



RESEARCH ON THE MODERN MAJOR MANAGEMENT  
OF CHINESE COLLEGE CHOIRS

BY  
YUDONG DUAN

AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF EDUCATION  
IN EDUCATIONAL ADMINISTRATION (INTERNATIONAL PROGRAM)  
SOUTHEAST ASIA UNIVERSITY  
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**Independent Study Title** Research on the modern major management of Chinese college choirs

**Author** Yudong Duan

**Program** Master of Education in Educational Administration (International Program)

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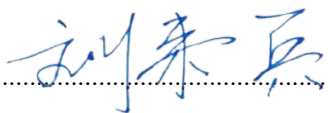
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### Abstract

This study mainly investigated the modern teaching management of four universities in Changsha, Hunan Province. A total of 288 chorus members were surveyed and 246 valid questionnaires were collected. The main research results include (1) the management mode of daily rehearsal of the choir, (2) the satisfaction of the choir with daily management, (3) the differences between different choirs, (4) the differences between different levels of universities, and (5) the differences between male and female members. 6) League members of different grades have obvious satisfaction with learning content and learning atmosphere, but there is no significant difference in satisfaction with teacher level, classroom teaching and facilities services. According to the research results, this study puts forward some suggestions for college chorus managers and summarizes the relevant implications.

**Keywords:** modern major management, Chinese college choirs

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Yudong Duan

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# Chapter 1

## Introduction

This chapter is the introduction, which mainly introduces the research background, states the research problems, and determines the whole research framework and the concepts involved, including 9 parts: 1.1 Background of the study; 1.2 problem statements; 1.3 research questions; 1.4 research objectives; 1.5 research scope; 1.6 conceptual framework; 1.7 significance of the study; 1.8 research hypothesis; 1.9 Definitions.

### 1.1 Statement of the research problem

#### 1.1.1 Background of the study

Each country has some differences in culture, because its national conditions and customs are different, and each country has different views on human major. Chorus is one of the core compulsory courses of music in colleges and universities. Chinese university administrators prefer gifted and creative children. The training plans of different colleges and universities are also different, and the problems derived from choirs at different levels, grades and levels are also different. In my opinion, the occurrence of common problems in college choirs depends on how to do it. What are the common problems of college choirs?

Therefore, improving the management level of chorus in colleges and universities is conducive to giving full play to the major value of chorus art and building a high-level chorus team. Taking Hunan Normal University Choir as an example, this paper mainly studies and combs its teaching management and team management, and refines and explores the management model that is worthy of promotion and reference of the choir in ordinary universities. Pay attention to the management mode of combining teaching management with team management, having rules to follow, and giving full play to the role of students' self-management, and make efforts to build a scientific and long-term management mechanism according to local conditions.

In April 2019, the Ministry of major of the People's Republic of China issued the Opinions on Practically Strengthening the Aesthetic major Work in Colleges and

Universities in the New Era (Ministry of major [2019] No. 2), which clearly proposed that the aesthetic major work in colleges and universities should guide students to establish correct aesthetic concepts, cultivate noble moral sentiments, shape beautiful hearts, carry forward the spirit of Chinese aesthetic major, and educate people with beauty, beautification and beauty. As an elegant music art genre, chorus art has obvious advantages in aesthetic major, such as strong operability, wide audience, high participation and wide influence. On the one hand, the establishment of college choir can enable students to experience, discover and create beauty in artistic practice, cultivate sentiment and improve artistic accomplishment; On the other hand, it can stimulate students' collective consciousness, cultivate students' team spirit and improve their personality. Therefore, improving the management level of chorus in colleges and universities is an important measure to implement the national requirements for aesthetic major in colleges and universities, which is conducive to the development of the value of chorus art major. In April 2019, the Ministry of major of the People's Republic of China issued the Opinions on Practically Strengthening the Aesthetic major Work in Colleges and Universities in the New Era (JT [2019] No. 2), which clearly proposed that the aesthetic major work in colleges and universities should guide students to establish correct aesthetic concepts, cultivate noble moral sentiments, shape beautiful hearts, carry forward the spirit of Chinese aesthetic major, and educate people with beauty, beautification and beauty. As an elegant music art genre, chorus art has obvious advantages in aesthetic major, such as strong operability, wide audience, high participation and wide influence. On the one hand, the establishment of college choir can enable students to experience, discover and create beauty in artistic practice, cultivate sentiment and improve artistic accomplishment; On the other hand, it can stimulate students' collective consciousness, cultivate students' team spirit and improve their personality. Therefore, improving the management level of chorus in colleges and universities is an important measure to implement the national requirements for aesthetic major in colleges and universities, which is conducive to the development of the value of chorus art major.

### 1.1.2 Problem Statements

As the most representative art team in Hunan Province, Hunan Normal University Tianlai Choir has been exploring and innovating the management mode of chorus in ordinary universities since its establishment in 2010. As far as the four universities surveyed in this paper are concerned, the management mode of Tianlai Choir is still worthy of learning, although there is still room for improvement. Its prominent problems are reflected in its teaching management and team management.

#### **Teaching management mode**

##### **A. Define talent selection methods**

An ordinary college choir consists of dozens or even hundreds of people. Each member is an important force in the team. Only when the voices of all members are harmonious and unified can they have excellent singing effects. If the singing level of choir members is uneven, they need to spend a lot of time to help individual students adjust, which will not only affect the overall rehearsal progress, but also affect the long-term professional development of the choir. Therefore, certain criteria should be set for the selection of chorus members. For example, Tianlai Choir will open interviews for undergraduate and graduate students of all universities at the beginning of each semester. The interview is divided into three parts: singing selected songs, listening to models singing and asking questions on the spot. The lecturer and group leader will check the interviewees' music performance and timbre by singing their own songs, and check the interviewees' intonation, rhythm, range, memory and reaction ability by listening to the model singing. They will also ask questions on the spot to understand the reasons why the respondents joined the chorus and their enthusiasm for singing. Then, the lecturer and the group leader will grade each respondent immediately after the collegiate meeting, and determine the final selection list and voice distribution. This strict selection process can lay a good foundation for subsequent training and performance.

##### **B. Develop chorus training courses**

The continuous improvement of the quality of chorus major depends on scientific training courses. Especially for students who are not music majors and have weak choral foundation, if they want to quickly improve their choral ability and let

them constantly feel the charm of choral music, chorus managers in ordinary colleges and universities must constantly explore efficient teaching methods. For example, the university choir of Teana Choir has developed and implemented multi-level, multi-dimensional and comprehensive training courses, while other choirs can only adhere to the principles of diversity, diversity and quantity guarantee due to insufficient school support and other factors. However, the training courses in the general direction are very similar, which are basically divided into three levels, namely, rehearsal, voice rehearsal and training in practice.

Rehearsal is a rehearsal course for conductor, accompanist and all members, twice a week, about 3 hours each time. The instructor is mainly responsible for preparing the rehearsal plan and designing the course content. The main contents include: warm-up training, basic vocal music training, solfeggio, rhythm training, multi-part chorus rehearsal, etc. The voice rehearsal is a small team rehearsal led by the student voice director and attended by all voice members, which is organized irregularly according to the learning progress and needs. The first is to teach the basic music theory knowledge for new members, the second is to learn and familiarize each part of the new repertoire to ensure the efficient rehearsal, and the third is to check the singing ability of each member before the performance. Training in practice means that the choir basically guarantees to hold at least one large-scale chorus practice activity every school year, such as special chorus concert and music festival, and finally achieves the effect of growing in practice. At the same time, another purpose of holding chorus practice activities is that the choir needs to learn enough works to avoid practicing only one or two songs in a performance. Only by being exposed to more excellent works can we really improve students' interests, broaden their horizons and enrich their artistic and cultural qualities. This is also the core charm of chorus.

### **Team management mode**

#### **A. Establish student management team**

The choir in colleges and universities is usually an important part of school art organizations or student associations. It is subordinate to the Youth League Committee of the school or a special cultural literacy training department, and supervised by one or more special teachers. The teacher in charge of supervision will

generally set up a management team composed of students (i.e. group leaders) to ensure the smooth progress of daily training and various chorus activities. For example, Tianlai Choir is affiliated to the Conservatory of Music of Hunan Normal University. Strong external administrative support enables the choir to operate normally and develop healthily for a long time. The choir has also established a relatively complete student management team structure (see Figure 1). Under the organization of the conductor and accompaniment teacher, the choir selects members with strong organizational ability as the head of the choir, including one head, three deputy heads, two to three secretaries and four dubbing heads. As the representative of the choir, the head of the choir is mainly responsible for coordinating the internal and external affairs of the choir, assisting the teachers to handle the daily operation of the choir internally, communicating with the school parties externally, and actively cooperating with the school to implement the performance arrangement for uploading and distribution. Three deputy heads of the chorus assist the head of the chorus, responsible for the chorus business (the head of the chorus is responsible for the management of each voice department), the chorus business (the secretary is responsible for attendance, score printing, document sorting and other daily affairs), and the head of the four reputations is a group member of each voice department with strong music theoretical foundation, vocal music ability and organizational ability, mainly responsible for leading the rehearsal, daily attendance and other work of the voice department.

#### B. Formulate and implement rules and regulations

After the establishment of the management team, it is necessary to formulate corresponding rules and regulations to clarify the rights and obligations of all members. On the one hand, it can ensure that the cooperation between the League leaders and other League members has rules to follow, form healthy interpersonal relationships within the League, and avoid that the League leaders have responsibilities and rights, and cannot implement the management work; On the other hand, it can also improve the sense of responsibility of the members, and promote them to jointly contribute to the construction and development of the choir. In the process of system construction and maintenance, the League leaders must play a good role as a model and "bridge", resolutely implement relevant rules and regulations, and avoid the rules and regulations being meaningless. If a sign-in

system is implemented in rehearsal and attendance, no one is allowed to be absent without reason. Periodic leave requests (such as one semester's leave) need to submit a written report, which can take effect only after being approved by the group leaders and instructors in the student management team; Sick leave and personal leave must be approved and commented by the Minister of Sound. Those who perform well in attendance will have the opportunity to be awarded "Excellent League Member" and "Excellent League Member" certificates at the time of graduation.

