar with the requirements but lack practical experience, and only 8% of teachers are familiar with and have flexible practice. This reflects the lack of teachers' understanding and adherence to the phased requirements of choral teaching, which may lead to unclear teaching objectives and unsatisfactory teaching outcomes.

- The proportion of music textbooks and choral content: All the music textbooks used by the teachers are published by Hunan Literature and Art Publishing House. Fifty-two percent of the teachers believe that the proportion of choral content in the textbooks is small, while 48% think that the proportion is equal. This may mean that the arrangement of choral content in the textbook needs to be further optimized to meet the teaching needs.

- Main reference materials for choral teaching: 48% of teachers mainly refer to multimedia video and audio materials, 20% refer to professional choral works, 8% are self-created, and 24% have no reference materials. This indicates that teachers have varying preferences in selecting teaching reference materials and should enhance their use of professional choral works, as well as develop additional resources suitable for teaching.

- The establishment of school-level choirs: 44% of schools have a permanent team. However, the number of members is not fixed, and 40% are established temporarily for activities. Only 8% are applied by individuals and approved

by the school. The results indicate that the establishment of school-level choirs lacks stability and planning, which may impact the training and development of these choirs.

- Reasons for establishing a school-level choir: 52% are led by individual teachers for temporary activities, and 32% are applied by individuals and approved by the school, indicating that the establishment of the choir is based more on the needs of activities than on long-term educational planning.

- Fixed Choir echelon reserves: 36% are mixed-grade reserves, 32% are second-grade reserves, 20% are first-grade reserves, and 12% are not. The result shows that the construction of the echelon reserve team is not perfect, which may affect the sustainable development of the choir.

- Piano accompaniment in school-level choirs: 40% with student accompaniment, 28% with external accompaniment, 24% with teachers, and 8% without teachers. There are various sources of piano accompaniment, but the quality and stability of the accompaniment need to be ensured.

- Choral teaching equipment and rehearsal space: 40% of schools have no fixed choral classrooms but can be temporarily arranged; 28% of schools have fixed classrooms but suboptimal teaching equipment; only 16% of schools have fixed classrooms and optimal teaching equipment. This highlights deficiencies in the hardware facilities for choral teaching in schools, which require investment and improvement.

- The primary musical expertise of the choir: 36% of the choir members are mainly vocal, 24% are mainly piano or instrumental, 20% have two or more, and 20% do not know. This suggests that the choir's characteristics and development direction are not clear enough, and further guidance and training are required.

Through the analysis of the second question of the teacher questionnaire, it is found that Wuzhou Middle School has many problems in the atmosphere of chorus art. First of all, the importance of choral courses in schools is insufficient; the curriculum is not systematic and routine, and most of the courses are temporary or auxiliary, which makes it difficult to meet the needs of students for choral learning. Secondly, teachers' understanding and practice of the syllabus and curriculum standards are not sufficiently deep, and most teachers only stay at the level of understanding the specific requirements of the textbook period, which leads to a lack of clear teaching

objectives and produces difficulty in achieving the ideal teaching effect. Additionally, the proportion of choral content in music textbooks is not reasonable. Teachers also differ in their selection and application of teaching reference materials, and some teachers lack suitable reference materials.

At the same time, establishing school-level choirs often lacks planning, with unstable teams and members, and they are frequently formed for temporary activities without consideration for long-term development. Moreover, the construction of the echelon reserve team for the choir is not perfect, and the situation of the reserve teams for each grade is uneven, which seriously affects the sustainable development of the choir. In addition, the school choral teaching hardware facilities are also insufficient, the teaching equipment is not perfect, and the rehearsal venue is fixed, all of which have a negative impact on the teaching effect and the development of the choir. Ultimately, the choir's characteristics and development direction remain unclear. Some teachers lack a clear understanding of the choir's musical specialties, which is not conducive to the cultivation and development of the choir's unique characteristics. These problems seriously restrict the quality and development of chorus education at Wuzhou Middle School.

The next part is the analysis of the first part of the questionnaire. Let us start with the results of the questionnaire.

Table 4.3 Choral Teaching in Class

Name	Item	Frequency	Percentage
The liking of the music class	Like	313	53
	Have no special feeling	189	32
	Dislike	88	15
The number of music lessons per week	1 lesson	207	35
	2 lessons	283	48
	3 lessons or more	100	17
	None	0	0
Attendance of the music class on time every week	Attend on time	271	46
	Often occupied by other subjects	207	35
	Occasionally absent	112	19

Table 4.3 Choral Teaching in Class (continued)

Name	Item	Frequency	Percentage
The understanding of a chorus	We all sing together	329	56
	Multiple parts sing together	259	44
The presence of multi-voice rhythm training in the music class	Yes	189	32
	No	401	68
Whether the teacher teaches the chorus in the music class	Yes	242	41
	No	348	59
The proportion of appreciation and singing in the chorus teaching of the music class	More appreciation	277	47
	More singing	189	32
	Both are balanced	124	21
The opinion on the school chorus activities	Abundant	148	25
	Ordinary	165	28
	Not rich	277	47
The opportunity to practice singing in the chorus during music class	Yes, often	0	0
	Sometimes	171	29
	Rarely	277	47
	Never	142	24
The group cooperation activities during chorus learning in music class	Yes, often	106	18
	Sometimes	212	36
	Rarely	236	40
	Never	35	6
The satisfaction with the teaching methods of the teacher in the chorus teaching of the music class	Very satisfied	106	18
	Satisfied	201	34
	General	189	32
	Not satisfied	94	16

The above results are from the first part of the student questionnaire.

- Preference for music courses: 53% of students enjoy music courses, 32% have no particular feelings about them, and 15% dislike them. This suggests that some students' interest in music courses needs improvement.

- Music lessons: 35% of students have one music lesson per week, 48% have two, and 17% have three or more lessons per week. The class schedule is relatively reasonable, but some students may still feel that it is not enough.

- Music class attendance: 46% of students attend music classes on time, other subjects often occupy 35%, and 19% are absent occasionally. This result suggests that the importance of music may not be sufficient, and other subjects may overshadow it.

- Understanding of chorus: 56% of students think the chorus is singing together, and 44% think that multiple voices sing together. It reveals that there are some differences in students' understanding of the chorus, which require further guidance and explanation from teachers.
- Multi-part rhythm training: 68% of students reported that there is no multi-part rhythm training in music class, indicating that multi-part training is not familiar enough in chorus teaching.
- Whether teachers teach choral singing: 59% of students reported that their teachers do not teach choral singing in music classes, which may result in students lacking opportunities for choral learning and training.
- The proportion of appreciation and singing in choral teaching: 47% of students believe that choral teaching in music class places more emphasis on appreciation, 32% think it focuses more on singing, and 21% believe the two are balanced. This suggests that the weight of appreciation and singing in choral teaching may need to be further adjusted to meet the needs of students.
- Evaluation of school choral activities: 47% of students think that school choral activities are not rich, 28% of students think that they are ordinary, and only 25% think that they are rich. It indicates that the quality and quantity of choral activities in schools require improvement.
- Choral practice opportunities: 29% of students report having choral practice opportunities, 47% report rarely having them, and 24% report never having them. This reflects that students have fewer opportunities for choral practice in music lessons.
- Group work activities: 18% of students reported that group work activities are often included in choral study, 36% of students said they sometimes occur, 40% of students rarely do, and 6% of students never participate. This shows that group cooperation activities are not fully developed in chorus teaching.
- Satisfaction with teachers' teaching methods: 18% of students are very satisfied with teachers' teaching methods in choral teaching, 34% are satisfied, 32% are average, and 16% are dissatisfied. This suggests that teachers' teaching methods require further improvement to meet students' expectations.

In general, the first part of the questionnaire highlights several issues in chorus teaching at Wuzhou Middle School, including students' low interest in music courses, overcrowded music classes, insufficient choral instruction, limited opportunities for chorus practice and group cooperation, and the need for improved teaching methods among teachers. These issues may affect students' enthusiasm for choral learning and participation, ultimately impacting the quality of choral education.

Based on the teacher and student questionnaires, the following general situation is presented, in line with our research goal: "To Study the Situation of Choral Education in Secondary Schools in Wuzhou City." In terms of teachers, the limitations of educational background and professional type are obvious. The lack of highly educated teachers may limit the depth and professional expansion of teaching. In contrast, the proportion of vocal music teachers is high. There are few other professional teachers, which is not conducive to the diversified development of chorus education. In addition, new teachers account for a high proportion of choral organization work, and their relative lack of experience and professional conducting training has a negative impact on the quality and professionalism of choral teaching. At the same time, schools do not pay enough attention to the choral curriculum. The curriculum is not systematic or routine, resulting in the status of choral education in school education being unclear and making it difficult to develop fully.

From the students' perspective, the problem is equally prominent. Students' interest and participation in music courses need to be improved, and some students lack interest or even dislike music courses, which may be related to the teaching content and methods. Music classes are often crowded out by other subjects, which suggests that schools do not pay enough attention to music courses, and students lack sufficient time and opportunities to participate in choral activities. Students' understanding of chorus varies, and there are few opportunities for multi-part rhythm training and chorus practice in music class, which makes it difficult for students to improve their ability and level in chorus. The quality and quantity of choral activities in schools often fail to meet the needs of students, resulting in low enthusiasm for them. In addition, teachers' teaching methods need to be improved, as some students are not satisfied with them, which affects the learning effect and interest.

4.1.2 To Study the Development of Chorus Art Activities at Wuzhou Secondary School

Developing chorus activities in secondary school is significant to cultivating students' music accomplishment, teamwork spirit, self-confidence, and collective sense of honor. At the same time, chorus activities are also an important part of campus culture construction, promoting the prosperity and development of campus culture. Therefore, we should emphasize the development of chorus activities and provide more opportunities and platforms for students to participate in chorus. The active development of choral activities can cultivate students' musical literacy and aesthetic taste, enhance students' teamwork spirit and collective sense of honor, improve students' self-confidence and expressiveness, and promote the construction and development of campus culture. The second and third parts of the teacher questionnaire, as well as the second part of the student questionnaire, are designed for the choral activities of Wuzhou Secondary School. The following results are presented.

Table 4.4 Chorus Activities in the School

Name	Item	Frequency	Percentage
Frequency of chorus activities held in your secondary school	Semiannually	4	16
	Annually	12	48
	Every two years	5	20
	None	4	16
Frequency of your secondary school chorus team participating in social chorus activities	Semiannually	4	16
	Annually	8	32
	Every two years	10	40
	None	3	12
The level of your secondary school	Provincial level and above	0	0
	City Level	12	48
	County / District level	13	52
	School level	0	0
Training frequency of your secondary school's choir team during the activity cycle	Once a day	0	0
	Two or more times a week	8	32
	Once a week	12	48
	Time is not fixed	5	20

Table 4.4 Chorus Activities in the School (continued)

Name	Item	Frequency	Percentage
The primary accompaniment forms of your secondary school's choir team to participate in the chorus activities are	Piano / electric piano straight sheet accompaniment	12	48
	Accordion, electronic organ, and other impromptu accompaniment	5	20
	Audio accompaniment	5	20
	All of the above	3	12
The main accompaniment forms of your secondary school's chorus activities are	Piano / electric piano straight sheet accompaniment	8	32
	Accordion, electronic organ, and other impromptu accompaniment	4	16
	Audio accompaniment	10	40
	All of the above	3	12
Costumes and props of your secondary school's chorus team participating in off-campus chorus activities	The costumes are gorgeous, and the props are eye-catching	6	24
	Clothing is generous, and props are appropriate	8	32
	Simple clothing, fewer props	6	24
	Do not design costumes and props	5	20
Action choreography of your secondary school's chorus team participating in off-campus chorus activities	The movements are complex and creative	4	16
	Have some actions and occasional designs	9	36
	Fewer actions, no attention to the performance	10	40
	Do no action and performance design	2	8
The scores used by the members of the school-level choir team in secondary schools	Five-line score mainly	6	24
	Simple score mainly	14	56
	Transcribed as a simple staff	3	12
	No score	2	8
The staff reading ability of the school-level choir team members in secondary schools	Excellent	3	12
	Basic grasp	13	52
	Little mastery	6	24
	None at all	3	12
The staff reading ability of the class chorus members in secondary schools is mainly as follows.	Excellent	0	0
	Basic grasp	6	24
	Little mastery	4	16
	None at all	15	60

Table 4.4 Chorus Activities in the School (continued)

Name	Item	Frequency	Percentage
Your secondary school's chorus team has won awards (at least three times or more times)	Provincial level and above	6	24
	City Level	8	32
	District level	6	24
	None	5	20

The above survey results are from the third part of the teacher questionnaire.

