

The Practical Analysis of School Choral Art from the Perspective of Aesthetic Education

Han,Han

Central Conservatory of Music, Beijing, 100031, China

Abstract: With the continuous upgrading of educational concepts, the role of aesthetic education in campus art education has become increasingly prominent, and the choral art in school has gradually emerged as an important vehicle for cultivating students' aesthetic abilities and team spirit. This paper discusses the aesthetic value of school choral art, thoroughly analyzing how choral art enhances students' musical perception, emotional expression, and aesthetic cognition through its collective and multi-vocal nature. Furthermore, specific practical innovation pathways are proposed, including the integration of interdisciplinary art forms, the application of modern technological means, and the introduction of local cultural elements and the usage of layered teaching methods, to further enhance the effect and expressive force of choral teaching. Based on these innovative explorations, school choral art will enrich students' artistic experiences and facilitate their deeper growth and identity amidst the interweaving of multiculturalism and technology.

Keywords: Perspective of aesthetic education; School choral art; Aesthetics

DOI: 10.62639/sppjess10.20240104

In recent years, with the issuance of documents such as the "Opinions of the CPC Central Committee and the State Council on Comprehensively Strengthening Labor Education in Universities, Primary and Middle Schools in the New Era" and the "14th Five-Year Plan for the Development of National Education," the state has set higher standards for school aesthetic education, emphasizing the comprehensive promotion of aesthetic education to improve students' aesthetic and humanistic qualities. As an essential component of aesthetic education, campus choral art serves as a significant vehicle for music education, undertaking the vital responsibilities of fostering students' collective consciousness, cooperation skills, and aesthetic abilities. Under this backdrop, exploring ways to further enhance choral teaching effectiveness and enrich choral expressions through practical innovation has become a crucial issue in school aesthetic education.

1. The Aesthetic Educational Value of Campus Choral Art

Campus chorus art, presented in the form of multiple vocal parts, is an essential form of music education in schools, which necessitates harmonious tone blending and emotional expression to aid students in comprehending the aesthetic beauty of music and foster their emotional resonance and humanistic qualities. The aesthetic educational value of campus choral art manifests itself in multiple dimensions. Firstly, choral art, through its collective nature and multi-voice format, aids students in comprehending the harmonious beauty of sound. In chorus, students learn how to find their place within the group, contributing without overshadowing others while enhancing the overall performance, thereby subtly fostering teamwork spirit and collective consciousness. The coordination among different vocal parts required in chorus to achieve a harmonious and beautiful whole not

(Manuscript NO.: JIESS-24-4-4008)

About the Author

Han,Han (1980-07), female, Han nationality, Anhui Province. Central Conservatory of Music, Title: Associate Professor. Master degree, research direction: Music education, chorus conducting.

only sharpens students' musical perception but also teaches them how to collaborate, tolerate, and communicate with others. Furthermore, the emotional expression of chorus constitutes a significant aspect of its aesthetic value. Through collective singing, students can perceive the joys, sorrows, anger, and happiness conveyed in songs, triggering reflections on life and fostering empathy. When singing patriotic songs, they can express their love for the motherland through their voices, thereby strengthening their patriotism and social responsibility. Additionally, chorus helps students elevate their aesthetic cognition by enhancing their understanding and appreciation of beauty through the beauty of sound, emotion, and cooperation. This perception transcends music itself, influencing their future life attitudes and aesthetics. Therefore, campus choral art is not merely technical training but also the transmission of emotions, the shaping of personality, and the elevation of aesthetics, constituting a comprehensive and profound educational form that nurtures students into emotionally intelligent, aesthetically aware, and responsible members of society.

2. The Challenges of Aesthetic Education Practice in Campus Chorus Art

(1) Insufficient participation of students

Many students often perceive chorus content as too monotonous and lacking personalized expression space. This sentiment is particularly evident among those with outgoing personalities or a strong desire for individual showcase, who display a clear indifference to collective chorus singing. By participating in chorus, they feel constrained within a predetermined format, without sufficient opportunities to showcase their unique personalities. Over time, they become less willing to invest time and effort, leading to a natural decline in participation. In fact, this reflects the inherent contradiction within the chorus art form between expressing individuality and collective collaboration—students strive to maintain their unique voices within the collective while ensuring they do not stand out in a discordant way. Achieving this balance often requires a long period of understanding and adjustment. In the modern educational environment, students face numerous options and tend to prefer artistic forms that can quickly bring them a sense of achievement and individual showcase, making chorus somewhat disadvantaged in this context. To overcome this situation, it is crucial to break the stereotype of chorus being "boring" and "monotonous," making it more engaging and heartfelt.

(2) The coordination challenge in multi-voice chorus

The beauty of chorus lies in the harmony and cohesion among different vocal parts, which requires each participant to accurately grasp their own part while constantly paying attention to the coordination with other parts. However, for students who lack a musical foundation or are first-time chorus participants, this is akin to walking on a tightrope—they must balance their own relationship with others while ensuring they do not go off-pitch or cut in before their turn, posing a certain degree of difficulty. Especially when the number of participants is large, this difficulty increases exponentially. In such circumstance, many students are prone to feeling frustrated, believing that they can never meet the standards of chorus and subsequently losing confidence. This is not purely a technical issue but also a test of the psychological aspect. Faced with such challenges, teachers need to change their teaching methods so that students can truly appreciate the charm of chorus from the bottom of their hearts.