### 3. Establish performance operation mode

Participating in various artistic performances, competitions and holding special choral concerts both inside and outside the school is one of the important ways to achieve the aesthetic major objectives of college choirs. A successful performance requires not only the support of the school, but also the active organization and implementation of various works by chorus members. Based on many years of performance experience, Tianlai Choir has gradually formed a set of integrated performance operation mode in front of the stage and behind the scenes. In this mode, in order to improve the organization, management and artistic creativity of students, group members are both performers and staff. Specifically, before each major performance, the instructor and the head of the group will first coordinate with the sponsor and the co-organizer to sort out the resources available to all parties, and then organize the group leader to hold a meeting to clarify the theme and content of the performance, study the key and difficult points of the performance activities, and formulate a rehearsal plan. Finally, after several discussions and the final determination of the planning plan, the team leader will coordinate and divide the work, while other team leaders will implement the work according to their respective responsibilities. In addition, in order to ensure the performance quality, the choir will conduct strict assessment on each member before each performance. The evaluation method is that the lecturer or group leader randomly selects the performance tracks, and each group member performs independently, or selects a group member from each voice part to form a chorus. If they fail to pass the exam, they need to practice until they meet the performance requirements, otherwise they will not get the chance to perform.

### 1.1.3 Research Questions

This study focused on the following three main research issues:

- 1) What are the demographic variables of the four college choirs, including their school level, gender and grade?
- 2) What is the overall satisfaction of chorus members in colleges and universities?
- 3) Under the demographic variables of different levels, genders and grades of schools, are there significant differences among colleges and universities?

## 1.4 Research Objectives

According to the above research questions, this study has formulated the following three main research purposes:

- 1) Determine the demographic variables of chorus members in each university, including their different major background, gender and grade.
- 2) Determine the overall satisfaction of each college choir with management.
- 3) Under different demographic variables, with different major background, gender and grade, how satisfied are the students of various colleges and universities with the choir?

## 1.5 Scope of Research

### 1) Scope of Research Objects

This study uses the questionnaire "Satisfaction Survey of Chorus in Four Different Colleges and Universities in Changsha, Hunan Province" to investigate four colleges and universities, including Hunan Normal University Tianlai Chorus, to understand the satisfaction of each college choir with its own college choir management.

### 2) Scope of Area

This study takes Changsha City, Hunan Province, China as the research area, mainly including chorus members from four universities including Hunan Normal University.

### 3) Scope of Contents

The purpose of this study is to understand the satisfaction of Chinese

colleges and universities with different major backgrounds on choir management, among which the survey of four college choirs at different levels is a true microcosm. The major background, gender and grade of chorus members are also the contents of this survey.

#### 4) Scope of Time

The research period is mainly from January 2022 to January 2023, which takes a total of one year.

## 1.6 Research Conceptual Framework

IV: The independent variables are the demographic background variables of chorus members, including major background, gender and grade.

DV: The satisfaction of chorus members, including daily learning, rehearsal management, etc.

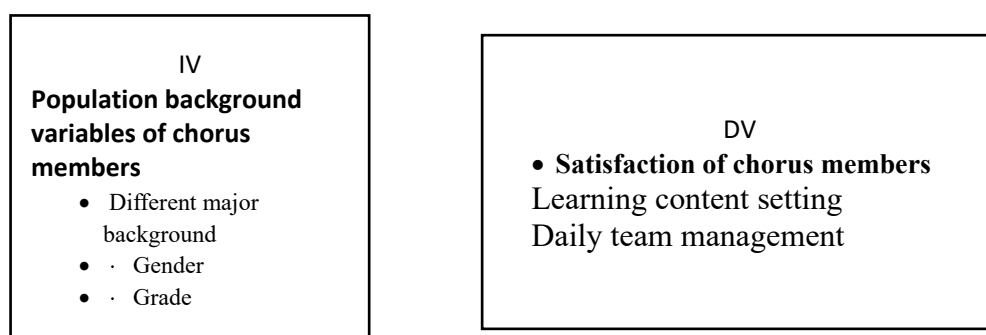


Figure 1.1 Research Conceptual Framework

## 1.7 Significance of the Study

### 1.7.1 Theoretical Significance

This study takes four college choirs in Changsha, Hunan Province as the research object to explore the satisfaction of college choir members with school choir management. The results of this study will fill the gap of curriculum satisfaction and lay a foundation for further providing curriculum services on demand. To some extent, the research results will help to improve the curriculum, teaching management, policy formulation and teaching methods of chorus management in China, and ultimately help to improve the quality and level of chorus management. In addition, this study will also provide new ideas for the development of chorus

management.

### **1.7.2 Practical Significance**

Through the investigation and analysis of the current situation of four college choirs in Changsha, Hunan Province, this study explores their relevance and existing problems. It can make the society and even the country have a more comprehensive understanding of the quality of chorus management, provide powerful materials for further improving the system of chorus management, and play a certain reference role in the formulation and implementation of relevant policies. At the same time, by analyzing the influence mechanism of achievement motivation on the professional development of art teachers in colleges and universities, teachers can be helped to examine their actual situation more comprehensively, and provide certain reference for teachers to adjust their emotions, teaching attitudes and behaviors, and solve practical problems in teaching career.

## **1.8 Research Hypotheses**

H1: Under different demographic variables, the satisfaction of chorus members is significantly different.

H1.1: There is a significant difference in the satisfaction of chorus members with different degrees.

H1.2: There are significant differences in the satisfaction of chorus members of different genders.

H1.3: There are significant differences in the satisfaction of chorus members in different regions.

## **1.9 Definitions**

### **1.9.1 Chorus activities**

Chorus is an activity that includes language, melody, harmony and performance.

### **1.9.2 Chorus group thinking**

The size and team structure of the choir are the key points of the whole group. Generally speaking, the larger the scale (number range) of the choir, the greater its coverage and influence, but the large number of people makes the organization and management more difficult, and it is difficult to ensure the singing

quality of each member, which will lead to the difficulty in improving the chorus level and the overall effect is poor. Because of the contradiction and restriction between scale and effect, we should find a balance and determine a scientific and reasonable scale. According to past experience, the size of each regiment is about 50 people. If the number of people in the team is too small, it is difficult to deal with the problem of allocating chorus parts in a balanced way; If the number of team members is too large, there will be no small difficulty in the selection and organization management of League members. Take the Foshan Children's Choir as an example. There are currently more than 400 groups of A, B and C, and the size of each group follows this rule. In order to blindly pursue the formation, we should not neglect the overall quality of the choir, and eagerly include students with weak musical sense, poor pitch and sound production, and weak foundation into the team, which will affect the surrounding team members and the overall performance.

After determining the size of the choir, how to allocate its members, organize and carry out activities in an orderly manner, give play to the characteristics of each member and make them grow and progress, and the staff structure within the choir will play a role in determining the style and quality of the whole choir. Under constant exploration, the choir has adopted a multi-level and clear division of labor group thinking, giving full play to the advantages of each member and effectively balancing each voice part, and doing a good job in the popular science work of the backup group (including personnel, finance, clothing rental, etc.) and students' parents, to achieve efficient, orderly and high-quality teaching, training, and performance management of the choir. The choir working committee is composed of the artistic director, the head of the choir and the deputy head of the choir. The head of the choir is responsible for the overall management of the whole choir. The deputy head of the choir is mainly responsible for the daily routine work, including the reimbursement of funds within the choir, personnel changes, as well as the logistics support for the daily training of the choir and the clothing needed for the outdoor performance. The artistic director is responsible for controlling the artistic director and permanent conductor of the whole chorus, which is equivalent to the soul of the whole chorus; The decision-making power of the choir activities is vested in the choir committee, and major activities need to be reported to the superior department for approval. The level of the choir depends to a large extent on the

artistic director. The artistic director decides the repertoire, form and rehearsal arrangement of the chorus according to the actual situation of the team. The choir employs the young conductor Zhang Xuyun as the artistic director and permanent conductor of the choir to ensure the taste and quality of the whole choir. At the same time, excellent teachers at home and abroad are introduced to assist children in daily professional vocal music training and some basic skills training. The art director has echelon conductor and piano accompaniment. The core of the whole chorus - high, middle and low voice parts are determined by the range and quality of each student. In addition, the choir has also set up a family committee to popularize vocal music knowledge for students' parents on a regular basis. Through the cooperation and supervision of parents, students can learn about their learning in a timely manner, so as to effectively improve the singing level of individuals and the whole choir.

Among them, the division of chorus voice should generally follow the principle of pyramid distribution, that is, the voice of low voice should be calm, full and powerful, so there can be more people. The middle part is in the transition part, and the personnel are moderate. The voice of the high voice part should be clear and bright, and the number of people should be small, and the voice should be slightly smaller. When allocating, we should not only determine which part to sing according to the actual vocal situation of each child, but also emphasize the balance and strength contrast between each part, and sometimes the allocation of voice strength should also depend on the requirements of the work.

### **1.9.3 Training mode of chorus**

The training of the choir consists of three parts: daily training, competition performance and parent school. The choir creates a professional platform for regular training of teachers, and on the premise of an excellent teaching team, establishes a set of teaching norms: visually arrange homework by combining pictures, copywriting, video, audio and other elements to facilitate students and parents to understand the practice requirements; A set of formal standards shall be provided in the process of handing in assignments and corresponding tutorials shall be provided for guidance; Check the operation in the way of data quantification, and start the promotion incentive mode if it meets certain scoring standards and the assessment system. Through this series of ways, the teaching and research will be normalized and an

innovative chorus system will be formed.