- Frequency of choral activities in schools: 48% of schools hold choral activities annually, 20% of schools hold choral activities every two years, 16% of schools hold choral activities every six months, and 16% of schools do not hold choral activities. This suggests that choral activities in some schools are not conducted frequently enough and may not adequately meet the needs of students.

- Frequency of school choirs participating in social choral activities: 32% of school choirs participate in social choral activities once a year, 40% participate every two years, 16% participate every six months, and 12% do not participate. This suggests that the school choir has limited opportunities for social engagement, which may impact students' communication and learning.

- School level: The schools participating in the survey are all at the city, county, or district level, and no schools are at the provincial level or above. This suggests that the school operates at a relatively low level and may be limited in terms of resources and available platforms.

- Frequency of choir training: 48% of school choirs train once a week, 32% train twice or more, and 20% train at variable times. The instability of training frequency may affect the choir's training effect and level improvement.

- Choir main accompaniment forms: When participating in choral activities, 48% of school choirs mainly use piano/electric piano straight accompaniment, 20% use accordion, electronic organ, and other improvisational accompaniment, 20% use audio accompaniment, 12% use all the above forms. The diversity of accompaniment forms needs to be improved.

- Primary accompaniment forms in school choral activities: 32% of school choral activities mainly use straight accompaniment on piano or electric piano, 16% use accordion, electronic organ, or other improvisational accompaniments, 40%

use audio accompaniment, and 12% use a combination of the above forms. Also, the form of accompaniment needs to be more varied.

- Costumes and props for the choir to participate in off-campus choral activities: 32% of the school's costumes are generous, the props are appropriate, 24% of the school's costumes are gorgeous, the props are eye-catching, 24% of the school's costumes are simple, the props are few, and 20% of the school's costumes and props are not designed. The design of costumes and props should pay more attention to both rationality and aesthetics.

- Movement choreography of choirs participating in off-campus choral activities: 36% of schools have some movements and occasional design, 40% of schools have fewer movements and do not focus on performance, 16% of schools have complex and creative movements, and 8% of schools do not carry out movement and performance design. The quality and creativity of the choreography need improvement.

- Score used by school-level choir members: 56% of school choir members mainly use simplified scores, 24% use staff, 12% transcribe the score to simplified score, and 8% do not use sheet music. Staff use is relatively low, which may affect the development of students' musical literacy and professional ability.

- Musical ability of school choir members: 52% of school choir members possess basic musical ability, 24% have little musical ability, 12% have excellent musical ability, and 12% have no musical ability at all. The overall level of ability to read music needs improvement.

- Music reading ability of class choir members: 60% of school choir members have no music reading ability, 16% have limited music reading ability, and 24% possess basic music reading ability. The ability to recognize the music of class chorus members is generally low, which needs to be strengthened.

- School Choir awards: 24% of school choirs won provincial awards or above, 32% of schools won municipal awards, 24% of schools won district awards, and 20% of schools did not win any awards. The award can reflect the school choir's level and strength, but some schools still need to improve their performance.

Through the analysis of the third part of the teacher questionnaire, it can be seen that Wuzhou Middle School has some problems developing chorus art activities. The frequency of school choral activities is not high enough, the choirs have fewer

opportunities to participate in social choral activities, and the school level is relatively low, which may limit access to resources and platforms. The training frequency of the choir is unstable; the diversity and quality of the accompaniment forms and choreography of movements need improvement, and the design of costumes and props requires more reasonable and aesthetically pleasing aesthetics. Additionally, students' ability to read music is generally low, particularly among class choir members, which negatively impacts the quality of choir teaching and performance. The award for the school choir also indicates that some schools need further to improve the level and strength of their choir. These problems restrict the development of choral art activities at Wuzhou Middle School, and measures must be taken to improve them.

Table 4.5 The Repertoire Chosen to Use by the Chorus Team

Name	Item	Frequency	Percentage
The main sources of your secondary school's inter-school chorus activities are	Finished products	16	64
	Adapted works by others	4	16
	Self-made works	3	12
	All are involved	2	8
The main parts of your secondary school's inter-class chorus activities are mainly as follows	Three or more parts in the chorus	3	12
	Two-part chorus	6	24
	Sing in a round	8	32
	Sing in unison	8	32
The main settings of your secondary school chorus activities are	Three or more parts in the chorus	8	32
	Two-part chorus	12	48
	Sing in a round	5	20
	Sing in unison	0	0
The main repertoire styles of your secondary school's inter-school chorus activities are	Chinese works	13	52
	European and American works	6	24
	Works from Asia and other countries	4	16
The main repertoire styles of your secondary school's inter-school chorus activities are	Religious	2	8
	National	9	36
	Art	8	32
	Popular	6	24

Table 4.5 The Repertoire Chosen to Use by the Chorus Team (continued)

Name	Item	Frequency	Percentage
The main languages of your secondary school's inter-school chorus activities are	Foreign original works	4	16
	Chinese translation works	6	24
	Chinese works	13	52
	All are involved	2	8

The above survey results are from the fourth part of the teacher questionnaire.

- Main sources of inter-school choral activities: 64% of inter-school choral activities mainly use finished products, 16% use adapted works by others, 12% use homemade works, and 8% involve all three. This indicates that most schools rely on finished products, and the ability to create and adapt independently is relatively weak, which may limit the innovative and personalized development of choral activities.

- The central part of inter-class choral activities: 32% of inter-class choral activities in schools mainly consist of unison singing, 32% of rotation singing, 24% of two-part choral singing, and 12% of three-part or more choral singing. The proportion of the chorus and rotation is high. In contrast, the proportion of the multi-part chorus is relatively low, which may affect the expression and artistry of the chorus.

- The primary settings of school choral activities are as follows: 48% of school choral activities are primarily two-part choral activities, 32% are primarily three-part choral activities, 20% are primarily rotation singing, and no school primarily uses unison singing. The setting of a two-part chorus is relatively standard. Nonetheless, the proportion of a three-part chorus or more needs to be improved to enhance the chorus's sense of hierarchy and richness.

- The main music styles of inter-school choral activities are as follows: 52% of the main music styles are Chinese works, 24% are European and American works, 16% are Asian and other works from countries outside of these two regions, and 8% involve a combination of all three. The diversity of repertoire styles needs to be increased to broaden students' musical horizons and cultural experiences.

- The main music types of inter-school choral activities are as follows: 36% are ethnic works, 32% are artistic works, 24% are popular works, and 8% are

religious works. The distribution of song types is relatively scattered, so it is necessary to clarify further and highlight the characteristics of chorus activities.

- The main language of inter-school choral activities: 52% of the primary language of inter-school choral activities is Chinese works, 24% are Chinese translations, 16% are foreign originals, and 8% involve all three. The proportion of Chinese works is relatively high, and the proportion of foreign works is relatively low, which may affect students' contact and understanding of different languages and cultures to a certain extent.

Through the analysis of the fourth part of the teacher questionnaire, it becomes apparent that Wuzhou Middle School faces some challenges in the development of chorus art activities. Inter-school choir activities mainly rely on finished products, and the ability to create independently and adapt is insufficient, which limits the innovation of activities. The proportion of multi-part chorus in inter-class chorus activity is low, which affects the artistry of the chorus. Although a two-part chorus is typical in schools, the proportion of three-part or more chorus needs to be improved. The diversity of repertoire styles and types is not enough, so it is necessary to broaden students' musical vision further and highlight the characteristics of activities; in terms of language, Chinese works account for a relatively high proportion, and the use of foreign works is relatively small, which is not conducive to students' contact with multi-culture. These problems restrict the development level and quality of choral art activities at Wuzhou Middle School to a certain extent. The school and teachers need to pay attention to and improve these aspects in future teaching and activities to promote the enrichment and development of choral art activities, thereby improving students' music literacy and comprehensive ability.

Table 4.6 School Chorus Teaching and Activity: Problems and Solutions

Name	Item	Percentage
The problems in the school's chorus teaching and activity participation (check more than one choice)	Teaching methods are not systematic	17
	Textbooks are not uniform	3
	Teachers lack the ability to raise and solve problems	10
	Lack of resources for the choral music list	14

Table 4.6 School Chorus Teaching and Activity: Problems and Solutions (continued)

Name	Item	Percentage
	Fewer opportunities for activity participation	17
	Fewer learning opportunities	14
	Lack of a relatively fixed piano accompaniment	7
	There is no systematic in-school chorus teaching mechanism	14
	Others	7
The improvements needed in the school's current chorus teaching and activity participation (check more than one choice)	Systematize the teaching methods	12
	Unify teaching materials	2
	Improve the chorus teaching ability	8
	Continuously enrich choral activities	10
	The school provides more support in human, material, and financial resource	25
	Provide more learning opportunities	15
	Cultivate a relatively fixed piano accompaniment	5
	Form a benign school chorus teaching mechanism	20
	Others	3

The above survey results are from the fifth part of the teacher questionnaire.

① Problems in choral teaching and participation in activities in schools:

- Unsystematic teaching methods: 17% of teachers believe this is one of the problems, indicating that scientific and systematic teaching methods need improvement, which may affect students' learning outcomes.
- Inconsistent teaching materials: Only 3% of teachers chose this option, indicating that teaching materials are not a significant concern.
- Lack of teachers' ability to raise and solve problems: 10% of teachers think this is a problem, indicating that teachers need to improve their ability to find and solve problems in the teaching process to guide students' learning better.

- Lack of choral music repertoire resources: 14% of teachers chose this option, indicating that schools have insufficient choral repertoire resources, which may limit students' learning and performance options.

- Fewer opportunities to participate in activities: 17% of teachers believe this is a problem, suggesting that schools should increase the opportunities for students to participate in choral activities to enhance students' practical skills and interests.

- Fewer learning opportunities: 14% of teachers chose this option, indicating that students have insufficient opportunities in choral learning and need more learning resources and platforms from schools.

- Lack of relatively fixed piano accompaniment: 7% of teachers choose this, indicating that the stability of piano accompaniment has a certain impact on chorus teaching and performance, and schools need to pay attention to it.

- The choral teaching mechanism in the school is not systematic, as 14% of teachers opt for this approach, indicating that the school needs to establish a sound choral teaching mechanism to ensure the orderly conduct of teaching.

- Other: 7% of teachers chose this option, and there may be some other issues not mentioned that need further understanding and attention.

② Improvement needs of choral teaching and activity participation in schools:

- Systematic teaching methods: 12% of teachers believe this is needed to improve the science and effectiveness of teaching.

- Harmonizing teaching materials: Only 2% of teachers chose this option, indicating that harmonizing teaching materials is not a primary current need.

- Improving choral teaching ability: 8% of teachers chose this option, indicating that teachers need to continually improve their professional teaching ability to guide students more effectively.

- Continuous enrichment of choral activities: 10% of teachers chose this option, indicating that schools need to increase the diversity and fun of choral activities to attract students to participate.

- Schools provide more human, material, and financial support: 25% of teachers choose this option, indicating that schools need to increase investment in resource support to provide better conditions for choral teaching and activities.
- More learning opportunities: 15% of teachers chose this option, again highlighting the need for more learning opportunities for students to improve their choral performance.
- Cultivation of relatively fixed piano accompaniment: 5% of teachers chose this, indicating the importance of stable piano accompaniment to choral teaching.
- Forming a benign choral teaching mechanism in schools: 20% of teachers chose this option, indicating that establishing a sound teaching mechanism is the key to improving the quality of choral teaching.
- Other: 3% of teachers chose this option, and some special improvement needs may need further exploration.

Through the analysis of this multiple-choice question, it becomes apparent that Wuzhou Middle School faces challenges in choral teaching and activity participation, including unsystematic teaching methods, limited opportunities for activity participation and learning, and imperfect choral teaching mechanisms. At the same time, teachers believe that the school needs to improve in systematizing teaching methods, providing more resources, enriching chorus activities, and establishing a benign teaching mechanism. These problems and needs reflect the shortcomings of choral education in schools. They need to be paid attention to, and schools and relevant departments must take measures to improve the quality of choral teaching and enhance students' participation, thereby promoting the development of choral art activities.

In addition to the teacher questionnaire, the second part of the student questionnaire also gives much feedback. The following is the analysis of the results of the second part of the questionnaire.