(3) Lack of cultural identity

At the current stage, many campus chorus repertoires are still dominated by Western classical works, ranging from Beethoven to Mozart. These classic pieces undoubtedly possess immense artistic value, but for students, especially those lacking a musical and cultural background, it is difficult to emotionally resonate with these pieces. When singing these works, students often feel as if there is a veil between them and the music; although the sound is beautiful, it fails to touch their hearts, and they may even exhibit fatigue and confusion during rehearsals. This

reflects an underlying sense of cultural distance. Without understanding the historical backgrounds and creative motivations behind these works, it is challenging to derive aesthetic resonance from them. To address this issue, teachers can incorporate more local cultural elements into their repertoire choices, allowing students to feel the pulse of their own culture while singing and find emotional resonance that is closely related to their life experiences. Such an experience will undoubtedly greatly enhance their interest and commitment to the art of chorus.

(4) Uneven technical level in chorus performances

The issue of uneven technical level in chorus performances poses a significant challenge for many music teachers. Students vary widely in their musical foundations and singing experiences. Some have received professional music training since childhood and possess solid pitch and rhythm sense, while others may be new to chorus and feel overwhelmed by the complexity of multi-voice coordination. This disparity leads to a situation in actual rehearsals where stronger students tend to shine, while weaker students may struggle to keep up with the rhythm, affecting the overall harmony and aesthetic appeal of the performance. More seriously, this imbalance in proficiency not only diminishes the performance quality but may also undermine the confidence of some beginners, causing them to lose interest in chorus. The entire rehearsal process becomes a tug-of-war, requiring a balance between enhancing the overall standard and accommodating the progress of each individual student.

3. Practical Innovation in Campus Choral Art from the Perspective of Aesthetic Education

(1) Enhancing choral experience through integration of interdisciplinary art forms

Integrating interdisciplinary art forms to enrich the choral experience represents a viable and innovative approach in the practice of campus choral art. While chorus primarily exists as a musical performance form, it is not limited to the expression of sound alone; instead, it can be combined with other art forms to create a more diverse and enriching artistic experience. Firstly, the incorporation of dramatic elements significantly improves choral performances. By integrating plots and role-playing into choral performances, students are not merely singing but also acting out roles and narrating stories. This approach strengthens the interest and appeal of the performance, making it more engaging and emotionally resonant. When students accompany their singing with body movements and facial expressions, the entire performance becomes more vivid and lively, making it easier for audiences to connect and resonate. Moreover, the addition of dance is another effective means of enhancement. For chorus pieces with strong rhythms and imposing momentum, incorporating appropriate dance movements not only makes performance more three-dimensional but also aids students in better comprehending the musical rhythm and emotions. For instance, following the flow of music, dance movements can echo the emotional expressions in the chorus, creating an aesthetic experience that combines visuals and audio, leaving a more profound impression on the audience. Concurrently, visual art elements such as stage scenery and lighting design can further enrich the overall effect of choral performances. With thoughtful lighting design, performers' emotional expressions can be highlighted, creating a specific atmosphere for the audience and intensifying the artistic appeal. Schools can intentionally incorporate these interdisciplinary art elements into choral rehearsals to boost student engagement and performance outcomes. In practical operations, teachers can collaborate with instructors from related disciplines to devise comprehensive artistic plans that integrate fine arts, dance, drama, and other subjects. Through interdisciplinary joint rehearsals and reflections, students can gain a deeper appreciation of the beauty of chorus through diverse artistic experiences.

(2) Utilizing modern technology to optimize choral teaching

Employing modern technological means to enhance choral teaching represents a significant trend in contemporary education, which not only improves teaching efficiency but also significantly boosts students'

sense of participation and learning outcomes. Firstly, utilizing recording devices and software enables students to conduct self-reflection. During choral training, students often find it challenging to discern how their voices blend with others, but through playback of recordings, they can distinctly identify issues with their pitch, rhythm, and timbre, allowing them to address specific problems and make targeted adjustments. Secondly, the integration of virtual choral technology has facilitated remote teaching, particularly during extraordinary times such as pandemics. Students can now rehearse and learn using online platforms, ensuring the continuity of choral training and transcending limitations of time and space, thereby enabling more diverse teaching models. For example, teachers can utilize remote conferencing software to provide real-time guidance during singing sessions or record instructional videos for students to review and practice repeatedly after class. Furthermore, with the aid of smart pianos or other accompaniment devices, choral teachers can save time during rehearsals by relying on these intelligent systems to provide precise and swift accompaniment, eliminating the need for frequent manual playing. This helps students better join in rehearsals. In practical applications, it is advisable for schools to equip choral rehearsal rooms with necessary technological devices, such as high-quality recording equipment, intelligent accompaniment systems, and user-friendly online teaching platforms. Concurrently, teachers can regularly engage students through these technological tools by organizing “online choral competitions” or “virtual choral synthesis showcases” stimulating their interest and enabling them to experience the diverse beauty of chorus in a technology-infused learning environment.