In addition to daily training, the choir has formulated a three-year training plan and performance objectives. Through progressive ladder training, it aims to consolidate the chorus knowledge and train the students' various performance abilities during the actual competition. In addition, regular parent schools can also effectively improve the participation and training effectiveness of students.

It should be noted that, first, the training of voice parts should be from easy to difficult, step by step, and should not be rushed; Second, the selection of performance works should be consistent with the singing ability of the choir, and should not be ambitious. The former can enable the team members to acquire solid basic skills, while the latter will not be unable to accurately and perfectly express the theme and emotion of the work because the work is too difficult and the team members cannot reach it.

#### **1.9.4 Operation and management of chorus**

The basic guarantee for the sound operation of the choir depends on management. An excellent chorus must have an excellent management team, and an excellent management team must first accept the advanced chorus concept. In addition to producing excellent singing works and high-level performances, the operation of the whole choir also needs to be improved continuously, and publicity, enrollment and resource integration should be done well. Only when the level of the whole choir is high can it attract excellent students and resources, and further improve the level of the choir, which is mutually reinforcing.

In terms of the publicity of the choir, we should do a good job in the publicity of performances, competitions, works and activities, and do a good job in the publicity of the innovative forms of the choir on the appropriate platform and at the appropriate publicity nodes. The recruitment of choir students should also start from early publicity, interview and training for new students. This series of work should also have a good management model and skilled process. Early publicity can start with sending WeChat official account tweets, recommendation from cooperative schools, teachers, previous students and parents. After receiving the registration information, registration should be arranged in a timely manner, including arranging interviews, confirming the number of applicants by telephone and collecting the information of applicants, etc., and the applicants (or parents) should be pulled into

the designated WeChat communication group, and special teachers should be arranged to answer the parents' questions, and the selection notice should be issued after the completion of a series of registration interviews. For the registration of new students, a class group should be established in advance, and relevant payment notices, choir requirements and specifications should be sent. If conditions permit, a parent meeting of new students should be arranged as much as possible, and questions should be answered face-to-face and preparations should be made before the training. When recruiting students, there are many requirements for choir members in terms of sight-singing ability, music theory knowledge, performance level, score reading ability, etc. However, these aspects can be improved through the guidance and training of teachers after students join the League. During the interview, the most important thing is to examine the quality and potential of the trainees in terms of whether they have good intonation and sound conditions, which part of their voice is suitable for, whether they are sensitive to music, and strong sense of rhythm. Because most of the children recruited by the Children's Choir are children with zero foundation, it is not necessary to select them rigorously. The goal of the interview is to find out the basic situation of the students, arrange classes in echelons according to the different conditions of each enrolled student, and ensure that each student can start the chorus training with suitable methods and rhythms, and lay a good foundation. However, it is not allowed to find some children to participate in the group at will based on their own preferences, which will lay many insurmountable obstacles for later rehearsals. Finally, the operation and management of the choir cannot be separated from the integration of resources inside and outside the choir. The sound development of a choir cannot be separated from the support of the major bureau, the choir association, the teachers' studio, the musicians' association, the theater, the famous school choir and other institutions. In addition to polishing its own strength, the choir should also communicate with more institutions and people in the industry, and strive for their help, so as to better improve its teaching Operational capability.

#### **1.9.5 Current situation of Chinese chorus**

Chorus art has developed rapidly in the past decade. It is not as simple as randomly selecting some students to rehearse together to form a sustainable and high-quality chorus. In addition to positioning the choir, determining the size and

team structure, we also need to select appropriate members. This involves how to do a good job in the publicity and operation of the choir and how to promote the brand of the choir. A good brand and high-quality teaching quality can attract good students and parents, and we need to constantly explore in practice and constantly improve and standardize the management and operation mechanism of the orchestra.

## Chapter 2

### Theory and Literature Reviews

#### Theory and literature review

This chapter is a review of relevant literature and will be divided into the following parts for readers to understand. First of all, review the League member satisfaction theory; Then it is the related research on the satisfaction of chorus members, and then it reviews the current situation of Chinese college chorus. Finally, it introduces the relevant content of Chinese college choir and summarizes the literature.

#### **2.1 Choir management concept**

##### **2.1.1 Concept and Theories**

Combination of teaching management and team management

Chorus is a collective and cooperative musical art form. The beauty of chorus lies in the beauty of collective harmony. The so-called "harmony", on the one hand, means that the chorus should achieve a harmonious and unified effect in singing, which requires systematic and scientific teaching management to improve the professional level of the chorus. Therefore, the choir needs to develop a rigorous selection process for its members, attract chorus talents of different grades and majors, and ensure that the choir has a solid foundation and sustained vitality in its long-term development. After recruiting talents, we should also pay attention to the development of multi-level, multi-dimensional and all-round training courses, and flexibly adjust the training methods according to the actual teaching progress and the needs of league members.

##### **2.1.2 Establish and implement rules and regulations that meet the needs of students**

If you want teaching management and team management to be efficient, you need to formulate corresponding rules and regulations to clarify the identity, rights and obligations, management procedures, and so on of the manager and the managed. However, college choirs are usually non-profit organizations, and most of the members join the choir out of personal interest. If the rules and regulations of the

choir are too autocratic and tough, the interest of the members may gradually become a burden, and the sense of identity with the collective will also be reduced. Therefore, when formulating various rules and regulations, managers need to adhere to the democratic management concept, widely solicit the opinions of all League members, fully respect their needs, and never act arbitrarily.

After formulating rules and regulations, managers should also combine rewards and punishment to ensure the implementation of rules and regulations. For example, the League members who are absent from work without any reason and rehearse perfunctorily need to first understand the reasons behind their behavior, and timely stop and even give corresponding punishment. On the contrary, the group members with good performance should be given positive incentives to stimulate their external motivation, such as giving oral appreciation, more performance opportunities, honorary titles, scholarships, etc. However, rewards and punishment are not the ultimate goal. Proper use of rewards and punishment can help remind league members that rules and regulations are not devices and improve their awareness of rules.

### **2.1.3 Give full play to students' self-management role**

It is important to improve the professional level of chorus members, but it is also important to improve their organizational ability and cooperation spirit, which is also one of the major objectives of chorus art. College students have a certain degree of autonomy, so in the management of choir, students should give full play to their subjective initiative and give students the opportunity to manage themselves. For example, the old members will teach the new members the basic music theory knowledge, the head of the voice department will be responsible for the training of the sub-voice department, and the head of the group will plan and implement various performance activities. At this time, the teacher can play a guiding role and let the League members grow and progress in practice, so that they can gradually develop the ability of expression, autonomous learning and organization and coordination.

Another advantage of allowing students to manage themselves is that they can set an example for new league members. The head of the group or the old members can fully display their excellent musical literacy and organizational ability in the

management process. At this time, the new members will be infected and driven by the old members, and realize that they can grow into such excellent people in the future when they are in the choir. This progressive awareness will also form a virtuous circle with the alternation of new and old members, which will have a subtle impact on the chorus members from generation to generation, and is conducive to the continuous development of the chorus.

## **2.2 Comparative Study of Chorus at Home and Abroad**

The construction of modern campus culture in colleges and universities requires continuous guidance and cultivation of students' subjective consciousness and creative spirit, and the integration with international standards, so as to promote students' growth and all-round development, and form a good campus culture and art atmosphere. College student choirs at home and abroad have their own advantages in major and management. They can improve the artistic accomplishment and aesthetic taste of college students, display their spiritual outlook, and reflect the quality of the connotation construction of universities at home and abroad.

### **2.2.1 Current situation of domestic chorus**

#### **A. Choir management experience is uneven**

The public universities in China are equipped with relatively complete teachers, with a long history of development and profound cultural accumulation. Private colleges and universities have only developed in recent decades, and many places are still imperfect. First of all, the management of the private college students' choir is inexperienced in the early stage of the establishment of the choir, and the single management mode and unclear division of labor will become the resistance to the construction of the choir. The professionalization of management, clear division of labor and systematization of work are conducive to the development of choruses in private colleges and universities, the promotion of communication between departments, and the improvement of the efficiency of management and training.

#### **B. Students' enthusiasm for participation varies**

The choir of public colleges and universities has a high degree of participation, high degree of policy support and good quality of students; The participation of private

college students in the choir often directly affects the future development of the choir, and even affects the overall quality construction of colleges and universities. The low participation of students is mainly due to the fact that students are unfamiliar with the choir, and the promotion of interest points is an effective means to stimulate students' enthusiasm for participation. It is necessary for the propaganda party of the choir to focus on popularizing the basic knowledge of chorus art, and at the same time, it can cooperate with the opening of public benefit lectures on chorus appreciation, and the preparation of cultural and creative commemorative medals of the choir.

#### C. Uneven sources of funds

The funding of public colleges and universities for the choir can be sustained and stable. During the construction of college students' chorus in private colleges and universities, the way of capital investment is single, which can not provide sufficient financial support for the construction of chorus and daily rehearsal performance. According to the survey, some private higher vocational colleges have not purchased piano, while private undergraduate colleges are in a better situation. This limits the development of college choirs. The chorus team has high requirements for the intonation and the balance between parts. It is difficult to control the intonation and rhythm only by relying on the teachers' singing and the imitation of the members. In the process of chorus rehearsal, it is difficult to improve the overall level of singing without piano assistance.

#### 2.2.2 Current situation of foreign chorus major management

Foreign university campuses have always been the cradle of chorus, and revolutionary student movements in history have almost always been accompanied by singing activities. In modern school music life, chorus is the most popular and active form. In recent years, the chorus teaching in China's colleges and universities has made great progress with the joint efforts of all sectors of society, especially those in the major sector. However, it is still limited by many factors.