Table 4.7 Chorus Teaching in the Second Class

Name	Item	Frequency	Percentage
The frequency of the school choir organizing its students for rehearsal every week	Once	84	48
	Twice	61	35
	Three times	21	12
	Occasionally	9	5
	organize rehearsals		
The reason for choosing to join the choir	Like the chorus	74	42
	Parental opinion	46	26
	Recommended by the music teacher	56	32
The attitude of parents towards you joining the choir	Very supportive	98	56
	Parents have no opinion	42	24
	Not very supportive	35	20
Whether having attended an extracurricular music training class before joining the choir	Yes	113	64
	No	63	36
Whether having participated in a chorus competition or a choir performance organized by the school	Participated	128	73
	Did not participate	47	27
Whether enjoying some excellent choir performances during the rehearsal in the choir	Yes	144	82
	No	32	18
Whether the choir has multi-part rhythm training during the rehearsal	Yes	120	68
	No	56	32
Whether listening to others while singing in the choir	Yes	132	75
	No	44	25

The above results are from the second part of the student questionnaire.

- Number of weekly rehearsals for the school choir: 48% of students said the school choir rehearses once a week, 35% twice a week, 12% three times a week, and 5% occasionally organize rehearsals. This indicates a notable difference in the rehearsal frequency of school choirs, and some students may not receive sufficient rehearsal time to improve their chorus level.

- Reasons for joining the choir: 42% of students join because they like singing, 26% because of parents' opinions, and 32% because of music teachers' recommendations. This shows that students join the choir for various reasons. However,

a relatively high proportion of their interests is a positive factor for the choir's development.

- Level of parental support for participating in the choir: 56% of students reported that their parents were very supportive, 24% stated that their parents had no opinion, and 20% indicated that their parents were not very supportive. The degree of parental support has a significant impact on the enthusiasm and sustainability of students' participation in the choir, and some students may be affected by a lack of parental support.

- Participation in extra-curricular music training: 64% of the students participated in extra-curricular music training before joining the choir, and 36% did not. Participating in extracurricular music training classes can provide students with more opportunities to learn music and improve their skills, which plays a significant role in enhancing the overall level of the choir.

- Participation in school-organized choral competitions or performances: 73% of students have participated in choral competitions or performances organized by the school, while 27% have not. Participation in competitions and performances can improve students' performance experience and teamwork ability, which is of great significance to the development of the choir.

- Enjoyment of excellent choir performances during rehearsal: 82% of students answered yes, indicating that the majority of students have had the experience of enjoying excellent choir performances during rehearsal. This suggests that choir rehearsals are often able to provide valuable and enjoyable experiences for most students. However, 18% answered no, which may imply that there is room for improvement in the quality and frequency of such excellent performances.

- Multi-part rhythm training during rehearsal: 68% of students said the choir has multi-part rhythm training during rehearsal. This indicates that a significant portion of the choir is receiving this important training, which is beneficial for improving the overall performance level. However, 32% said there is no such training, suggesting that efforts could be made to ensure that all students have access to this type of training.

- Listening to others while singing in the choir: 75% of students said yes, indicating that most students are conscious of listening to others while singing. This is an important aspect of harmonious choral singing. However, 25% said no, suggesting that there may be a need for further emphasis and training on this aspect to enhance the overall coordination and unity of the choir.

Analyzing the second part of the questionnaire reveals some characteristics and problems associated with developing chorus art activities at Wuzhou Middle School. The rehearsal frequency of the school choir is uneven, and the rehearsal schedule needs to be further optimized to ensure that students have enough time for training. Students join the choir for various reasons. Interest is the primary factor, but the degree of support from parents varies; we need to enhance communication with parents and strive for greater support. A high proportion of students participate in extracurricular music training classes, which provide a certain foundation for the development of the choir. However, some students still lack relevant training. Most students have participated in choir competitions or performances organized by the school, which has positively improved their performance ability and teamwork spirit; however, there is still room for improvement.

The choir is in good condition, training in multi-part rhythm and intonation, but it still needs to be further strengthened and improved. Regarding teamwork, most students can listen to others, but some still need to develop this awareness. In general, Wuzhou Middle School has achieved notable success in developing choral art activities. Nevertheless, there is still a need to improve and perfect the existing problems to improve the quality and level of choral art activities and promote the all-round development of students.

Through the comprehensive analysis of the questionnaires from teachers and students, it is evident that specific problems and characteristics exist in the development of chorus art activities at Wuzhou Middle School.

In terms of teachers, schools do not pay enough attention to choral curriculum, curriculum Settings are not systematic and routinized, teachers' understanding and practice of syllabus and curriculum standards need to be improved, the selection and application of teaching reference materials need to be optimized, the establishment and management of school-level choirs lack planning and stability, the

construction of echelon reserve teams is imperfect, and teaching hardware facilities are insufficient. The characteristics and development direction of the choir are not clear. These problems reflect the challenges faced by teachers in choral education, which requires schools to strengthen training and support for teachers and improve their professional quality and teaching ability.

According to the results of the students' questionnaire, there is a need for improvement in students' interest in and participation in music courses. Some students are not interested in music courses because other subjects often take precedence over music classes. Students have varying understandings of the chorus, and there are limited opportunities for multi-part rhythm training and chorus practice. Additionally, the quality and quantity of choral activities in schools often fail to meet the needs of students. The teacher's teaching methods need improvement. Additionally, students' participation in extracurricular music training classes is uneven, and parents' level of support for their children's participation in choirs is inconsistent. These problems have affected students' enthusiasm for learning and participating in choral singing, which requires schools and teachers to pay attention to students' needs, provide more learning opportunities and support, and stimulate students' interest in the activity.

4.2 Interview Survey Results: To Find out the Solution for the Problems Existing in the Development of Chorus Education at Wuzhou Secondary Schools

In the design of the interview study, the author used one-to-one and face-to-face communication with the research subjects. The data collected from oral questions and answers were used to supplement the questionnaire survey. The interviewees are divided into three categories.

4.2.1 Interview Results of the Head of Wuzhou Student Art Education Guidance Center —— Take the Leader of the Art Education Department of Wuzhou Art School as an Example

The first category is the interview with the person in charge of the Wuzhou Art Education Guidance Center, mainly Liu Lin, chief of the art education Section of

the Art School, to investigate the specific contents of the work of chorus activities of primary schools in Wuzhou, with the combination of primary and secondary schools in Wuzhou. For example, singing festival. The results are summarized as follows:

(1) Activity organization

Wuzhou primary school chorus and secondary school chorus are often tied together. The Wuzhou Art Education Commission organizes the Wuzhou primary and secondary school chorus activity, specifically the Secondary School Song and Dance Troupe, which has since been renamed the Art Education Guidance Center. Since the establishment of the Wuzhou Art Education Commission in 1995, the school chorus has undergone gradual development. The Wuzhou Primary and Secondary School Chorus Festival began every two years in 1998 and has completed 11 sessions since its inception. The entire activity is as follows: Since the beginning of the year, the Wuzhou Education Bureau has been working according to the overall work plan for these activities, as well as every double annual chorus festival and every art festival held in a single year. Every two years, the Chorus Festival of Wuzhou Primary and Secondary Schools takes place from March to December. At the beginning of March of that year, the Wuzhou Education Bureau began issuing thematic thoughts and documents, making detailed arrangements for chorus activities. The students' chorus activities were primarily divided into three dimensions: stages, segments, and levels.

① In stages

That is, the Wuzhou Education Bureau began issuing documents in March after the education bureaus of each county and city received the mandatory documents and started organizing grassroots selection activities. The requirement of "class singing, everyone open to singing" is to encourage participation from the whole staff. The purpose is to engage in these universal activities so students develop a love for chorus art. From the first half of the year, from March to May, every primary and secondary school class in the city participated in the festival. In May and June, all counties and cities began organizing special chorus festivals to be held from September to October, with district-wide competitions. By the end of October and the beginning of November, the Wuzhou Art Education Commission selected some excellent programs and organized an award ceremony and performance report. The municipal competition was awarded the award certificate of the Wuzhou Education Bureau. Until December, all

the certificates were produced and awarded to the winning school-level choir and class teams.

② Fragment area

The administrative areas of Wuzhou City include Changzhou District, Wanxiu District, Longwei District, Cangwu County, Mengshan County, Teng County, and Cenxi City. The chorus activity is organized by the Office of the Wuzhou Art Education Commission and reaches the district and county Education Bureaus. The city-level competition generally takes place in June every year, and each district and county will hold a preliminary contest before the final.

③ Divide

The specific way of hierarchy is competition. In the special competition in each county and city, each school must have a school-level choir representing the school level and a class team to participate. A school should have two teams to participate in the competition. In more than 100 schools in the county, after the district compared itself with excellent teams, the final requirement was to launch 18 school-level teams and five class teams, totaling 23 teams to participate in the special competition, which was evaluated by judges designated by the Wuzhou Education Bureau.

Additionally, the Wuzhou Art Education Commission has proposed corresponding categories, requirements, and evaluation standards for the primary and secondary school chorus festival activities. The chorus group is also set up.

(2) Classification related to activities

The categories are mainly reflected in the organizer, the scope of participation, the group, and the accompaniment.

The specific situation is as follows: in 2022, the school is sponsored by the Education Bureau and divided into primary school groups, secondary school groups, and high school groups. Some use piano accompaniments; the school's special performance, the group's, and most of the CD accompaniments all use piano accompaniments. The first Wuzhou Chorus Festival education system special performance, which is divided into children's and juvenile groups, also uses piano accompaniments. In addition, there are special competitions and report performances sponsored by the education bureau of counties and districts, such as the exceptional

performance and excellent program report performance, which is divided into the school-level chorus and class chorus, primary school and secondary school chorus, in the memorable chorus, inter-class chorus, inter-school chorus, and juvenile chorus, some piano accompaniment; the participants in the special performance include primary school and high school department, all use piano accompaniment.

The author also found that in 2013, primary and secondary school students in China were included, divided into primary school, junior high school, high school, and youth palace groups. Through further understanding, it becomes clear that the district children's palace is part of the education system, primarily serving children. It recruits some hobby vocal music and music accomplishment members, as the members in the children's palace receive professional training from teachers, which generally provides a solid music foundation, often ranking among the top. The level of rehearsal, performance, song selection, and other aspects are high. According to the interviewees, a national art performance will be held every three years. This year, after the performance in the city, Wuzhou will send the excellent team to the Guangxi Autonomous Region competition and then to the national competition. Ordinary schools are categorized as Group A, and the Children's Palace will participate as a professional group in Group B, which includes primary schools.

(3) Evaluation criteria

During the Wuzhou Primary and Secondary School Chorus Festival, the municipal special competition requires the judges to judge from a professional perspective. It has the following specific requirements: 1) Avoid using Mike; instead, pursue the real voice. 2) Do not allow the choir to have too much action (pour: Except where the style of the work needs, and the action is very appropriate); firmly deny the interspersed dance, and 3) Try to use the piano accompaniment; you can have a special instrument.

(4) Support for the city's primary school music teachers to improve their chorus conducting ability

With the continuous development of quality-oriented education in primary schools, as the leading art education group in Wuzhou City, our purpose is to conduct art activities for all students and encourage them to appreciate art through the guidance of educational staff. Therefore, while conducting multi-level chorus activities

throughout the city, the Wuzhou Education Bureau has also implemented centralized chorus training for primary school teachers in each district, providing learning opportunities in the chorus. The specific measures are shown as follows:

① Conduct chorus training classes and master classes annually, inviting experts to deliver lectures. Once invited, Meng Dapeng was the permanent conductor of the China Central Youth Broadcasting Chorus.

② Expert lectures on choral conducting are held annually, featuring notable speakers such as Wang Xinyi, chairman of the Wuzhou Musicians Association, and Zhang Li, professor at the School of Music, Shandong Normal University.

③ Carry out exchanges and seminars for chorus backbone teachers in all districts throughout the city.

④ Each district's children's palace is required to send full-time and backbone teachers to other districts for chorus observation.

⑤ The district children's palaces organize teachers to participate in national training during winter and summer vacations.

Each district has institutions that assign special personnel to guide the professional skills of teachers in the district. In addition to the Tianqiao District's organization, the Physical Health and Art Department also performs this task.