(3) Adding choral expression by incorporating local cultural elements

Adding local cultural elements into choral performances is an effective way to embody cultural identity and national pride in choral art practice. Currently, most repertoire selections in campus choral activities lean towards Western classical works or contemporary pop music. While these pieces exhibit rich musical expression, an overreliance on foreign cultural works can inadvertently create an emotional distance for students. By incorporating local cultural elements, students can more naturally integrate into performances, strengthening their cultural identity and bridging the gap with audiences. For instance, incorporating folk songs or opera elements with regional characteristics into choral pieces preserves the multi-vocal form of choral art while adding a unique flavor of local culture, making the musical works more intimate and captivating. Taking ethnic minority folk songs in China as an example, many of them feature lively rhythms and melodious tunes. Presenting these traditional melodies through multi-vocal choral arrangements can breathe new life into them. Furthermore, leveraging the linguistic nuances of local cultures is another innovative approach. Using dialects in choral singing not only enriches the timbre but also highlights the uniqueness of regional cultures, fostering a profound cultural resonance. The integration of local cultural elements extends beyond repertoire selection; it can also be embodied in stage design, costumes, and props. Incorporating national-themed attire and stage settings into choral performances can holistically showcase the charm of local cultures, enhancing both visual and auditory experiences. Schools should encourage students to collect and organize local folk music materials, while teachers can organize choral arrangement competitions to integrate these elements into modern choral works. Inviting local cultural experts to participate in teaching and guidance can further deepen and broaden practical experiences, making choral expressions more diverse and colorful. This not only provides students with opportunities to delve into local cultures but also enables them to find connections between music and culture, fostering a deeper sense of cultural pride and artistic expression.

(4) Enhancing overall performance skills through layered teaching

Adopting layered teaching to enhance overall performance skills is one of the effective strategies to address the issue of uneven technical proficiency in chorus performances. Simply put, layered teaching involves dividing students into different levels based on their musical foundations and singing abilities to conduct targeted training. In this way, students with stronger skills can take on more challenging tasks to continue enhancing their abilities, while those with weaker skills can gradually improve in an environment more suited to their current level,

avoiding the frustration of not keeping up with the overall pace. This strategy may seem straightforward, but its true implementation requires considerable effort from teachers in terms of instructional design. Firstly, it is not about simply dividing students into "good" and "poor" categories; rather, it involves detailed assessments that comprehensively consider factors such as pitch accuracy, rhythm sense, and emotional expression to implement comprehensive grading. Secondly, the setting of teaching content must be flexible, with different training plans tailored to students at different levels. For example, students with weaker foundations can start with basic pitch and rhythm training, using monophonic exercises to consolidate their basics, while those with stronger skills can attempt polyphonic coordination or more complex musical works to gradually enhance the overall expressive power of the chorus. At the same time, teachers should also pay attention to the interaction between students at different levels, ensuring that stratified teaching does not become a rigid "separation." Instead, methods such as mixed rehearsals and role swaps can be chosen to allow higher-level students to drive lower-level students, promoting each other in cooperation and forming a virtuous cycle. It is worth mentioning that the ultimate goal of stratified teaching is not only to improve each student within their respective levels but more importantly, to achieve a harmonious aesthetic in chorus performances as a whole, which is the essence of choral art. Therefore, teachers need to constantly monitor collaboration among different levels during training, allowing all students to continuously improve within their respective "comfort zones," ultimately achieving an overall improvement in technical skills and maximizing performance effectiveness.

4. Conclusion

In conclusion, as an integral part of aesthetic education, campus choral art imparts students with moral cultivation in the realm of music. Through various practical activities involving cooperation, expression, and innovation, it enhances their overall literacy. In chorus, students not only appreciate the beauty of art but also find their place within the collective. The phrase "The chorus is like a rainbow" aptly describes the indispensable role of campus choral art in aesthetic education. It nurtures students' growth under the influence of beauty, paving a path filled with promise and potential for their future.

References

- [1] Zhang Yueyue. Practical Exploration of Campus Choral Art from the Perspective of Aesthetic Education. *Da Guan (Forum)*, 2024, (02): 69-71.
- [2] Luo Lina. Practical Exploration of Campus Choral Activities from the Perspective of Aesthetic Education. *Education Science Forum*, 2023, (33): 75-77.
- [3] Duan Xu. The Role of Choral Art in the Construction of Campus Culture in Colleges and Universities. *Journal of Science and Education*(first half of the month), 2006, (17): 74-75.
- [4] Zhang Wang. Exploration and Practice of Campus Choral Art from the Perspective of Aesthetic Education. *Chinese Music Education*, 2020, (09): 4-7.
- [5] Wang Yi. Research on the Effectiveness of the Aesthetic Education Function of Choral Activities in High School. *Anhui Jiaoyu Keyan*, 2021, (09): 45-46.