(1) Excellent chorus music environment. At present, choral music is generally affected by popular music and pop music. Schools often arrange choral activities. Students have high enthusiasm, strong influence of choral environment, and many excellent choral works.

(2) Teachers have high musical literacy. Due to the systematic chorus learning,

there are quite a number of teachers who have high musical literacy, have a strong understanding of music theory knowledge, and even know a lot about the correct vocal methods and conducting skills. They highlight the performance of the second voice teaching, and teach many excellent chorus works as multi-voice music..

( 3 ) Students have strong music foundation. Many students have a good knowledge of music theory and a high understanding of chorus, and think that they are good at collective singing. Chorus teaching practice has developed for a long time.

### **2.2.3 Excellent concept learning**

To sum up, the art of choral singing is the art of creating music with the voice of chorus members. It is an economic, simple and popular form of mass major. China's chorus management should learn a lot from foreign countries, which can play a good role in collectivism major for college students. Students learn, grow, and receive beauty major and edification in this group. Therefore, it is necessary for teachers to learn the advanced chorus teaching rehearsal experience at home and abroad, guide students to conduct scientific training, rehearse more and better chorus works, so that students can feel the infinite charm of chorus.

## **2.3 Research on the current situation of four college choir**

In recent years, with the attention paid by the state to school art major, chorus major in colleges and universities has made certain progress. The team and artistic characteristics of chorus not only conform to the laws of the physical and mental development of college students, but also can intuitively experience the charm of music itself, so it can grow rapidly in colleges and universities. This chapter takes the common problems in the choirs of four colleges and universities in Hunan Province as an example, and summarizes and puts forward several methods to improve the management level of the choir, aiming at improving the management level of the choir.

### **2.3.1 The importance of improving the management level of the four choirs**

To improve the management level of the choir is not only to regulate harmony in team management, but also to ensure the management in the chorus teaching process. Compared with the daily professional skills training of the choir, the establishment of a perfect management mechanism and the selection of

management personnel with a certain level can not be ignored to ensure the smooth development of the work of the choir. It is the guarantee and cornerstone of the smooth development of the work of the whole choir. The improvement of the management level of the choir in all aspects can bring benefits in all aspects.

First of all, the improvement of the management level of the choir can ensure the effective implementation and purposeful implementation of the major plan of the choir activities, thus improving the teaching quality and performance level of the choir. To ensure the teaching quality, the members of the choir must comply with the teaching plan in strict accordance with the management regulations; Secondly, the improvement of the management level of the choir can make full use of various resources of the choir, such as majoral resources, human resources, financial resources, etc. The orderly and efficient management will promote the rapid implementation of the rehearsal plan of the choir, thus improving the utilization rate of various resources. Considering that most of the various resources of the choir organizations in colleges and universities are in short supply and lack of scientific and efficient management measures, the improvement of the management level of the choir has an undeniable impact on the allocation and use of various resources of the choir organization; From the practical practice of colleges and universities, it is not easy to make full, efficient and scientific use of the limited resources. This is not only a challenge to the personal ability of the choir organization and management personnel, but also a challenge to all literary and artistic workers in the context of the increasing attention paid to art major in ordinary colleges and universities. Therefore, it is essential to improve the management level of the choir.

### **2.3.2 Common problems in the management of chorus in four universities**

#### **(1) Management attaches importance to the problem**

Most of the college choirs belong to the campus community organizations or directly to the college-level department units of the school. In addition to the direct management personnel of the choir, namely the student management, the influence of the leaders at the school level on the decision-making and management of the choir cannot be ignored. To a certain extent, the importance of the school leaders on the development and planning management of the choir is in direct

proportion to the development prospects and resource allocation of the choir. The importance of the leaders determines the level of team development. With the high attention of the leaders, the team can be greatly guaranteed in terms of material distribution and great care in terms of spirit, so as to stimulate and mobilize the overall enthusiasm of the choir team to the greatest extent, It will help to improve the singing level of the choir and ultimately improve the overall development level and development level of the choir.

## (2) Management system issues

A sound management mechanism can promote the steady development of college choirs and is the cornerstone of the smooth work of choirs. The manager of the choir plays a role in assisting, ensuring and supervising the development of the choir. The choir is a group composed of many individuals with different division of labor. Where there are people, there is a problem of human management. The most important management role is the head of the choir and the chorus conductor, both of which are leaders and managers of the choir. At present, the head of the choir and the chorus conductor in colleges and universities are basically assumed by the chorus conductor. The head of the regiment is generally responsible for the daily management of the team. Management is a scientific and systematic behavior. Artists who have not received systematic theoretical study do not understand the rules and methods of management. Team management is only based on personal experience. It is inevitable that subjective assumptions cannot fully play the role of management. As the voice shaper of chorus works and the soul figure of voice creation, if the chorus conductor is often trapped by some trivial management offices, it is impossible to ensure that he is fully integrated into the artistic situation to carry out artistic creation, and it is also difficult to ensure the high-quality and high-quality development of artistic works. The development prospects of the choir will also be worrying.

## (3) Teaching management of command

Choral conductor is the soul of the chorus. The professional ability of the choral conductor directly affects the singing level of a chorus. The degree of understanding of the work by the choral conductor determines the emotional expression of the chorus to the work. There is no low-level chorus, only low-level chorus conductor. As the core of the team and the major responsibility of the

chorus conductor, the conductor should have the necessary professional quality of music, chorus conductor ability and certain teaching level. In fact, there are still many teachers who act as conductors in college choirs who have not received professional and systematic training in choral singing and conducting, and even have not enough musical literacy. In this way, the conducting and teaching work is not professional, which makes the choir members unconvincing. Especially in the young group of universities, it is easy for the conducting teachers to have friction and communication deviation with students. In the field of chorus, which has certain aesthetic requirements for the level of art appreciation, once the conductor and the organizer have differences of opinion and aesthetic deviation, it is likely to affect the development and prospects of the whole chorus.

#### (4) The flow of chorus members

The situation of campus choir is different from that of other choir organizations in the society. There is a common problem in universities, primary and secondary school choirs or community organizations - personnel mobility. College student choir is not only a student organization with the nature of a community, but also an art group with a common goal. It is a place for students to exercise their professional skills, and it is also a place for exchange and learning with comrades with the same hobbies and common progress. For such a group different from that formed by regular university study, the members of the composition group may be students from different disciplines. The different scheduling time of different majors will lead to different uniformity of rehearsal time, which will lead to the absence of chorus rehearsals. At the same time, in any organization of campus nature, there will be the problem of the loss of students from each graduation. The senior choir members in the middle school stage will face the pressure of entering a higher school or various reasons and make choices about things in the choir. At the university stage, the students who are about to graduate will face the problems of employment, postgraduate study, overseas study and so on. Most students may not want to leave the choir, but due to various reasons, most graduates will leave the choir. The beginning and end of each school year have great challenges to the management of the organization. The transfer of business rights and the recruitment of new personnel are inevitable problems for school-type organizations. Due to the above irresistible reasons, the core members of the choir are lost every year. The

loss of senior members will involve the lack of organizational management, which may lead to the decline of organizational management level.

2.4 Influence of teaching strategies on rehearsal motivation of chorus members with different variables and attribution analysis

#### **2.4.1 The influence of teaching strategies on the rehearsal motivation of chorus members of different genders and the attribution analysis**

There is no obvious difference between boys and girls in rehearsal motivation in terms of "environment", "feedback" and "other". Boys' rehearsal motivation in terms of "repertoire" and "challenge" is significantly higher than girls'. In terms of "repertoire", boys think that "conductor will encourage us to share the information about music works" can better promote their rehearsal motivation. In terms of "challenge", Boys believe that "the conductor sometimes chooses foreign language songs, although the language is not good, we will also be required to master pronunciation and articulation in a short time" can better promote their rehearsal motivation. According to this result, the author analyzes the following reasons:

There are differences in the proportion of men and women among the choir members in normal universities. The gender ratio of the choir members in normal universities is more women than men. The most direct reason is the imbalance of the proportion of men and women in the number of students enrolled in the school. The author once read an article titled "Top 10 majors with the most female students in the university, and nursing majors ranked first". The survey results show that musicology majors ranked seventh, with women accounting for about 71%, That is to say, the number of female students majoring in musicology in colleges and universities is about 2.45 times that of male students. In fact, the imbalance between male and female students in normal colleges is more serious: influenced by traditional concepts and values, parents will think that male students are more suitable for careers related to science and engineering, while female students are more required to study liberal arts, engage in major, nursing, art and other professions. Music reflects a higher artistic temperament, which seems more suitable for female students to study, At the same time, parents will hope that their son can make great achievements in politics, economy, science and other aspects. In

addition, due to family major, school training, personal preferences and other reasons, the proportion of boys learning music is less than that of girls. So although the problem of gender ratio will be taken into account when the choir recruits, the problem of gender ratio still exists. When the choir recruits, it will divide the voice parts according to the voice characteristics of the members. Therefore, each voice part of the choir has its own characteristics, and each voice part has its own good voice area, timbre and resonance. Generally, the soprano is bright and sweet, the soprano is rich and full, the alto is broad and deep, and the tenor is bright and powerful, The baritone is deep and warm, and the bass is deep and solemn. In the process of rehearsal, each voice part is constrained by each other. In order to achieve the overall sound effect, the task of male members is very difficult. Therefore, when the male team members need to balance less with more during rehearsal, they will bear more pressure and expectations, and face more thinking and challenges. They will also have different requirements in their own treatment.

In terms of psychology, there are significant differences between men and women in music perception, music attention, music memory, music thinking, music imagination, music emotion, music will, etc. In terms of emotional expression, women are more subtle and delicate, while men are more rough and bold: in terms of personality, women are more patient and meticulous than men, while men are more careless. Because of these differences, men and women have great differences in their performance in chorus rehearsals. Men will be more active, and men will be more active than women in interacting with the conductor and expressing themselves, When the conductor provides them with the opportunity to share their understanding of the work, they will be more willing to cooperate with the conductor and seize the opportunity to express themselves.