4.2.2 Interview Results of Wuzhou District Education— Take the Leaders of Art Education in Shizhong District and Changzhou District as an Example

The second category includes an interview with Huang En, the head of art education in Wuzhou City, as well as the central district's teaching and research office for music teaching and research staff, and Yan Fang, Deputy Director of the Changzhou District Youth Palace. For example, the survey results are as follows:

(1) Interview results of art education leaders in the Central District

The interviewee is Mr. Luo Yin, currently serving as a music teaching and research member of the Central District Teaching and Research Office. The interview results include the following aspects:

① The specific contents of the chorus activities of primary schools in the district are introduced.

To provide chorus training and music literacy training for all children, the mode of chorus activities in the district is as follows. First of all, every class of every school in the district should participate in the class team evaluation. The head teacher organizes the practice, and the music teacher is responsible for the overall training of the grade. In addition to class and team evaluations, each school should allocate a fixed time each week, such as during clubs or elective activities, to provide special opportunities for school team training. The music teachers at different schools have different divisions of labor. The teachers responsible for the chorus organization and rehearsal are to gather the elite of the school chorus and conduct the school team training at least once a week. Every school in the district participates in the biennial Wuzhou Chorus Festival, especially when there are competitions or performance tasks in the chorus Festival; the number of times increases, even to the level of daily practice.

② Comments on the setting of the chorus courses in the district and the proportion of the chorus content set in the music textbook.

The proportion of schools with special chorus courses in the central district is 70%. The interviewees' point of view is that the proportion of the chorus songs in the music textbook can be appropriately increased, and whether the chorus courses are specially set up does not play a decisive role.

The reasons are as follows: Currently, the music textbooks used throughout the district are unified in human music versions and are being gradually updated. The existing textbooks begin in the third grade, incorporating chorus songs in line with the principle of knowledge progression from simple to complex and purposeful chorus training, allowing children to experience the effect and harmony of multi-voice songs as they develop an understanding of the chorus. The proportion of chorus in the teaching content is that there are three or four choral songs in one volume. With the continuous rise of the learning section, the proportion of senior students, in particular, can reach about three-quarters. The textbook's proportion of student chorus songs is certified by experts and thoroughly tempered. Moreover, primary school classes are typically 35 to 40 minutes in length in connection with classroom teaching. In addition to completing the prescribed teaching tasks, teachers participate in a fixed amount of extracurricular training with the team and organize the annual class chorus art festival. Whether setting up special chorus courses is a necessity worth discussing is also worth considering.

③ Suggestions on the feasibility of setting up the teachers' chorus in the district

The interviewees stated that, in addition to the chorus training tasks for students, many music teachers with vocal music expertise in this district participate in well-trained social chorus organizations and share various vocal singing tasks, thereby increasing their chorus singing and rehearsal experience, such as the Wuzhou Spring Rhyme Choir and the Dream Wing Women's Choir, among others, which participate in concert reports and performances. Therefore, due to the current situation of the primary school chorus in the district, especially the establishment of the teachers' chorus, it is likely to increase the manpower and material resources required and may also interfere with the allocation of teachers' energy, making the feasibility low.

④ The relationship between the district children's palace, the primary school chorus, and the external exchange

The district children's Palace is responsible for the art activities of the whole district, and the chorus covers it. Class teams, school teams, and municipal competitions are all organized here, and they are closely related to the annual primary and secondary school students' chorus festival in Wuzhou. It also includes foreign choral exchange activities in South Korea and Hong Kong.

⑤ Introduction of the most excellent primary school choir in this district

Among the schools that have won many provincial and municipal chorus awards in this district, primary schools account for a relatively large proportion. Wuzhou City will launch more than 20 teams after holding the special chorus performance, from which the first and second prizes will be awarded. Then, the elite teams will be selected to continue to participate in the provincial competition. Therefore, the chorus has become a regular activity in the central district and a highlight of the more prominent central district teams, such as Min Zhu Street Primary School and Changzhou Primary School.

⑥ Suggestions for further improving the development of the primary school chorus in the district

Respondents stated that they were very satisfied with the current state of the chorus in primary schools in the district. She suggested that the district should increase opportunities for chorus training for teachers in the future, requiring them to

continually update their existing knowledge system and master advanced and efficient methods and techniques. The new teachers constantly enrich their systematic knowledge through chorus command, voice training, and team building.

4.2.3 Interview Results of Art Education Leaders in Chang Zhou District

The interviewee is Yan Fang, who is currently the director of the Art Department in Changzhou District. The interview results include the following aspects:

(1) Comments on the proportion of the chorus content set in the music textbooks used in the district

The dents in this district hold different opinions from those of the central district. That is to say, the music textbooks in this area use the human voice version, and the chorus content in the teaching material is unreasonable. Currently, the section of the teaching material is somewhat disorganized, and a content system for the chorus should be established based on the compilation of the textbook in the first grade.

(2) Suggestions on improving the quality of chorus conductors of primary school music teachers in the district

The interviewees said that the chorus conductor has very high requirements for the quality of teachers. Currently, there are many groups with excellent choral abilities, and the quality of their choral conductors is quite outstanding. Nevertheless, on the whole, although most teachers in this district possess strong practical abilities, they still need to improve significantly in chorus conducting and personal music literacy.

(3) Suggestions for further improving the chorus development of primary schools in the district

-Suggestions on school chorus atmosphere:

The school should have a choir hierarchy, with regular training similar to that of regular personnel, and venues should be relatively fixed. In addition, it should be supported by various measures, such as system guarantees and fund follow-up.

- Suggestions for improving teachers' chorus ability:

① Implement the principle of "go out, please come in," that is, on the one hand, through teachers' self-study, including to Beijing, Guangzhou, and other primary school chorus development in the forefront of the areas to go out to study; on the other

hand, through the children's palace to invite experts to the district chorus conductor master class, and issue a collective notice to each school.

② The interviewees mentioned that the Children's Palace is equivalent to a department within the Education Bureau, which is primarily responsible for art education in schools throughout the district. He said that the next step would be to establish a connection between primary schools and colleges in the district, namely, to invite professional talents to teach more advanced professional knowledge. The objective is to support front-line music teachers in primary schools and establish a practice base for college students to enhance the professional abilities of chorus conductor teachers in the district.

4.2.4 Interview Results of the Leader of Wuzhou Excellent Secondary School Chorus Team —— Take the Instructor of Wuzhou No. 8 Secondary School Chorus as an Example

The third category is the interview for the front-line teachers in charge of chorus organization and rehearsal at Wuzhou Primary School. It is mainly the instructors of the Wuzhou No.8 Secondary School Chorus. The survey results primarily focus on the introduction of the choir and the internal factors that contribute to the choir's award.

(1) Basic information introduction of the choir

As an excellent secondary school choir in Guangxi, its members range from grade one to three. Teacher Huang Ningwu served as the head and conductor of the choir. He has won the first prize in the Guangxi Primary and Secondary School Art Performance and Chorus Competition many times.

(2) Internal causes of choir awards

According to the choir instructor, the internal factors that contribute to winning first prize in many high-level competitions are strong. It is mainly divided into three aspects: the chorus members 'high sense of teamwork, persistent hard training, and the teachers' professional quality of the chorus conductor. In terms of training, the choir can guarantee a training cycle twice a week, with a training intensity of three hours each time, especially during chorus activities. Weekends and holidays are also used for rehearsals. The group's instructor said, *"Now children are like five fingers. They have personalities and ideas, but it is challenging to integrate them. What I want*

to do is to use the chorus art form to turn them into a clenched fist and integrate each unique voice into the same perfect melody."

At the same time, the professional quality of the choir instructor is also an important factor in the internal cause of the award. Its teaching style boils down to three words, namely "close, spirit, heart," in pursuit of the precision of chorus art, personal understanding, thoughts into the repertoire in the process of rehearsal, and progress in the music teaching, thus making the teacher individual in the district and municipal teachers' selection with outstanding teaching ability, also in the provincial and municipal chorus festival won the honor of an advanced individual.

4.2.5 Interview Results of the Leaders of Guangxi Chorus Association

- Take the Chairman of Guangxi Chorus Association as an Example

The fourth category is the interview with the head of the Guangxi Autonomous Region Chorus organization and the president of the Guangxi Choral Association. The interview results are summarized as follows:

(1) Suggestions on the chorus training mechanism of Wuzhou teachers

The interviewees focused on international chorus education and provided advanced examples of the choir, evaluating the level of the chorus at primary schools in Wuzhou. This revealed a significant gap compared to the former level, indicating considerable room for improvement. It also emphasizes that whether in chorus education or school chorus activities, teachers play a crucial role in the group. Therefore, from the perspective of the Wuzhou chorus leadership, we should first enhance attention to and support the development of choruses in primary schools in the city and strengthen leadership care. Second, the aspect of the teachers' chorus training specification system plan, namely the chorus knowledge and skills, training methods, works, training in the form of stage grading, efforts, and international advanced chorus example, can further guarantee the city's primary school music teachers have a specific time of chorus conductor learning experience.

(2) Suggestions on the establishment of the chorus system for primary and secondary school teachers

In addition to the suggestions on establishing the teacher chorus training mechanism, the leaders of the Guangxi Chorus Association also proposed the idea of establishing the chorus mechanism for primary and secondary school teachers in

Wuzhou city. The primary purpose is that, under the support of the Scientific Chorus Theory Foundation, primary school music teachers also need to enrich their practical experience in group chorus singing. Regional teachers' choirs should organize and attract primary and secondary school music teachers repeatedly as a means of evaluating teachers' professional quality and become one of the assessment measures. Regularly organize regional teacher's choir competitions or performance activities, according to the finished work difficulty and rehearsal effect of the final rating. Suppose they rank well in the National Teacher Chorus Competition. In that case, they will not only win the collective honor in the region, but individual teachers in the team can also receive bonus points for the professional title evaluation. This proposal aims to organize primary school music teachers from various regions of Wuzhou city to participate in chorus practice activities, ultimately applying the knowledge gained to chorus teaching in primary and secondary schools. Through the training of the fixed system, the teacher choir members can deal with a certain level of chorus work and practice.

4.3 Field Survey Results

The author visited six schools, including Wuzhou No. 8 Secondary School, Wuzhou No. 1 Secondary School, Changzhou District Secondary School, and Tengxian Secondary School, to test and evaluate their choirs. However, two high school choirs were unable to participate in the field test, and only four school choirs took part. The researcher evaluated the four choirs in three aspects: singing skills, performance spirit, and artistic effect.

1. Wuzhou No. 8 High School Choir

Wuzhou No. 8 High School Choir performs well in terms of vocal unity. After a long period of training and running, they have exhibited relatively consistent characteristics in terms of timbre, rhythm, and pitch. This high degree of unity underscores the tacit understanding among team members. It adds a great deal of color to the overall chorus effect. In terms of sound control, the Wuzhou No. 8 Choir also performed exceptionally well. Team members can control their breath and volume when speaking, resulting in a more harmonious and balanced overall sound.

However, in terms of the works' emotional expression and stage

performance, the Wuzhou No. 8 High School Choir needs to be strengthened. In the interpretation of some works, they fail to convey the emotional connotation fully, resulting in a somewhat flat overall expression. Additionally, in terms of stage performance, the movements and expressions of team members should be more natural and vivid.

2. Wuzhou No. 1 High School Choir

In terms of skills, Wuzhou No. 1 High School Choir has shown a high technical level. The team members responsible for sound, sound transfer, and jumping performed exceptionally well, demonstrating high professionalism. This high level of skill adds many highlights to the overall chorus effect.

However, in terms of the unity of sound and emotional expression of works, the Wuzhou No. 1 High School Choir needs to be strengthened. At some point, the consistency of tone and rhythm needs to be improved, and team members need to hone and refine their skills further. In addition, in terms of the emotional expression of the works, the team can strengthen the understanding and mining of the connotation of the works and enhance the overall chorus effect through the expression of emotions.

3. Changzhou High School Choir

Changzhou High School Choir did an excellent job interpreting the work. Their emotional grasp and expression of the works are quite in place, allowing the audience to feel the inner emotions conveyed by the choral works. This deep emotional expression significantly enhances the overall chorus effect.

However, the choir of Changzhou Secondary School needs to be strengthened in terms of sound unity and skill. At some point, the unity of timbre and rhythm needs to be improved, and team members need to further strengthen their training and running-in. Additionally, team members can enhance their skills by strengthening their training in voice control and application to improve their overall skill level.

4. Teng County High School choir

The Vine County High School Choir does a commendable job of maintaining stage presence. They can maintain a stable presence on the stage and demonstrate a relatively high level of movement, expression, and stage scheduling. This vivid stage performance adds many highlights to the overall chorus effect.