In terms of physiology, there are differences between male and female brain functions. The specialization of female brain function is earlier than that of male, so it is better than male in language expression and memory; The left brain of men is more developed and better than that of women in spatial perception, analysis, observation and reasoning. In memory, generally speaking, women are good at image memory, emotional memory and mechanical memory, while men are good at meaning memory, abstract memory and flexible memory. Therefore, women tend to have more advantages than men in memorizing lyrics and other learning contents

that do not require much understanding; On the other hand, women's pronunciation and receiving organs develop earlier than men's, so in general, women's language learning ability is stronger than men's. In the process of chorus rehearsal, when men find women's advantages in language, driven by factors such as competitiveness, they will be more willing to accept language challenges, so as to make up for their shortcomings and express themselves.

#### **2.4.2 The influence of teaching strategies on the rehearsal motivation of chorus members in different grades and the attribution analysis**

According to the data analysis results, there are significant differences in the five aspects of "environment", "feedback", "repertoire", "challenge" and "other" among the League members of different grades. The teaching strategies in these five aspects have the greatest impact on promoting the rehearsal motivation of graduate students. In the aspect of "environment", graduate students confirm that the following strategies can stimulate their rehearsal motivation more than other students: "After achieving achievements in the chorus performance, the conductor and the League members will congratulate me" "The conductor provides me with many opportunities to perform, so that I can discover and learn new music knowledge", "the conductor and the team members will celebrate the results of the competition together after the competition": In terms of "feedback", the graduate students confirm the following strategies more than other grade students to stimulate their rehearsal motivation: "The conductor will give continuous feedback for our progress in rehearsal": in terms of "repertoire", Postgraduate students confirm that the following strategies can stimulate their rehearsal motivation more than other grade students: "The conductor helps us find the technical connection between the new works and the old works, so that we can understand the new works more easily"; In terms of "challenges", graduate students confirm the following strategies more than other grade students to stimulate their rehearsal motivation: "close to the competition, the rehearsal task is heavy, but I can overcome all difficulties and play my best"; in terms of "other", graduate students confirm the following strategies more than other grade students to stimulate their rehearsal motivation: "keep a friendly relationship between league members" "We admire the noble personality charm of command" and "we admire the superb professional skills of command". According to this result, the author analyzes the following reasons:

In terms of experience, undergraduate students have a large number of courses to learn after entering the school. They are in the stage of accumulation in skills and theoretical knowledge. At the same time, they lack certain performance experience. Graduate students are the most senior members in the choir. They have rich rehearsal experience and performance experience. These experience and accumulation have helped them to shape a comprehensive quality, whether in music theory, artistic accomplishment, cultural quality. The theoretical level of cooperation consciousness is also better than the members of other grades in terms of breathing, vocalization, articulation and enunciation, emotional processing, understanding of songs and other skills, which also helps them set a benchmark in the choir. In turn, the attitude of younger students and younger sisters worship also increases the pressure and responsibility of graduate students, and urges them to play the role of role model duty-bound. Therefore, they will have a high expectation of their own performance. High expectation means high pay. The more they pay, the more they want to get. In the process of continuous pay, the continuous feedback from the commander can help them to avoid detours and clarify their own direction. At the same time, the continuous feedback from the commander also expresses the concern for the team members from the side and helps the team members to participate in rehearsal with a more positive and full mentality.

When the performance is outstanding, the congratulations of the League members and commanders are exactly the affirmation of their efforts and abilities, and at the same time, they are satisfied with their small vanity. In addition, their rich rehearsal and performance experience helped them store rich experience, which better helped them adjust their rehearsal status and meet challenges with a more positive and full attitude. Even when faced with particularly heavy tasks, they can adjust their state in time and show their best.

In terms of academic qualifications, undergraduate students are particularly curious about the new learning environment after entering school. Most of them will participate in various community activities, widely make friends and enrich their study life. Being selected to study in the choir is also an affirmation of their ability. Graduate students are members of higher grades, and most of the members who can continue to practice choral rehearsals during the graduate period are sincerely loving choral music from their heart, or are preparing to work in choral teaching in the

future, or are preparing to apply for a PhD in choral command related majors. Then both of them must also contain a strong love for choral music. No matter what aspect, they emphasize that they have learned something and put it into practice. They will cherish every opportunity of learning and communication given by the conductor to discover and learn new music knowledge. In the process of rehearsal, they will pay more attention to the rehearsal methods and skills of the conductor. "The conductor helps us find the technical connection between the new works and the old works, so that we can understand the new works more easily", It is undoubtedly a very good method. Of course, what is learned and applied not only includes the superior professional skills of command, but also includes the noble personality charm of command. After graduation, quite a number of undergraduate students will choose to take part in postgraduate studies. After all, there are plenty of graduate students in many schools. For graduate students, affected by many factors such as age, scientific research ability, family conditions and enrollment quota, the vast majority of graduate students are facing the end of their study career, and will enter the society, with the remembrance of their study life and the strength of their example as senior and senior students, They will pay more attention to the friendly relationship with the group members, and will cherish the time when the conductor and the group members celebrate the performance results together after the performance.

## 2.5 Some suggestions on improving the management level of chorus in four universities

### (1) Establish a correct concept of chorus

Chorus originated from religious activities in Europe, and human voice is the main form of choral art, aiming to stimulate the emotional resonance of the public. Under the background of modern art major, people who love singing and are interested in chorus activities can have equal access to chorus works and participate in chorus art. The chorus major activities carried out by colleges and universities are aimed at cultivating students' noble sentiment and teamwork spirit. Chorus organizations in colleges and universities are both professional and non-professional, but chorus major activities can not be separated from the training of singing skills and the deep understanding of works. To establish a correct concept of choral performance is to put the attitude of choral activities and the work itself right. Choral

performance is a team performance, and each member is an important part of the choir. Only by making each member of the choir realize the importance of being a member of the team and a part of the voice of the work, and realize the aesthetic enjoyment that such a practical music activity can bring, Only then can we really put ourselves into the training of skills.

## (2) Improve the management system and clarify the division of labor

At present, most colleges and universities are unable to allocate staff reasonably due to the limited staff, resulting in the unclear division of management of the choir. The head, chorus conductor, piano accompaniment, voice head and members of the chorus are all important parts of the chorus. Only by clearly assigning work responsibilities can we continuously improve work efficiency and promote the healthy and orderly development of the chorus. The head of the choir is responsible for the daily management of the choir, including personnel management, formulation of rules and regulations, formulation of rehearsal performance plan, selection of performance tracks, etc. The chorus conductor is not only the organizer and leader of the choir, but also the voice shaper of the choir, and the soul who leads the development and progress of the choir. His duty is to assist the head of the choir to upload and issue some instructions, be responsible for the selection of members, daily teaching rehearsals and other work. Piano accompaniment is an indispensable and important role in the chorus. It is also the artistic guide of the chorus. It plays an irreplaceable role in the rehearsal and performance of the chorus. The fixed piano accompaniment in the chorus helps the rehearsal and progress of the chorus's works. On the contrary, if the piano accompaniment is temporarily selected for each rehearsal or performance, it will lead to the lack of tacit understanding between the piano accompaniment and the chorus conductor and the members, It will hinder the overall development progress and level of the choir. Each voice department arranges a reputation minister to assist the head of the chorus and the chorus conductor in the management and sub-voice training. Of course, we can also adjust our positions according to the different conditions of the choir. As long as the effective methods are available, we can try and adopt them.

## (3) Combination of team management and teaching management

Schools should formulate specific policies according to their own conditions.

Different choir organizations have different goals and pursuits, and should formulate practical management rules and regulations according to different situations. In colleges and universities with choirs, nearly half of them have arranged choral rehearsals into courses to educate students with the subtle effect of music, and set corresponding credits to improve students' enthusiasm to participate in choral rehearsals. Teaching management is an important part of the management of the choir. The standardization of the classroom and the demand of students for credits help teachers to conduct team management and assessment. It should give full play to its advantages and irreplaceable, and also be aware of its shortcomings and limitations. For example, when some senior students participate in activities to a certain extent, they may lack passion for organizing activities or have conflicts in time, or meet the requirements of credit, so it is difficult to require their participation in activities from the aspect of teaching management. At this time, it is necessary to develop a group rule with democratization, humanization and localization. The group rule should not only restrict the group members, but also the group leader, chorus conductor, piano accompaniment. People in various positions such as the head of the voice are bound to make the members of the chorus feel the same and enjoy their participation. The setting of rules and regulations can also be brainstorming, allowing the members to make suggestions and adopt some feasible suggestions. Finally, the team rules and teaching management will be combined for all-round management.

#### (4) Establish incentive mechanism

Reward is an effective way to motivate people to make progress. The use of reward mechanism in team management can maximize the best state of each member to ensure the effect of rehearsal performance and reduce the loss of members. The reward mechanism in the choir can adopt two modes: psychological and material. Psychologically, it can be the positive friendship established between the members and the members in the rehearsal activities, or it can rely on the affirmation of the chorus conductor in the daily training to stimulate the enthusiasm, initiative and creativity of the rehearsal. In material terms, besides taking credits, the choir can also participate in some choral competitions appropriately, so that the members have a sense of honor, gain and happiness.

## Chapter 3

### Research Methodology

On the basis of the research framework, this chapter carried out the research design, explored the research tools, and developed the Questionnaire on Choir Management Opinions of Four Colleges and Universities in Changsha, Hunan Province, which is divided into the following six parts: 3.1 Research design; 3.2 Subject population and samples; 3.3 Questionnaire design; 3.4 Data collection methods; 3.5 Data analysis method; 3.6 Reliability and validity analysis.

#### 3.1 research method

This paper adopts a qualitative and quantitative research method. Divide "environment", "feedback", "track", "challenge" and "other" into five dimensions, and add three variables of gender, grade and major to analyze. After analyzing the sample data of objective laws, summarize the laws and draw conclusions, and explore the differences between them. And use Weiner's attribution theory to conduct attribution. The specific research methods include:

##### a. Literature research method

By collecting domestic and foreign literature related to the topic, the author understands and grasps the research object and content of this study, and prepares for the preliminary research of the paper. In addition, find the theoretical basis and research methods suitable for this paper through the relevant literature, so as to further complete the definition of the relevant concepts of the paper, and sort out the literature review containing the domestic and foreign research status, in order to make up for the lack of teaching strategies for the research on the rehearsal motivation of chorus members in normal universities.

##### b. Descriptive research method

The author has read the relevant literature and published books of pedagogy, psychology, major psychology and other disciplines closely related to this study, extracted some existing phenomena, laws and theories, and integrated the conclusions of this study and his own views, and further classified and summarized. It is embodied in the definition of the concept, research status at home and abroad

and research conclusions.

#### c. Comparative research method

This study takes gender, grade and major as three variables to compare the differences of different variables in the overall teaching strategies, and at the same time compares the specific differences of these three variables in the five aspects of "environment", "feedback", "repertoire", "challenge" and "other", and makes reasonable attribution according to the conclusions, so as to determine whether different gender, grade and major are the variables that affect the rehearsal motivation of chorus members.

### 3.2 Population and Sample

#### Questionnaire distribution

Since the author lives in Yuelu District, Changsha City, the undergraduate student studies in the Conservatory of Music of Hunan Normal University, and is currently the executive director of the Hunan Chorus Association, in order to ensure the authenticity and validity of the data, I selected the choirs of teachers' colleges in these regions to conduct the survey, and obtained the consent of the choir heads of several teachers' colleges in these regions in advance, and distributed the questionnaire with the help of the choir heads. Before filling in the questionnaire, the author explained the content and research purpose of the questionnaire. The students voluntarily signed the informed consent form. ◦

| content            | reliability | Number of items |
|--------------------|-------------|-----------------|
| environment        | 0.838       | 10              |
| feedback           | 0.742       | 9               |
| song               | 0.831       | 7               |
| Challenge          | 0.769       | 8               |
| other              | 0.727       | 8               |
| Total amount table | 0.928       | 48              |

Figure 3.1 Research Flow Chart

This study uses the questionnaire to collect data. A total of 48 questions are set. The test questions are divided into two parts. The first part is the basic situation analysis of the respondents, including gender, grade, major, professional learning time, chorus learning time, and weekly rehearsal frequency. The second part is divided into five dimensions, including 42 questions, including 10 questions in "environment" and 9 questions in "feedback", The "track" aspect contains 7 topics, the "challenge" aspect contains 8 topics, and the "other" aspect contains 8 topics. In the second part of the scale, this paper adopts the Likert 5-point scale scoring method. Each question answer is divided into 1-5 points, of which

1 means never, 2 means almost no, 3 means less, 4 means more, 5 means very much. The data analysis is mainly carried out through the statistical software SPSS17.0 of major psychology, using the principle of major statistics and the method of variance analysis.

#### Reliability analysis of the scale

Reliability mainly refers to whether the test results reflect the stable and consistent true characteristics of the subjects, which is the prerequisite for validity. The reliability analysis of this study is tested by the statistical software SPSS17.0, and the Cronbach coefficient is a reliable method to test the validity, that is, the reliability coefficient, which is expressed by  $\alpha$ . The higher the  $\alpha$  value is, the more credible the scale is. The lower the  $\alpha$  value is, the less credible the scale is. When  $\alpha < 0.5$ , the scale is not credible; When  $0.50 \leq \alpha < 0.60$ , the scale is acceptable; When  $0.60 \leq \alpha < 0.70$ , the scale is good; When  $0.70 \leq \alpha < 0.80$ , the scale has high reliability; When  $0.80 \leq \alpha < 0.90$ , the reliability of the scale is very high; When  $\alpha \geq 0.90$ , the reliability of the scale is very good. After testing, the ALPHA coefficient of the total scale of this questionnaire is greater than 0.90, and the scale is highly reliable.

### 3.3 Questionnaire Design

The research process of the paper is mainly divided into two steps. The first step is the design of the questionnaire, and the second step is the analysis of the questionnaire data.

#### Questionnaire design

Based on the motivation variable questionnaire of Stamer (1995), the author modifies the questionnaire appropriately in combination with the current situation of chorus rehearsal in China, so as to better conform to China's national conditions. The

author made the questionnaire through the "Questionnaire Star" software, and then distributed the questionnaire to the members of the normal choir through WeChat and qq platform. After the questionnaire was completed online and submitted, the author collected the data. This series of data can be completed on mobile phones or computers, which is not only fast, simple, but also widely distributed, making the source of the questionnaire more universal.

#### Questionnaire data analysis

After the questionnaire was distributed, the author used SPSS17.0 software to analyze the data of the research questions in this study, and then drew conclusions and attributed them according to the results of the data analysis. Through the analysis of variance, the rehearsal motivation of different genders, grades and professional chorus members is compared, and finally the conclusion is reasonably descriptive and attributed.

#### 3.4 Data Collection Methods

This paper focuses on the research of the satisfaction of four college choirs with the choir around teaching management. Taking the choirs of four colleges and universities in Hunan Province as the research object, it uses SPSS17.0 to analyze the differences in rehearsal motivation of members of different genders, grades and majors, and starts with the five aspects of "environment", "feedback", "repertoire", "challenge", and "other" to deeply study the impact of teaching strategies on rehearsal motivation of chorus members, The analysis results are as follows:

##### Section 1 Basic information of sample data

##### 1、 Gender distribution of subjects

In order to provide more extensive and effective data for this study, the author distributed a total of 288 questionnaires, of which 246 were valid, including 93 boys, accounting for 37.8% of the total, and 153 girls, accounting for 62.2% of the total. As shown in the figure:

|        | frequency | percentage | Effective<br>percentage | Cumulative<br>percentage |
|--------|-----------|------------|-------------------------|--------------------------|
| male   | 93        | 37.8       | 37.8                    | 37.8                     |
| female | 153       | 62.2       | 62.2                    |                          |
| total  | 246       | 100.0      | 100.0                   | 100.0                    |

Due to the enrollment policy of colleges and universities, the number of undergraduate students is much more than that of graduate students, so undergraduate students account for the majority in the questionnaire. There are 48 freshmen who fill in the questionnaire, accounting for

19.5%, there are 63 sophomore League members, accounting for 25.6% of the total, 57 junior League members, accounting for 23.2% of the total, 45 senior League members, accounting for 18.3% of the total, and 33 graduate League members, accounting for 13.4% of the total.

| grade               | frequency | percentage | Effective<br>percentage | Cumulative<br>percentage |
|---------------------|-----------|------------|-------------------------|--------------------------|
| Freshman            | 48        | 19.5       | 19.5                    | 19.5                     |
| Sophomore           | 63        | 25.6       | 25.6                    | 45.1                     |
| Junior              | 57        | 23.2       | 23.2                    | 68.3                     |
| Senior              | 45        | 18.3       | 18.3                    | 86.6                     |
| graduate<br>student | 33        | 13.4       | 13.4                    | 100.0                    |
| total               | 246       | 100.0      | 100.0                   |                          |

### 3.5 Reliability and Validity Test

#### 3.5.1 Reliability

Validity refers to the degree to which the measured results can reflect the content to be examined. The more consistent the measured results are with the content to be examined, the higher the validity; On the contrary, the lower the validity. KMO is the sampling fitness coefficient, and a KMO value above 0.90 indicates that the scale is highly valid; KMO value is between 0.80 and 0.90, indicating that the scale has good validity; The KMO value is between 0.70 and 0.80, indicating that the scale has moderate validity; KMO value is between 0.60 and 0.70, indicating that the validity of the scale is average; The KMO value is between 0.50 and 0.60, indicating that the scale is barely valid; After testing, the reliability of the scale used in this study is as follows:

Scale validity test

|                                     |      |
|-------------------------------------|------|
| KMO Sampling suitability quantity   | .827 |
| Approximate chi-square distribution | 79   |
| Bartlett spherical test             | 24.4 |
| Freedom                             | 861  |
| Significance                        | .000 |

It can be seen that the KMO of the scale is 0.827, and its validity is excellent for factor analysis. In addition, Bartlett's spherical test value is 7924.4 (degree of freedom is 861), reaching a significant level of 0.05. It can be seen that the scale is suitable for factor analysis.

Validity test of each part of the scale

|             | KMO sampling<br>suitability<br>quantity | Cartesian<br>distribution of<br>Bartlett<br>spherical test | freedom | Significance |
|-------------|-----------------------------------------|------------------------------------------------------------|---------|--------------|
| environment | 0.820                                   | 992.104                                                    | 45      | .00          |
| feedback    | 0.790                                   | 769.031                                                    | 36      | .00          |
| song        | 0.811                                   | 650.412                                                    | 21      | .00          |
| Challenge   | 0.779                                   | 724.607                                                    | 28      | .00          |
| other       | 0.757                                   | 819.392                                                    | 28      | .00          |

It can be seen that the KMO sampling suitability of the five dimensions is more than 0.5, and the KMO value of the environment and challenge part is higher than 0.8, presenting a "good" standard; The KMO value of feedback, tracks and other parts is higher than 0.7, and the nature of the presentation is "medium" standard. In addition, the values are significant, indicating that there are common factors among variables, which is suitable for factor analysis.

After measuring the reliability and validity of the questionnaire, we can know that the reliability and validity of the scale are at a high level, and the consistency and authenticity of the scale are excellent. Therefore, it can be judged that the whole questionnaire has high credibility from the content to the survey

results, and the measured data are true, reliable and persuasive.