However, the Tengxian High School choir needs to be strengthened in terms of sound unity and technique. At some point, the consistency of tone and rhythm needs to be improved, and team members need to hone their skills further and refine them. Additionally, team members can enhance their skills by strengthening their training in voice control and application to improve their overall skill level.

Each choir in this test has its highlights and shortcomings. It is hoped that each team can fully recognize its advantages and disadvantages and take effective measures to improve. At the same time, it is also hoped that all teams can strengthen exchanges and cooperation and jointly promote the development and improvement of chorus art.

4.4 Correlation Analysis

In this section, we will analyze the correlation between various factors and the development of choir education at Wuzhou Secondary Schools. By identifying these correlations, we can gain a deeper understanding of the factors contributing to the success or challenges of choir education in the region.

The independent variables we consider include the teacher's education level, the teacher's major, teaching experience, choir education experience, and choir participation. These factors can potentially influence the quality and development of choir education in different ways.

The teacher's education level is expected to correlate positively with the frequency of choir activities. Teachers with a higher education level may have a deeper understanding of the importance of choir education and be more likely to organize and promote such activities. They may also have more resources and knowledge to develop diverse, high-quality choir programs.

The teacher's major is also an important factor. Teachers with a major in choir conducting are likely to have more specialized skills and knowledge in this area, which can directly contribute to the performance of the choir team. A strong positive correlation is anticipated between this variable and the performance of the choir team.

Teaching experience is expected to be positively correlated with the level of instructional equipment in choirs. More experienced teachers may have better

networks and the ability to secure better equipment for the choir, which can enhance the learning and performance environment for the students.

The choir education experience of teachers is likely to have a significant positive correlation with the musical skills of choir members. Teachers who have received more choir education are expected to be more effective in training and developing the student's musical skills, helping them reach a higher level of performance.

Finally, the participation of teachers in the choir is expected to have a positive correlation with the awards received by the choir team. Teachers involved in choir activities may have more practical experience and insights, which can motivate and guide the team to perform better and increase the chances of winning awards.

By analyzing these correlations, we can gain valuable insights into the factors crucial for developing choir education. For example, schools can prioritize recruiting teachers with higher education levels and relevant majors in choir conducting. They can also provide more opportunities for teachers to gain experience in choir education and participate in choir activities, thereby enhancing the quality of choir education.

It is essential to note that while these correlations offer valuable insights, they do not necessarily imply causation. Other factors may also play a role in the development of choir education, and further research and analysis may be necessary to fully understand the complex dynamics.

In summary, understanding the correlations between these factors can help policymakers, educators, and researchers make informed decisions and take appropriate actions to promote the development of choir education at Wuzhou Secondary Schools. This can lead to improved choir programs, better student outcomes, and a more vibrant musical culture.

CHAPTER V

CONCLUSION AND DISCUSSION

5.1 Conclusion

Although Wuzhou's Secondary School's choral art education has achieved some results, it has also been praised by students and parents. However, during the investigation, the author identifies numerous favorable factors for the development of choral art education in primary and secondary schools, as well as the restrictive factors that hinder its growth in schools. As a music educator, we can only carry out scientific teaching activities based on practice and popularize the development of choral art in primary and secondary schools by analyzing the existing problems in choral art. Based on our investigation, the researcher has answered the research questions raised in this thesis.

5.1.1 Research Question 1. How is the Development of Chorus Teaching at Wuzhou Secondary School?

The status of chorus education at Wuzhou Secondary School is relatively good. According to our survey, Wuzhou Secondary School still places great importance on chorus education, and many schools will incorporate chorus education as an integral part of their school music programs. Some schools have special choirs; basically, all students participate in chorus activities. The choirs are guided by professional music teachers, who rehearse and perform regularly. In terms of teachers, although there is no teacher of choral conducting, music teachers will also participate in further education to learn choral conducting techniques.

Secondly, the Secondary School choir competition, held every other year in Wuzhou, has contributed to the development of the school chorus. Many secondary school choirs have won excellent results in municipal competitions and have been widely praised. This also demonstrates that choral education in the school has had a positive impact on the students' practices.

Additionally, each school typically hosts a variety of concerts and performances, providing students with a platform to showcase their talents. These activities not only exercise the students' choir performance abilities but also cultivate

the students' spirit of teamwork and self-confidence, which reflects the impact of choir education from a different perspective.

The chorus education at Wuzhou Secondary School remains strong, and the school places a high priority on it. The teacher gives active guidance and has achieved good results. Choral activities are abundant and play a positive role in cultivating students' musical accomplishments and performance abilities.

1. Choral curriculum

Currently, most secondary schools in Wuzhou City have established chorus courses or increased the proportion of chorus teaching in music lessons, resulting in a relatively rich curriculum. The school offers various forms of choral courses tailored to its specific conditions and the needs of its students. Some schools make choral singing compulsory and require students to participate; Others offer choral singing as an elective for interested students. Choral courses are typically class-based, and some schools have established school-level choirs to attract outstanding students from both within and outside the school.

2. Teaching methods of chorus

In secondary school choir teaching in Wuzhou City, excellent teachers employ a combination of traditional and modern teaching methods. They focus on basic vocal training, teaching students correct breathing methods, vocal techniques, and intonation control. At the same time, teachers have also introduced modern technical means, such as audio recording and video analysis, to help students more intuitively understand their singing status and improve their singing level. However, most teachers lack a reasonable method of chorus teaching.

4. Pay attention to basic teaching

In the secondary school choir teaching in Wuzhou City, teachers pay special attention to primary teaching. The teachers agree that students can perform choral works more effectively only when they have mastered solid vocal skills and a basic knowledge of music. Therefore, in daily teaching, teachers will spend a considerable amount of time on basic training to ensure that students can gradually improve their singing skills.

5. Emphasize emotional expression

In addition to primary teaching, emotional expression is also a critical

aspect of chorus teaching at Wuzhou Secondary School. Music teachers believe that only when students truly understand the emotional connotation of songs can they better interpret the works. Therefore, in teaching, they pay attention to guiding students to deeply understand the emotions and artistic conceptions of songs and cultivate students' emotional expression abilities in singing.

6. Encourage innovation and practice

In the secondary school choir teaching in Wuzhou City, teachers encourage students to innovate and practice on the premise of mastering basic skills. They encourage students to adapt classic works or create new works to cultivate students' innovative abilities and practical experience. At the same time, teachers will also provide students with various practical opportunities, such as on-campus performances and competitions, to help them accumulate practical experience.

5.1.2 Research Question 2. How is the Development of Chorus Art Activities in Wuzhou Secondary School?

At this point, we need to see if Wuzhou Secondary School's chorus development is at the national average level. Judging from the results of the national competitions in recent years, Wuzhou No. 8 Secondary School has achieved excellent results in the national art exhibition of primary and secondary schools for two consecutive years and has won many awards in some Secondary school chorus competitions sponsored by the China Chorus Association, which well proves the competitiveness of Wuzhou Secondary school chorus education.

In addition, from the perspective of choir construction and training, Wuzhou Secondary School continues to attach great importance to cultivating students' musical literacy and performance abilities. Through long-term chorus guidance and practical training, students' artistic level and comprehensive quality are constantly improved. This educational concept emphasizes the comprehensive development of students. It is relatively advanced in the province and even the whole country.

Wuzhou Secondary School also conducts choral education through various means, including setting up local music courses, organizing exchange and performance activities both within and outside the school, and providing students with more practical opportunities and display platforms. This positive attitude and practice are very favorable for promoting the development of the school chorus cause.

5.1.3 How is the Development of Chorus Art Activities at Wuzhou Secondary School?

As an important part of music education, choral art uniquely cultivates students' aesthetic ability, teamwork spirit, and musical skills. This report aims to provide a comprehensive overview of the development of choral art activities at Wuzhou Secondary School, encompassing aspects such as the choral art festival, choral concert, and choral competition. At Wuzhou secondary schools, the choir Art Festival, held periodically, has been favored by everyone. This type of festival typically involves the school as a unit and organizes a series of chorus performances. There are competitions not only between the classes and grades of the school but also inter-school competitions involving other schools. Holding the Choral Arts Festival provides a platform for students to show their talents. It strengthens the exchange and cooperation between schools. More importantly, it allows more students to come into contact with the chorus and experience its charm, thereby stimulating their interest and enthusiasm for the chorus.

Secondary schools in Wuzhou have begun to hold choral concerts to provide more professional performance platforms for students. These concerts are usually organized by school music teachers, who invite professional conductors or musicians to conduct them and perform in collaboration with choirs from other schools. Students can improve their musical skills and performance abilities through choral concerts, broaden their horizons, and be exposed to more professional musical performance and culture. At the same time, it provides an opportunity for the school to showcase its achievements in music education. However, holding choral concerts also faces some challenges. For example, some schools lack sufficient funds and resources to hold high-quality concerts. At the same time, the number of participating students is limited, and it cannot accommodate more student groups.

Chorus competition is a meaningful way to test and motivate students' chorus level. At Wuzhou secondary schools, choral competitions are held regularly at all levels, including inter-school, district, and municipal. These competitions provide a platform for students to showcase their talents and promote exchanges and cooperation between schools. By participating in the choral competition, students can develop their choral skills and gain performance experience, thereby improving their musical literacy

and teamwork abilities. At the same time, the competition also inspired the students' enthusiasm and initiative in learning. However, the choir competition also has some problems. For example, some schools find it challenging to participate in or organize high-quality competitions due to a lack of funds and resources. At the same time, the enthusiasm of some students to participate in the chorus competition is not high, and further guidance and encouragement are needed.

The choral activities of Wuzhou Secondary School are rich and colorful, including choral concerts, choral art festivals, choral competitions, and choral study trips. These activities provide students with a stage to showcase themselves and an opportunity to improve their musical literacy while also developing their teamwork spirit and cultural awareness. It is hoped that secondary school chorus activities in Wuzhou will continue to develop and grow in the future, bringing more students the enjoyment of music and art.

1. Chorus Concert

In recent years, various secondary schools in Wuzhou have hosted choral concerts, offering a platform for students to showcase their choral talents. These concerts are usually held in the school's auditorium or concert hall, and students perform at the class or school level. Through choral concerts, students can showcase their musical talents and feel the collective honor and cohesion that choral singing brings.

2. Choral Arts Festival

To further promote choral art, some secondary schools in Wuzhou City also regularly host choral art festivals. These festivals typically consist of multiple sessions, including choral competitions, performances, and lectures. Each class or school-level choir will compete fiercely in the choir competition and select the winner. The choral performance provides a stage for students to show their musical talent and teamwork spirit. In addition, choral lectures are also an essential part of the festival, inviting professionals to share their knowledge and skills in choral singing with students, thereby improving their musical literacy and singing abilities.

3. Chorus Competition

The chorus competition is one of the crucial forms of chorus activities at Wuzhou Secondary School. Schools or education departments typically organize these

competitions to enhance students' musical literacy and foster a spirit of teamwork. Each class or school-level choir performs in the competition, and professional judges score and select the winners. Students can improve their musical level through the choral competition and develop a sense of competition and team spirit. The winners of the competition also have the opportunity to represent their school or region in higher-level competitions and performances.

4. Choral Research Travel

To broaden students' horizons and enrich their learning experience, some secondary schools in Wuzhou have also conducted choral research trips. These activities are typically conducted at the class or school level, taking students to local choral music venues, museums, and other cultural institutions to learn about the historical and cultural background of choral music. In addition, the school will organize students to participate in various concerts and performances and exchange and learn from professional choirs. Students can enhance their musical literacy and singing skills through choral study trips, thereby cultivating their cultural awareness and aesthetic appreciation. This can help stimulate students' love for and participation in the chorus, promoting further development of chorus education in secondary schools.

In general, the choral art activities of Wuzhou Secondary School are more diversified, providing students with various forms of participation and learning opportunities. However, there are still some problems and challenges in the implementation process, such as insufficient funding and resources, as well as low student participation.

5.1.4 Research Question 3. What are the Problems and Solutions of Chorus Education at Wuzhou Secondary School?

5.1.4.1 School Leaders Pay Little Attention to Chorus Teaching

As we all know, the level of a school's chorus is closely related to the attention of school leaders, and the same is true for Wuzhou Secondary School. In the practice of Secondary school music education in China, Secondary school music chorus education is not given an important position, which is a marginal course in itself, leading to an awkward situation in Secondary school music chorus teaching. There are practical problems, such as superior leaders not paying enough attention to chorus teaching and teachers' enthusiasm for work being hit. This has also significantly

impacted the development of Secondary school music choral teaching. School leaders pay different attention to choral teaching, and the effect of music choral teaching in Secondary schools also shows different states. In the music teaching of various Secondary schools in Wuzhou City, some school leaders pay more attention to chorus teaching. As a result, the school's chorus activities are more frequent than before, and the students' music chorus level is also high.