### **3.6 Data Analysis Methods**

The author uses the SPSS17.0 software to analyze the data of the research problems in this study, and then draws conclusions according to the results of the data analysis, and makes attribution. Through the analysis of variance, the rehearsal motivation of different genders, grades and professional chorus members is compared, and finally the conclusion is reasonably descriptive and attributed.

## Chapter 4

### Research Results

This chapter mainly introduces the use of one-way ANOVA to analyze the feedback of League members of different gender, major background and grade on "environment", "feedback", "trajectory" and "challenge".

#### 4.1 Demographic Analysis of the Respondents

There are significant differences in the "challenges" of different genders ( $p=0.023<0.05$ ), and there are significant differences in the "trajectories" of different genders ( $p=0.033<0.05$ ). There was no significant difference in the "environment", "feedback" and "other" of different sexes ( $p>0.05$ ). By comparing the average value, it can be seen that boys' feedback opinions in the "track" ( $M=1.73$ ) were significantly higher than girls' ( $M=1.08$ ). That is to say, compared with girls, the "track" teaching strategy has a more significant effect on improving boys' feedback; Boys' feedback on "challenges" ( $M=1.87$ ) was significantly higher than girls' ( $M=1.03$ ). That is to say, compared with girls, the "challenge" teaching strategy has a more significant effect on improving boys' feedback.

Feedback data of chorus members of different genders

|             | Gender | sample size | Mean value | standard deviation | F Inspection | Significance |
|-------------|--------|-------------|------------|--------------------|--------------|--------------|
| environment | m      | 93          | 1.61       | 0.82               | 3.82         | 0.079        |
|             | w      | 153         | 1.43       | 0.60               |              |              |
| feedback    | m      | 93          | 1.77       | 0.76               | 2.521        | 0.234        |
|             | w      | 153         | 1.35       | 0.57               |              |              |
| song        | m      | 93          | 1.73       | 0.85               | 8.564        | 0.023        |
|             | w      | 153         | 1.08       | 0.62               |              |              |
| Challenge   | m      | 93          | 1.87       | 0.58               | 7.876        | 0.903        |
|             | w      | 153         | 1.15       | 0.46               |              |              |

### Difference data of chorus members' feedback in different grades

In order to test whether there are differences in the feedback of chorus members in different grades, the one-way ANOVA method was used to analyze the differences in four aspects of "environment", "feedback", "track" and "challenge" of chorus members in different grades, and the following results were obtained. As shown in Table 4.5, there are significant differences in "environment" among League members of different grades ( $p=0.018<0.05$ ), and there are significant differences in "feedback" among League members of different grades ( $p=0.004<0.05$ ); There are significant differences in "track" among League members of different grades ( $p=0.021<0.05$ ), significant differences in "challenge" among League members of different grades ( $p=0.013<0.05$ ), and significant differences in "other" among League members of different grades ( $p=0.016<0.05$ ). "environment" has the greatest impact on the opinion feedback of graduate students ( $M=1.86$ ), and the smallest impact on the opinion feedback of freshmen ( $M=1.02$ ); "Trajectory" has the greatest impact on graduate students' feedback ( $M=1.71$ ), the smallest impact on freshmen's feedback ( $M=1.21$ ), "Challenge" has the largest impact on graduate students' feedback ( $M=1.96$ ), the smallest impact on senior students' feedback ( $M=1.23$ ), and the least significant effect on improving senior students' feedback; The "other" teaching strategy has the greatest impact on the feedback of graduate students ( $M=1.98$ ) and the smallest impact on the feedback of second-grade students ( $M=1.06$ ). In other words, "other" major strategies have the most significant effect on improving the feedback of graduate students, and the least significant effect on improving the feedback of second-grade students.

### Difference data of chorus members' feedback in different grades

| Grade       |       |             |            |                    |              |              |
|-------------|-------|-------------|------------|--------------------|--------------|--------------|
|             | grade | sample size | Mean value | standard deviation | F Inspection | Significance |
| environment | 1     | 48          | 1.02       | 0.46               | 2.196        | 0.018        |
|             | 2     | 63          | 1.43       | 0.57               |              |              |
|             | 3     | 57          | 1.16       | 0.85               |              |              |
|             | 4     | 45          | 1.32       | 0.62               |              |              |
|             | s     | 33          | 1.86       | 0.55               |              |              |

|           |   |    |      |      |       |       |
|-----------|---|----|------|------|-------|-------|
| feedback  | 1 | 48 | 1.11 | 0.57 | 3.533 | 0.004 |
|           | 2 | 63 | 1.17 | 0.65 |       |       |
|           | 3 | 57 | 1.03 | 0.92 |       |       |
|           | 4 | 45 | 1.33 | 0.76 |       |       |
|           | s | 33 | 1.88 | 0.52 |       |       |
| song      | 1 | 48 | 1.21 | 0.76 | 2.839 | 0.021 |
|           | 2 | 63 | 1.59 | 0.59 |       |       |
|           | 3 | 57 | 1.42 | 0.65 |       |       |
|           | 4 | 45 | 1.37 | 0.82 |       |       |
|           | s | 33 | 1.71 | 0.76 |       |       |
| Challenge | 1 | 48 | 1.54 | 0.89 | 2.481 | 0.013 |
|           | 2 | 63 | 1.32 | 0.72 |       |       |
|           | 3 | 57 | 1.35 | 0.76 |       |       |
|           | 4 | 45 | 1.23 | 0.57 |       |       |
|           | s | 33 | 1.96 | 0.67 |       |       |

("S" here represents graduate students)

Difference data of different professional chorus members' feedback

In order to test whether there are differences in the feedback of chorus members from different majors, the single-factor ANOVA was used to analyze the differences of chorus members from different majors in four aspects of "environment", "feedback", "track" and "challenge", and the following results were obtained. As shown in Table 4.6, there are significant differences in "environment" among League members of different majors ( $p=0.013<0.05$ ), significant differences in "feedback" among League members of different grades ( $p=0.006<0.05$ ), significant differences in "tracks" among League members of different grades ( $p=0.007<0.05$ ), significant differences in "challenges" among League members of different grades ( $p=0.032<0.05$ ), and significant differences in "other" among League members of different grades ( $p=0.028<0.05$ ). Compared with the mean value, "environment" has the greatest impact on the opinion feedback of students majoring in theory ( $M=2.61$ ) and the smallest impact on the opinion feedback of students majoring in vocal music ( $M=0.98$ ). That is to say, the teaching strategy of "environment" has the most

significant effect on improving the opinion feedback of students majoring in theory, and the least significant effect on improving the opinion feedback of students majoring in vocal music: "feedback" has the greatest impact on the opinion feedback of students majoring in theory ( $M=1.82$ ), It has the least impact on the feedback of students majoring in vocal music and command ( $M=1.16$ ). That is to say, the teaching strategy of "feedback" has the most significant effect on improving the feedback of students majoring in theory, while the effect on improving the feedback of students majoring in vocal music and command is the least significant: "track" has the greatest impact on the feedback of students majoring in theory ( $M=1.87$ ), It has the least impact on the feedback of vocal music students ( $M=1.03$ ). That is to say, the teaching strategy of "repertoire" has the most significant effect on improving the feedback of theoretical students, and the least significant effect on improving the feedback of vocal music students; "Challenge" has the greatest impact on the feedback of students majoring in theory ( $M=1.92$ ), and the smallest impact on the feedback of students majoring in vocal music ( $M=1.16$ ). That is to say, the teaching strategy of "challenge" has the most significant effect on improving the feedback of students majoring in theory, while the effect of improving the feedback of students majoring in vocal music is the least significant: the teaching strategy of "other" has the greatest impact on the feedback of students majoring in theory ( $M=2.46$ ), It has the least impact on the opinion feedback of students majoring in composition ( $M=1.03$ ). That is to say, the teaching strategy of "other" aspects has the most significant effect on improving the opinion feedback of students majoring in theory.

**Difference data of rehearsal motivation of different professional chorus members Professional sample size**

|             |                    | sample | Mean  | standard  | F          | Significance |
|-------------|--------------------|--------|-------|-----------|------------|--------------|
| major       |                    | size   | value | deviation | Inspection |              |
| environment | piano              | 12     | 1.11  | 0.56      | 2.136      | 0.018        |
|             | vocal music        | 177    | 0.98  | 0.69      |            |              |
|             | instrumental music | 15     | 1.43  | 0.64      |            |              |
|             | Compose            | 9      | 1.16  | 0.72      |            |              |

|           |              |     |      |      |       |       |  |
|-----------|--------------|-----|------|------|-------|-------|--|
| feedback  | command      | 18  | 1.32 | 0.71 | 4.033 | 0.004 |  |
|           | theory       | 15  | 2.61 | 0.87 |       |       |  |
|           | piano        | 12  | 1.47 | 0.59 |       |       |  |
|           | vocal music  | 177 | 1.16 | 0.79 |       |       |  |
|           | instrumental | 15  | 1.85 | 0.65 |       |       |  |
|           | music        |     |      |      |       |       |  |
|           | Compose      | 9   | 1.73 | 0.72 |       |       |  |
|           | command      | 18  | 1.16 | 0.76 |       |       |  |
| song      | theory       | 15  | 1.82 | 0.67 | 3.059 | 0.021 |  |
|           | piano        | 12  | 1.24 | 0.85 |       |       |  |
|           | vocal music  | 177 | 1.03 | 0.72 |       |       |  |
|           | instrumental | 15  | 1.53 | 0.56 |       |       |  |
|           | music        |     |      |      |       |       |  |
|           | Compose      | 9   | 1.10 | 0.59 |       |       |  |
|           | command      | 18  | 1.35 | 0.79 |       |       |  |
|           | theory       | 15  | 1.87 | 0.64 |       |       |  |
| Challenge | piano        | 12  | 1.41 | 0.77 | 3.010 | 0.013 |  |
|           | vocal music  | 177 | 1.16 | 0.68 |       |       |  |
|           | instrumental | 15  | 1.32 | 0.52 |       |       |  |
|           | music        |     |      |      |       |       |  |
|           | Compose      | 9   | 1.23 | 0.83 |       |       |  |
|           | command      | 18  | 1.17 | 0.77 |       |       |  |
|           | theory       | 15  | 1.92 | 0.76 |       |       |  |

## 4.2 Discussion

This paper focuses on the impact of teaching strategies on the rehearsal motivation of group members. Taking four college choirs in Hunan Province as the subjects of investigation, it explores whether gender, grade, and professional variables have a significant impact on rehearsal motivation. The author adapted the questionnaire based on the motivation variable questionnaire of Stamer's (1995) and combined with the domestic situation, and collected data through the questionnaire,

Then, using SPSS17.0 statistical software for data analysis, the author found that gender, grade and major are the variables that affect the rehearsal motivation of league members.

## Chapter 5

### Conclusion and Discussion

Taking four college choirs in Hunan Province as the research object, this paper explores the influence of "environment", "feedback", "repertoire", "challenge" and the four teaching strategies on the rehearsal motivation of college choir members, compares and analyzes the differences in rehearsal motivation of different "gender", "grade" and "specialty", draws conclusions and makes reasonable attribution. Because this talent is sparse and shallow, there are still many limitations and deficiencies in this paper. Please correct me.

The limitations are as follows:

1、 Limitations of the study area. The author lives in the middle of Hunan Province and studied at Hunan Normal University. In order to ensure the accuracy and authenticity of the sample, the author selected the college choir he knows well to conduct the survey. Therefore, due to different regions, social, policy, education, humanities and other factors have different impacts on the choir members, so the research results of this paper are not universal.

2、 The gender proportion of the respondents is unbalanced. The author's survey object is college choir. Throughout the country's colleges and universities, the proportion of men and women is basically more than women and less than men. Take Hunan Normal University, where the author studied as an undergraduate, for example, the proportion of men and women is close to 1:7. Although the choir will try to consider the balance of men and women when recruiting members, it still cannot fill the huge gap in the proportion of men and women, so the statistics are biased.

3、 Limitations of research methods. The author only used the method of questionnaire to carry out the survey. Because the questionnaire may cause some errors when it is collected, the author hopes that the interview method can be added to the follow-up survey, so that the real ideas of the League members can be understood more deeply through face-to-face communication, so as to enhance the reliability of the research conclusions.

In the management of chorus education, the effective feedback of students is

crucial to the personal music growth of participants and the progress of the whole chorus. As a chorus music educator, one of its main responsibilities is to motivate students to ensure that students can continue to progress and ultimately achieve their own music goals. This is the purpose and starting point of this study.

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## Appendix

### Questionnaire on Parents' Satisfaction of Children's Martial Arts Interest Classes in Binjiang District, Hangzhou, Zhejiang Province (Please fill it out by parents)

There are 47 questions in this questionnaire, of which 6 are about basic information and 41 are about teaching strategies. Read each of the questions carefully. "Very much like" means that this teaching strategy improves your rehearsal motivation and makes you love rehearsal and enjoy it more. By analogy, "Very much dislike" means that this teaching strategy does not touch or reduce your rehearsal motivation. This questionnaire is a single choice question, Please tick "" in the box you agree with.

1. Basic information: For single-choice questions, please mark "v" on the serial number of the selected answer.

1. Gender:

- A. Male      B. Female

2. Grade:

- A. freshman      B. sophomore  
C. Junior      D. Senior  
E. Postgraduate students

3. What is your major?

- A. Piano B. Vocal music C. Instrumental music D. Composing  
E. Command F. Theory

4. How long have you studied professionally?

- A. 1-3 years B. 4-6 years C. 7-9 years D. 10 years or more

5. How many years have you studied in the choir?

- A 0-1, B 2-3, C 4-5, D 5

6. How many times does your choir rehearse every week?

- A1 times B2 times C3 times D4 times

**Part 2.** Basic information: For single-choice questions, please mark "v" on the serial number of the selected answer.

|                                                                                                                                                        |   |   |   |   |   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|
| Please note:                                                                                                                                           |   |   |   |   |   |
| 1.like it very much, 2.like, 3.uncertain, 4.dislike, 5.I don't like it very much                                                                       |   |   |   |   |   |
| After the conductor will praise us and encourage us to make achievements in the chorus performance, the conductor and the members will congratulate me | 1 | 2 | 3 | 3 | 5 |
| 1. The conductor provides me with many opportunities to perform, so that I can discover and learn new music knowledge                                  |   |   |   |   |   |
| 2. The commander and team members will celebrate the results of the game together after the game                                                       |   |   |   |   |   |
| 3. We have made a lot of efforts for the upcoming concert. The conductor will praise me after seeing it                                                |   |   |   |   |   |
| The rehearsal venue will be in the chorus room with good sound effect                                                                                  | 1 | 2 | 3 | 3 | 5 |
| 1. The rehearsal time will not occupy the study time of other courses                                                                                  |   |   |   |   |   |
| 2. The conductor will play the video of our choir before the rehearsal break                                                                           |   |   |   |   |   |
| 3. The conductor will play excellent choral competition video during rehearsal break                                                                   |   |   |   |   |   |
| We will have a short warm-up before rehearsal                                                                                                          | 1 | 2 | 3 | 3 | 5 |
| 1. The conductor will tell me my strengths in detail                                                                                                   |   |   |   |   |   |
| 2. The commander will carefully analyze what I need to improve                                                                                         |   |   |   |   |   |
| 3. The conductor provides us with the opportunity to develop our singing ability (private courses, workshops) and let us feel the sense of achievement |   |   |   |   |   |
| The commander will give continuous feedback on our progress in rehearsal                                                                               | 1 | 2 | 3 | 3 | 5 |
| 1. League members and members will evaluate each other and give suggestions for improvement                                                            |   |   |   |   |   |

|                                                                                                                                                                            |   |   |   |   |   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|
| 2. When our performance is not ideal, the commander will make appropriate criticism to alert us                                                                            |   |   |   |   |   |
| 3. When the commander sees that some league members are not working hard, he will not give improvement strategies for the problems of those league members                 |   |   |   |   |   |
| 4. Faced with a chorus member who doesn't want to make progress, he/she will face the risk of being advised by the conductor to quit                                       |   |   |   |   |   |
| 5. The track selected by the conductor challenges my ability, but it can be achieved through efforts                                                                       |   |   |   |   |   |
| 6. The conductor helps us find the technical connection between the new works and the old works, so that we can understand the new works more easily                       |   |   |   |   |   |
| 7. The conductor presents the new works in an exciting and enthusiastic way, so that we have the desire to learn more about the new works                                  |   |   |   |   |   |
| Command encourages information                                                                                                                                             | 1 | 2 | 3 | 3 | 5 |
| The choral repertoire selected by the conductor is a competitive repertoire with skills                                                                                    |   |   |   |   |   |
| The track selected by the conductor is the title track that represents the theme                                                                                           |   |   |   |   |   |
| The track chosen by the conductor is humorous                                                                                                                              |   |   |   |   |   |
| The conductor divided the works with certain difficulty into small parts to solve them one by one                                                                          |   |   |   |   |   |
| The command meeting requires the team members to complete the basic practice of rhythm and intonation of the new works independently, and will not provide additional help |   |   |   |   |   |
| Through a period of effort, my ability has been highly recognized by the commander and other members                                                                       |   |   |   |   |   |
| Through a period of effort, I can achieve the goal of becoming an excellent chorus member set by myself                                                                    |   |   |   |   |   |
| The conductor sometimes chooses foreign language songs.                                                                                                                    |   |   |   |   |   |

|                                                                                                                                                             |  |  |  |  |  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|
| Although the language is not good, we are also required to master pronunciation and articulation in a short time                                            |  |  |  |  |  |
| During rehearsal, if we don't meet the requirements, we should practice at one point until we are satisfied                                                 |  |  |  |  |  |
| The rehearsal task is heavy near the game, but I can overcome all difficulties and play my best                                                             |  |  |  |  |  |
| After a period of efforts, the whole choir has developed better and better                                                                                  |  |  |  |  |  |
| Keep a friendly relationship between the command meeting and the League members                                                                             |  |  |  |  |  |
| The commander will reduce the speaking time in the rehearsal process, but focus on gestures, eye contact and facial expressions to convey rich information. |  |  |  |  |  |
| During rehearsal, we will have the opportunity to sing in front of the whole chorus alone                                                                   |  |  |  |  |  |
| The school will provide us with sufficient funds without paying for it                                                                                      |  |  |  |  |  |
| The higher the level of the choir winning the prize, the higher the credits added by the members                                                            |  |  |  |  |  |
| The professional skills of command are admirable                                                                                                            |  |  |  |  |  |

## Biography

|                 |                                                                                                                                                  |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| Name-surname    | Duan Yudong                                                                                                                                      |
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| Education       | Bachelor of Arts (BA), Hunan Normal University, China, (2017)<br>Master of Education in Educational Administration,<br>Southeast Asia University |



# CERTIFICATE

Multidisciplinary Challenges in Business, Education, Innovation and Advanced Social Intelligence Forward Era 6.0 in 3rd IC-RMUTK INTERNATIONAL CONFERENCE 2023 held on 30 April – 1 May 2023 at Rajamangala University of Technology, Bangkok, Thailand.

THIS IS TO CERTIFY THAT

*Yudong Duan*

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TITLE OF PRESENTATION : **RESEARCH ON THE MODERN MAJOR MANAGEMENT OF CHINESE COLLEGE CHOIRS**

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