Alternatively, at a particular stage, some collective activities of the school require students to participate in choral performances. At this stage, school leaders and teachers will pay more attention to the school's choral teaching activities. Students will have more opportunities to connect with choral knowledge and skills. The choral level will be correspondingly improved. On the contrary, if school leaders do not attach importance to choral teaching or support students' choral activities, the content of choral teaching will be less involved. The students' singing level will be low. This kind of teaching thought of "to the leadership" makes many grassroots educators lack their educational concepts, work enthusiasm is not high, burnout psychology is serious, and it harms chorus teaching in secondary school. Therefore, this kind of thinking has a profound impact on the development of chorus teaching. This leads to the current primary school music curriculum for teaching practice teachers having a great deal of arbitrariness in its specific implementation of chorus teaching. In the investigation, the author found that in some Secondary schools in Wuzhou City, school leaders are deeply rooted in the influence of traditional educational ideas.

Most school leaders pay more attention to the development of core courses, such as Chinese and mathematics, but have an insufficient understanding of "auxiliary courses," including music and art, and hold a dispensable attitude towards developing these courses. Although many school leaders recognize the positive impact of art courses on the comprehensive quality of Secondary school students, they do not pay enough attention to the teaching of music chorus. Therefore, some leaders do not prioritize secondary school music choral education in the allocation of teaching facilities, the recruitment of teachers, and teachers' teaching attitudes, which has had an impact, making secondary school music choral education merely a formality. School leaders have insufficient understanding and attention to choral teaching in Secondary schools, which leads to the lack of music equipment, teaching facilities, and

professional music teachers, and choral teaching practical problems such as the lack of practice platform directly affect the quality and effect of Secondary school music education, and do not play a due role in the cultivation of Secondary school students' artistic accomplishment and quality.

5.1.4.2 The Quality of Chorus Teachers Varies

A music teacher organizes choral teaching and leads students' choral practice. Currently, the professional level of teachers is gradually improving; however, how to consolidate and strengthen it remains a topic for discussion. Additionally, teachers tend to be relatively weak in chorus rehearsal and conducting skills. There are mainly the following problems.

(1) Teachers lack professional education in choral conducting.

Through questionnaire surveys and interviews, we have determined that at this stage, Wuzhou music teachers' educational levels are generally comprised of master's degrees, bachelor's degrees, and specialist degrees. With the continuous development of modern music education, their original music knowledge and ability are not well-suited for the existing music teaching work, thus hindering the development of Secondary school music education and even chorus education. Therefore, high-level education is a crucial guarantee for training qualified secondary school music teachers. The level of academic qualification is closely related to the number of years of learning and the content of learning. The length of learning years is directly related to the amount of learning content absorbed by learners and, in turn, affects the level of knowledge and skills of learners. Therefore, in secondary schools, the original teachers should promote their academic qualifications and actively introduce teachers with high-level education to compensate for the shortage of original teachers.

Additionally, most of the existing secondary school music teachers majored in music education during their undergraduate studies. Although they all had professional training and educational theories about music skills, few of them have come into contact with choral conducting. According to the information obtained by the author, choral conducting is typically taught through extensive class instruction. Students carry out training and assessment in a group mode, making it difficult for teachers to cover all aspects of the teaching process and identify and correct a student's

shortcomings promptly. Moreover, in the two semesters or one semester of general courses, it is difficult for teachers to systematically explain the knowledge of related disciplines involved in chorus conducting. They can only select a few representative works to teach the conducting techniques. Therefore, in Wuzhou City, most music teachers have limited knowledge of choral conducting despite having generally taken choral conducting courses in college.

(2) Teachers lack experience in participating in choir activities

Most music teachers believe that only teachers with vocal music expertise are suitable for choir practice. Because they are busy at ordinary times, they seldom use their spare time to participate in chorus activities. Additionally, most music teachers believe that an excellent choral teacher must master the skills of choral rehearsal and conducting. In rehearsal, the primary task is to direct students to sing; whether they participate in choir practice is not the focus of further study. The author believes that teachers should put teaching and learning in the same place as choral teaching. Since most teachers have not received systematic professional training in choral conducting during their undergraduate studies, it is challenging to guarantee that teachers can guide students to sing with correct and scientific voices during rehearsal. This requires teachers to strengthen learning and actively participate in choir practice continually. Establish correct sound concepts in practice, accumulate rehearsal experience, and combine theoretical experience with practical experience.

5.1.4.3 Lack of Effective Plans and Arrangements for Classroom Choral Teaching

Most music teachers are not clear about the requirements of choral-phased teaching in the syllabus and curriculum standards, which leads to the neglect of teaching choral modules in music classes. According to the survey results, 54.2 percent of the students did not establish a correct concept of the chorus sound. Singing plays a crucial role in music education in primary schools, and the vast majority of students report that teachers incorporate vocal exercises into classroom instruction. However, the author's visit and investigation found that the vocal practice session only occupied less time in the teaching. The teacher only played the vocal practice tape twice and rarely provided feedback on the singing state and voice.

At the same time, some students in the questionnaire reported that they

could not hear their voices when singing the chorus and that their voices were hoarse after chorus class. This shows the importance of the correct singing state in choral teaching. The factors that hinder the teaching of chorus are singing methods, intonation, and rhythm. In practical teaching, teachers often focus solely on cultivating students' intonation but overlook the importance of rhythm in multi-part choruses. As a result, students lack a sense of rhythm, and confusion occurs in multi-part cooperation.

The interview with teachers shows that "students are easy to be out of tune and difficult to join together" is one of the puzzles teachers face in chorus teaching. Chorus cultivates a distinctive sound, and our national music differs from Western harmony in its beauty; our characteristic is the beauty of melody. The cultivation of harmony sense is more complicated than the cultivation of pitch sense and rhythm sense, so it is necessary to enhance students' perception of harmony through listening training.

5.1.4.4 Choir Teaching in the Second Class Lacks a Phased Training Plan

According to the author's investigation, most primary schools in Wuzhou have established a choir that participates in school activities, and most weekly choir rehearsals are held in the second class. However, due to the influence of various factors, the choir's development is uneven. The author summarizes several common problems as follows:

(1) The instructor lacks experience in choir rehearsals. In the interview with teachers, the author found that only very few teachers would plan the content of chorus rehearsal for a semester before the start of the new semester. Most teachers struggle with choosing choral teaching materials. There is a lack of objective and scientific measurement standards for choral teaching materials, and teachers' levels vary unevenly, making it difficult to guarantee the effectiveness and rationality of the selected teaching content. This also leads to a lack of scientific and systematic rehearsals in most choirs.

(2) Music is an efficient art form, and choral singing is even more so. Currently, the practice platform for the chorus in primary school is limited, and the format is single, which is undeniable. The school typically only provides specific performance opportunities for the choir in regular activities, such as Art Week and the

"Eleven" singing competition. These activities are often separated by an extended period, so they cannot exert continuous influence. The form of the chorus is also affected by limitations, which prevent teachers and students from experiencing the fun of innovation or mobilizing the willingness to innovate. Therefore, for the present primary school choral art education, there is a lack of higher-level performance activities to enhance the comprehensive ability of choral groups. The school shoulders an important responsibility in this regard. It should provide conditions through platform construction, assisting with the establishment of the school's practical activity system and the integration of social choral practice on the dual platform to promote the school's choral education cause.

(3) What are the problems in Wuzhou Secondary School choir education, and what solutions will we take? What is the direction of the development of the Wuzhou Secondary School Choir in the new era? These points will be discussed in the next section.

5.2 Discussion: What is the Solution Strategy of Wuzhou Secondary School Chorus Development?

Regarding the solutions to the above problems, the author proposes solutions from four corresponding angles. In addition, in the era of high technology and information, preserving traditional culture is a worldwide problem. Based on this, the author suggests combining Wuzhou choral teaching with local music and cultural resources, adapting excellent local music works into choral teaching in Secondary schools to not only inherit local music culture but also create a choir with local characteristics, thereby improving its core competitiveness. To promote the development of chorus teaching in Wuzhou City, the author has considered the following points.

5.2.1 Strengthen the Attention of School Leaders

With the emphasis of the Wuzhou Education Bureau on choral teaching, the degree of emphasis has also increased in each county and district. In the first semester of 2023, the Wuzhou City Education Bureau organized a Secondary school chorus evaluation activity, requiring each school to produce two teams. One is the

"professional team," comprising the whole school's outstanding students as the main body, while the other is the "class chorus team," organized by class as the unit. To this end, school leaders and teachers attach great importance to this chorus evaluation. Especially in some demonstration schools, teachers will take the initiative to rehearse the chorus under certain pressure. Therefore, the administrative orders of higher departments can promote the development of chorus in the whole teaching system. Additionally, as school leaders, we should also be aware of the positive impact that choral art has on students.

5.2.2 Improve the Professional Ability of Chorus Teachers

The former Soviet educator Sukhomlinsky once said: "We are dealing with the most complex and precious priceless treasure in life, that is, human beings." His life, health, wisdom, character, will, civic expression and spiritual outlook, place and role in life, and happiness are determined by us, by our ability, level, art of work, and intelligence." This passage fully demonstrates the importance of a teacher's professional skills. Now, in the secondary schools the author investigated, almost no teachers conduct choral studies. Suppose we want to promote the development of the chorus better. In that case, we need a group of professional choruses, led by conducting teachers or music teachers who have received systematic training in chorus conducting, as the backbone of our teaching. In addition, the author's suggestions on how to improve the quality of teachers' chorus and conducting are as follows:

(1) Choral knowledge and skills training, including choral theoretical knowledge training and conducting training. Through the training, teachers can master the basic swing diagram and the conducting technique of breathing rest, perform a simple division of labor between hands, independently design music, and establish a correct musical image through their conducting actions.

(2) Chorus training method training: First of all, explain how to let students maintain a straight, high voice in the chorus and integrate a unified voice training method. Then, the longitudinal and horizontal intonation in the field of view ear training, as well as the accurate grasp of rhythm, will be explained. Finally, it explains how to deal with the music.

(3) Actively participate in teachers' choir practice activities: Establish teachers' choirs based on the urban education system, hire chorus conductors from

universities as permanent conductors, and ensure that choir rehearsal activities are held once a week, with one or two teachers from schools under their jurisdiction participating.

(4) Strengthen the cultivation of singing, rhythm sense, and listening ability in classroom choral teaching.

Starting from singing instruction in daily courses, whether it is a multi-part choral work, the training of sound should be paid attention to and carried through the entire singing teaching process. Teachers should always pay attention to instilling correct vocal methods in students so that students can distinguish good and bad sounds, right and wrong. In the current music classroom, chorus teaching accounts for the most significant proportion, far more than any other type of teaching. We must make full use of the chorus teaching requirements, including timbre and integration, to cultivate students' good listening habits and lay a foundation for the development of chorus teaching. Rhythm is one of the crucial elements of music, often referred to as the backbone of music. In teaching, teachers should pay attention to the unity and intonation of sound, as well as the rhythm, which plays an essential role in singing. In the teaching process, the training of rhythm should include both monophonic rhythm practice and multi-voice rhythm practice.

The author surveyed rhythm training in the human education textbook and found, through statistics, that this aspect of training is concentrated in the middle and lower grades. The participation in the high school section is low. The rhythm exercise should be integrated throughout the entire compulsory education stage.

To address the issues of singing state, pitch sense, and rhythm sense, teachers should enable students to experience the beauty of chorus through listening, which fosters a sense of harmony. The cultivation of sound sense is more difficult than the formation of pitch sense and rhythm sense. So specialized training is crucial. The new curriculum standard suggests a transition to chorus based on circular singing. After all, circular singing only needs to ensure a consistent melody that is simple and easy to imitate. Students have a high degree of absorption, making it easier to implement and allowing them to develop chorus skills by accumulating relevant basic skills.

5.2.3 Develop an Effective Second-class Phased Training Plan

The particular offering of choral courses means that some schools have included choral singing in the scope of a "school-based curriculum." The term "School-based curriculum" refers to the curriculum developed by teachers and decided upon by schools independently, which has a distinct characteristic. In teaching practice, teachers are required to conduct in-depth analyses of teaching situations, objectively evaluate students' needs, and continuously practice and integrate learning content. Therefore, the school-based curriculum is not rigid and boring but open and diverse, showing the characteristics of each school's educational purpose and independent spirit.¹ Currently, secondary school choral teaching is comprised of two parts: the first and second. The first class refers to the teaching tasks completed by teachers during daily class time, as outlined in the course standard, syllabus, and textbook information. The second classroom is the extension and development of the first classroom teaching. To strengthen the construction of campus culture and create a positive campus cultural atmosphere, many Secondary schools conduct second-class teaching activities that focus on helping students thoroughly understand the textbook content. In this way, students' team spirit can be cultivated, and their creativity can be cultivated.

Moreover, as a supplementary and practical component of the second class, it is conducive to consolidating the knowledge and skills that students have acquired in the first class. According to the current research status, among the six secondary schools investigated by the author, two offer choir classes in the second year, and most of these classes are presented in the form of a choir. In these schools, there is a lack of effective choir rehearsal plans for the stage in the construction and development of the choir. In response to this universal problem, the author made the following thoughts.

The first stage is to cultivate students' interest. Most students may not have formed a complete and clear view of what choir is when they enter the choir. They choose to join the choir because they have taken vocal music, piano, and other music-related classes, both on and off campus. In some schools, music is not a focus in the construction of the second classroom, so some students choose to join the choir not out of their understanding and love for the chorus. Therefore, in the first stage of learning,

¹ Wang Daojun, Guo Wenan. Pedagogy [M]. People's Education Press, 2009.

teachers should correctly guide students to help them understand the choral knowledge and experience the unique sound of choral music. Based on cultivating interest, students should learn choral knowledge to establish a correct concept of choral sound and lay the foundation for subsequent choral rehearsals. In the subsequent training, the learning from the first stage can be deeply integrated into the weekly chorus rehearsal by employing different teaching methods concisely and efficiently.

The second stage is rhythm intonation training and multi-part harmony training. The second stage should be based on the first stage of in-depth learning. Pay attention to students' grasp of rhythm and intonation and be prepared to sing multi-voice works. At this stage of training, teachers can select suitable solfeggio training materials to teach students systematically and effectively. To stimulate students' interest in learning rhythm, Orff's teaching method can be incorporated. Select some simple percussion instruments to let students play different rhythm patterns. Then, the ensemble will be performed, and the longitudinal hearing of different rhythm patterns in the various parts will be experienced through multi-part rhythm training. Alternatively, Kodály's gesture training, which utilizes different gestures and high representation to encourage students to sing along, enables them to practice a two-part canon with music exercises to enhance music memory and multi-part hearing. At the same time, teachers can add some simple two-part choral works for singing, adapting them to the choir's situation so that students can experience the appeal of multi-part music through their singing.

The third stage involves selecting different periods and styles of multi-part choral work training. Teachers can categorize European choral works by period, arrange works suitable for children's choirs to sing in each period, from simple to complex, and conduct interspersed teaching. Domestic choral works can be divided according to the development vein of Chinese choral history, starting from the period of school songs so that students can experience the different themes of singing at each stage of development.

The fourth stage is holding choir performances or regularly participating in choir competitions. The "Compulsory Education Music Curriculum Standards (2011 edition)" emphasizes the importance of music practice. "Musical sound does not have the certainty of meaning and the concreteness of the shape of things. Teaching in all

areas of the music curriculum can only be implemented through various practical forms such as listening, singing, performing, comprehensive artistic performance, and music composition."

By participating in the choral competition, students can showcase their skills in practice and broaden their horizons, which helps deepen their love for choir and self-identity. Additionally, while participating in the competition, one can accumulate some classic chorus songs by listening and singing along. The performance can showcase the choir rehearsal results for the whole school, including teachers and students, and also play a promotional role in recruiting new members for the next session. Therefore, teachers can communicate with school leaders to regularly organize choir performance activities in the school and actively participate in chorus competitions outside the school. The above four stages of training are mutually reinforcing. The design of the stage primarily focuses on planning which aspect of training should be emphasized at this stage. Teachers can integrate the training plans from the four stages into each rehearsal according to the actual situation and find alternative solutions to address some ineffective suggestions.

5.3 Implementation for Practice and Research Future

In this section, we aim to address Research Question 4. Through research on this subject, combined with the author's experience in choral teaching and choral art practice spanning over ten years, the author aims to guide the development of choral art at Wuzhou Secondary School.

5.3.1 Future Development Direction of Wuzhou Chorus Education

In the current global education reform environment, national culture is recognized as a crucial aspect of enhancing the quality of education for students worldwide. China's curriculum reform continues to advance, with a greater emphasis on exploring values in secondary school teaching, which has garnered significant attention from all sectors of society.

In June 2001, the music curriculum standard (experimental draft) was issued. Local music teaching has a new goal and task, and the development and utilization of local music and cultural resources have become a primary focus of the

music curriculum reform in China's primary education. In addition, the laws and regulations of the Ministry of Education have made special provisions for "promoting excellent national music culture." In the field of compulsory teaching, the selection of music textbooks in primary and junior high schools should follow these standards: "In order to carry forward the excellent national music culture and reflect the characteristics of music teaching in each region, each region can choose local teaching materials, which can account for 20% of the total teaching content of the subject." As can be seen from a series of national policy guidance, attaching importance to the inheritance of local ethnic music culture has become an essential trend in the development of music education in recent years. Teams of experts from different regions of the country also actively write school-based courses related to local folk music and cultural characteristics.

5.3.2 Future Specific Work

Local music culture is the crystallization of a region's history and culture, characterized by a unique artistic charm and value. Students can better understand and inherit the region's musical tradition and cultural essence in choral education if the local music culture can be integrated. At the same time, students can enrich their musical experience and expand their musical vision. Secondary schools in Wuzhou can adopt the following methods to inherit and develop local music culture.

(1) Increase local music culture courses. Schools may offer courses on local music culture, enabling students to understand the region's traditional and folk music and learn about its unique characteristics and expressions. In the chorus rehearsal, we can integrate local musical elements, such as traditional folk songs and folk melody materials, combining them with modern chorus techniques to form a distinctive chorus performance style.

(2) Carry out music collection activities. The school should organize more students to carry out music collection activities so that they can have a deep understanding of the music, culture, and customs of the region, collect and sort out local folk songs, folk stories, and other materials, which can enhance the accumulation of local music for students and provide rich materials for chorus creation.

(3) Creation of choral works. Schools can encourage music teachers and students to create choral works with local music characteristics and perform them

through a multi-part chorus, showcasing the musical charm of the region and making the chorus an accurate representation of its charm.

(4) Cooperate with local art groups. Schools can collaborate with outstanding local art groups and folk artists to exchange and perform local music works together, introduce exceptional local musical talents and resources, and provide additional support and assistance for choral education in schools.

Through the above measures, the choir development of Wuzhou Secondary School can better take root in the local music culture, integrate the essence of local traditional culture into the chorus education, inherit the local music culture tradition, improve the comprehensive quality and cultural accomplishment of students, and make positive contributions to the development of local music culture.

5.4 Recommendation for Future Research

In the future, it is proposed to continue to strengthen the popularization and promotion of choral education and vigorously publicize the importance and charm of choral singing through various channels and means, such as campus radio, literary and artistic competitions, community activities, etc., to increase the public's awareness and participation in choral singing.

Secondly, strengthen the construction and management of the choir, enhance guidance and management, and improve the overall level of the choir. At the same time, we should pay attention to the selection and training of choir members to improve their comprehensive quality and musical literacy. It is also necessary to innovate choral works and performance forms, encourage composers and conductors to create choral works with local characteristics and enrich the diversity of choral works. At the same time, modern music elements and art forms are introduced to improve the appreciation and artistry of choral performance. In terms of teachers, we should strengthen teacher training in choral education, improve the choral teaching ability and professional quality of music teachers, and enable them to update their concepts and methods of choral education continually. It is also necessary to carry out chorus research and development cooperation, strengthen research and exploration in the field of chorus, understand the dynamics and trends of chorus development at home and

abroad, learn advanced concepts and methods, strengthen cooperation and exchanges with other regions and countries, and promote the development and improvement of Wuzhou Secondary school chorus cause.

In terms of communication, with the help of modern scientific and technological means, such as the Internet and social media, the scope of publicity and communication for chorus activities can be expanded, thereby improving the public's awareness and participation in chorus activities.

Establish a sound chorus evaluation system, a scientific and comprehensive approach to evaluating and providing feedback on performance level, teaching quality, audience feedback, and other relevant aspects, thereby identifying problems and addressing them promptly. Finally, we should strengthen the social responsibility and mission of the choir, encouraging them to participate actively in social welfare activities and cultural exchange activities. This will enable them to play a crucial role in shaping social culture and spiritual civilization, thereby contributing to the development of local cultural initiatives.

5.5 Limitations of the Study

"Research on the development of Wuzhou Secondary School Choral Education" is a project aimed at comprehensively understanding and discussing the development of choral education at Wuzhou Secondary School. However, any study has limitations, and this section will focus on the possible limitations of this project.

1. Limitation of Research Methods

Sample selection: This project may only investigate specific secondary schools in Wuzhou City but cannot represent the situation of all secondary schools. Therefore, the results may not fully reflect the actual situation of chorus education in Wuzhou secondary school.

Survey tools: The survey tools used may not have been adequately validated or may be biased in some way, which could affect the accuracy and reliability of the study results.

2. Data Collection Restrictions

Subjectivity: Since the data is mainly based on students' feelings and experiences, there may be subjective biases, and they cannot entirely objectively reflect the actual situation.

Missing information: In some cases, critical data may not be collected or omitted, resulting in incomplete research outcomes.

3. Research Depth Limitation

Superficial: For some deep-seated issues, such as teachers' teaching philosophy and school culture, there may be no in-depth discussion, resulting in more superficial research results.

Lack of case studies: Although the project conducted a comprehensive survey of secondary choral education in Wuzhou City, there may be a lack of in-depth case studies that analyze specific issues in more detail.

4. Conclusion Promotion Limitation

Regional: Since this project was conducted primarily at secondary schools in Wuzhou, its findings may not apply to other regions or cities. Some factors, such as regional differences and cultural backgrounds, should be carefully considered in promotion.

Timeliness: The findings may be influenced by time factors, as the development of choral education is dynamic, and conditions may change over time.

To sum up, the research on the Development of Choir Education in Wuzhou Secondary School has some limitations, mainly reflected in research methods, data collection, research depth, and conclusion promotion. In future research, we should fully consider these limiting factors and take corresponding measures to improve and perfect the research methods and processes. At the same time, the project's limitations should be thoroughly discussed and explained in the research report to ensure the accuracy and reliability of the research.

When the author researched the development of choral education in primary and secondary schools in Wuzhou City, they became fully aware of these limitations. The author took corresponding measures to mitigate their impact, such as expanding the sample scope, gaining an in-depth understanding of the policy and its actual implementation, and combining various research methods. At the same time, the

author must also continually explore and refine the development model and evaluation system of chorus education to ensure that the research is accurate and credible.

Secondary school art education development needs a long road of exploration. Wuzhou Secondary School's chorus education also needs a green development path in its development mode. In continuous teaching practice, choral teaching in secondary schools can play an active role in highlighting the advantages and characteristics of the choral discipline. It can promote the comprehensive quality and ability of Secondary school students, which is the significance of choral teaching in our primary and secondary schools and the ultimate goal of quality education. Based on the above research, we have a clear understanding of the overall development status of Secondary school choral education in Wuzhou City.

We also find that music education in some economically underdeveloped areas is actively cooperating with the excellent educational policy of "cultivating talents through quality" with a new attitude. Under the scientific guidance of the "Twelfth Five-Year Plan" Education Plan, the "Guidelines for the Development of Art Education in Primary and Secondary Schools," and the "National Outline for Medium and Long-term Education Reform and Development," Wuzhou's Secondary School Chorus Education has highlighted the core value of art aesthetic education and reflected the advantages of Secondary school music education.

Although the choir teaching activities at Wuzhou Secondary School are not perfect, there are still many difficulties to overcome in the actual teaching practice. However, in the new era and environment, choral education in secondary schools should, under existing conditions, utilize its disciplinary advantages, adjust course content, and provide a practice platform that benefits students, allowing them to receive quality training in a pleasant atmosphere. As music educators, we hope that the development of secondary school chorus education in Wuzhou City can explore its sustainable development based on multi-party leadership and promotion and that it can genuinely benefit from the quality training of secondary school students.

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APPENDICES

APPENDIX 1: Teacher's Questionnaire

Questionnaire

Wuzhou City Secondary School Chorus Status Survey Questionnaire

Dear teacher:

Hello! This questionnaire aims to understand the current situation of the chorus at Wuzhou Secondary Schools. The survey data is only used for academic research. I sincerely hope to receive the assistance of all teachers. The questionnaire will be anonymous. I hope you can read and answer carefully. Thank you!

Single-choice item (please mark ✓ on the options)

1. Basic Information Investigation:

(1) Your education background:

- A. Above Master
- B. Master
- C. Undergraduate
- D. Junior college

(2) Your major type:

- A. Choral command
- B. Vocal music
- C. Piano or instrumental music
- D. Dance, theory, or otherwise

(3) Your years of working in music teaching in secondary schools:

- A. More than 8 years
- B. 5 - 8 years
- C. 2 - 5 years
- D. Under 2 years

(4) Your years of working in the school chorus organization in secondary schools:

- A. More than 8 years
- B. 5 - 8 years
- C. 2 - 5 years
- D. Under 2 years

(5) Your choral education:

- A. Professional chorus conductor
- B. Choral class general revision
- C. Master class training
- D. Participated in short-term training

(6) Choir that you have attended or are still attending:

- A. Student choir
- B. Teacher choir
- C. Social choir
- D. None

2. Survey of the Chorus Art Atmosphere in the School

(1) School chorus courses in secondary schools:

- A. Specialized opening
- B. Auxiliary opening
- C. Opened temporarily for events
- D. None

(2) Your chorus setting in the music class in secondary schools:

- A. Present every time
- B. Set according to the requirements of the teaching textbook
- C. Added temporarily during the activity
- D. None

(3) Your understanding of the phased requirements of the chorus in the secondary school music teaching syllabus and curriculum standards (formulated by the Ministry of Education):

- A. Familiar with and flexible in practice
- B. Aware but lack practice
- C. Only understand the specific requirements of the class hours in the textbook 18 人;
72%
- D. Do not understand

(4) The version of the music class textbook you use in secondary schools is:

- A. The People's Education Press
- B. Hunan Literature and Art Publishing House
- C. Southern Press
- D. Others (please specify) _____

(5) The proportion of the chorus content in the music class textbooks you use in secondary schools:

- A. The proportion is very large
- B. Equal ratio
- C. The proportion is small
- D. None

- (6) Your primary reference materials in the chorus section of the music class in secondary schools:
- A. Professional chorus works
 - B. Self-creation
 - C. Multimedia video and audio materials
 - D. None
- (7) Establishment of your school-level choir in secondary schools:
- A. There are fixed teams and members
 - B. There are fixed teams, but the members are not fixed
 - C. Established temporarily during the event
 - D. None
- (8) Reasons for the establishment of your school-level choir in secondary schools:
- A. Decided by the school
 - B. Individual application and approval by the school authorities
 - C. Temporarily led by individual teachers for the activity
 - D. None
- (9) The echelon reserve team established by your school as a fixed choir team in secondary schools:
- A. Grade one preparatory team
 - B. Grade two preparatory team
 - C. Mixed-grade preparatory team
 - D. None
- (10) Piano accompaniment of your school-level choir in secondary schools:
- A. Teacher
 - B. Student
 - C. External personnel
 - D. None
- (11) Choral teaching equipment and rehearsal venues provided by the school in secondary schools:
- A. Fixed chorus classroom, perfect teaching equipment
 - B. Fixed chorus classroom, the teaching equipment is not perfect
 - C. No fixed choral classroom, but it can be temporarily coordinated
 - D. None

(12) The main musical fortes of your choir team are:

- A. Vocal music
- B. Predominantly piano or instrumental performance
- C. Two or more items
- D. Do not know

3. Chorus Activities in the School

(1) Frequency of chorus activities held in your secondary school:

- A. Semiannually
- B. Annually
- C. Every two years
- D. None

(2) Frequency of your secondary school chorus team participating in social chorus activities:

- A. Semiannually
- B. Annually
- C. Every two years
- D. None

(3) The level of your secondary school:

- A. Provincial level and above
- B. City level
- C. County / District level
- D. School level

(4) Training frequency of your secondary school's choir team during the activity cycle:

- A. Once a day
- B. Two or more times a week
- C. Once a week
- D. Time is not fixed

(5) The main accompaniment forms of your secondary school's choir team to participate in the chorus activities are:

- A. Piano / electric piano straight sheet accompaniment
- B. Accordion, electronic organ, and other impromptu accompaniment
- C. Audio accompaniment
- D. All of the above

(6) The main accompaniment forms of your secondary school's chorus activities are:

- A. Piano / electric piano straight sheet accompaniment
- B. Accordion, electronic organ, and other impromptu accompaniment
- C. Audio accompaniment
- D. All of the above

- (7) Costumes and props of your secondary school's chorus team participating in off-campus chorus activities:
- A. Costumes are gorgeous, and the props are eye-catching
 - B. Clothing is generous, and props are appropriate
 - C. Simple clothing, fewer props
 - D. Do not design costumes and props
- (8) Action choreography of your secondary school's chorus team participating in off-campus chorus activities:
- A. The movements are complex and creative
 - B. Have some actions and occasional designs
 - C. Fewer actions, no attention to the performance
 - D. Do no action and performance design
- (9) The scores used by the members of the school-level choir team in secondary schools:
- A. Five-line score mainly
 - B. Simple score mainly
 - C. Transcribed as a simple staff
 - D. No score
- (10) The staff reading ability of the school-level choir team members in secondary schools:
- A. Excellent
 - B. Basic grasp
 - C. Little mastery
 - D. None at all
- (11) The staff reading ability of the class chorus members in secondary schools is mainly as follows:
- A. Excellent
 - B. Basic grasp
 - C. Little mastery
 - D. None at all
- (12) Your secondary school's chorus team has won awards (at least three times or more times):
- A. Provincial level and above
 - B. City level
 - C. District level
 - D. None

4. The Repertoire Chosen by the Chorus Team

- (1) The main sources of your secondary school's inter-school chorus activities are:
- A. Finished products
 - B. Adapted works by others
 - C. Self-made works
 - D. All are involved
- (2) The main parts of your secondary school's inter-class chorus activities are mainly as follows:
- A. Three or more parts in the chorus
 - B. Two-part chorus
 - C. Sing in a round
 - D. Sing in unison
- (3) The main settings of your secondary school chorus activities are:
- A. Three or more parts in the chorus
 - B. Two-part chorus
 - C. Sing in a round
 - D. Sing in unison
- (4) The main repertoire styles of your secondary school's inter-school chorus activities are:
- A. Chinese works
 - B. European and American works
 - C. Works in Asia and other countries
 - D. All are involved
- (5) The main repertoire styles of your secondary school's inter-school chorus activities are:
- A. Religious
 - B. National
 - C. Art
 - D. Popular
- (6) The main languages of your secondary school's inter-school chorus activities are:
- A. Foreign original works
 - B. Chinese translation works
 - C. Chinese works
 - D. All are involved

5. Multiple-choice (please mark ✓ on the options)

(1) What do you think are the problems in the school's chorus teaching and activity participation? (check more than one choice)

- A. Teaching methods are not systematic
- B. Textbooks are not uniform
- C. Teachers lack the ability to raise and solve problems
- D. Lack of resources for the choral music list
- E. Fewer opportunities for activity participation
- F. Fewer learning opportunities
- G. Lack of a relatively fixed piano accompaniment
- H. There is no systematic in-school chorus teaching mechanism
- I. Others _____

(2) What improvements do you think are needed in the school's current chorus teaching and activity participation? (check more than one choice)

- A. Systematize the teaching methods
- B. Unify teaching materials
- C. Improve the chorus teaching ability
- D. Continuously enrich choral activities
- E. The school provides more support in human, material, and financial resources 25%
- F. Provide more learning opportunities
- G. Cultivate a relatively fixed piano accompaniment
- H. Form a benign school chorus teaching mechanism
- I. Others _____

6. Short-Answer Questions

(1) What school-level and above-chorus activities has your school ever participated in?

(Please give an example; if not, please write "None")

(2) Please list three recent performances from your school choir team. (Please give an

example; if not, please write "None")

Thank you for completing this questionnaire.

APPENDIX 2: Student's Questionnaire

Current Survey of Chorus Teaching in Secondary Schools in Wuzhou City (Student)

Dear student:

Hello! I am thrilled that you can participate in this questionnaire survey. This survey will be anonymous; I hope the student reads the following questions carefully and chooses the answer most consistent with their real situation. The answer is neither correct nor wrong; I just want to understand your genuine thoughts. Thank you for your cooperation!

1. Choral teaching in class:

(1). Do you like the music class?

- A. Like
- B. Same as
- C. Dislike

(2). How many music lessons a week?

- A. A lesson
- B. Two segments
- C. More
- D. Not have

(3). Do you attend the music class on time every week?

- A. On time
- B. No music. Study or something

(4). What do you think is a chorus?

- A. We all sing together
- B. Multiple parts to sing together

(5). Is there any multi-voice rhythm training in the music class?

- A. Have
- B. Not have

(6). Will the teacher teach the chorus in the music class?

- A. Get together
- B. Will not

(7). Is the chorus teaching in the music class appreciated (listening to the audio) or singing more?

- A. Appreciate more
- B. Singing too much
- C. There are fewer
- D. There are many

(8) What do you think of the school chorus activities?

- A. Abundant
- B. Same as
- C. Not rich

(9). Write a few chorus songs from your familiar music textbook:

(10). Do you like learning about chorus in class? Why?

(11). Do you find the chorus difficult? Why?

2. Chorus teaching in the second class (this part is optional; please fill in the students who have participated in the school chorus)

(1). Does the school choir organize its students every week? How many times do you rehearse?

- A. On one occasion
- B. There have been two
- C. Three times
- D. Organize rehearsals occasionally

(2). Why do you choose to join the choir?

- A. Like chorus
- B. The parental opinion
- C. Recommended by the music teacher

(3). Do your parents support you in the choir?

- A. Very supportive
- B. The parents have no opinion
- C. Not very supportive

(4). Have you ever attended an extracurricular music training class before joining the choir?

- A. Have
- B. Not have

(5). Have you ever participated in a chorus competition or a choir performance organized by the school?

- A. Participated in
- B. Did not participate

(6). Rehearse in the choir. Did you enjoy some excellent choir performances?

- A. Have
- B. Not have

(7). Does the choir have multi-part rhythm training during the rehearsal?

A. Have

B. Not have

(8). Do you listen to others while singing in the choir?

A. Get together

B. Will not

(9). Please write some of the works you have in your choir rehearsed.

(10). What do you think about your school choir needs to improve?



APPENDIX 3: Interview Outline in English

Interview Questionnaire

Interview Survey Outline

1. An interview with the director of the Wuzhou Art Education Committee
 - (1) Introduction to the chorus development process of Wuzhou Primary School
 - (2) Provide support to the city's secondary school music teachers to improve their chorus conducting ability
 - (3) Introduction of the specific contents of the chorus activities in secondary schools in Wuzhou City
 - (4) Evaluation standards of chorus activities at Wuzhou Secondary Schools
 - (5) Suggestions for further improving the development of secondary school chorus in the city

2. Interview with the leaders of art education in Wuzhou City
 - (1) Comments on the proportion of the chorus content set in the music textbooks used in the district
 - (2) The ways and cycles for secondary school music teachers in this district to improve their chorus conducting ability
 - (3) Introduction of the specific contents of the chorus activities of secondary schools in the district
 - (4) Comments on the school choral curriculum and choir setting
 - (5) Introduction of the relatively outstanding secondary school choir in the district
 - (6) Introduction of the external exchange of the district secondary school chorus
 - (7) Suggestions on the feasibility of establishing a district teachers' choir
 - (8) Suggestions for further improving the development of secondary school chorus in the district

3. Interview with the head of the Wuzhou Excellent Secondary School choir team
 - (1) Introduction of the basic information of the choir
 - (2) Analysis of the internal causes of a fixed choir school
 - (3) Analysis of the internal causes of no fixed choir school awards

4. Interview with the leaders of Guangxi Provincial Chorus Alliance
 - (1) Suggestions on the chorus training mechanism of Wuzhou teachers
 - (2) Suggestions on the establishment of the choir system for primary and secondary school teachers

BIOGRAPHY

