

The Choir Instruction for Elderly Well-Being in Case Study of The Jiazhou Choir in Leshan City, Sichuan Province, China

¹Mo Chen and ²Sinam Klaywong

Bangkok Thonburi University, Thailand.

Email: ¹morechan@vip.qq.com, ²sinamklaywong@gmail.com

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Abstract

This article aims to A Study on the Training Activities for the Elderly: A Case Study of Jiazhou Choir, Leshan City, Sichuan Province, China. The research sample consisted of one choir instructor and twelve choir members from the Jiazhou Choir. Research tools included semi-structured academic interviews, along with observational analysis of rehearsal. The study employed qualitative methods, with data collection focused on both interview and observations of rehearsals. The choir has maintained its rehearsal schedule for over ten years, with the current membership totaling ninety participants, including soprano, mezzo-soprano, tenor, and baritone vocalists. Researcher identified 7 songs: 1. Jinse, 2. An Unforgettable Song, 3. Flowers and Youth, 4. Bamboo Flourishes, 5. I Heard You, 6. Camellia Flowers Bloom, 7. What is the Meaning of the Word. Rehearsals are conducted for two hours per week, with monthly practice sessions structured systematically. Training activities begin with basic vocal exercises, and continued into the song. Teaching Methods applied in 1. Lecture-Based Teaching, 2. Demonstrative Teaching 3. Interactive Teaching. Teaching Process is divided into four stages: 1. Literature Review, 2. Instructional Design, 3. Rehearsal and Performance. The Evaluation was centered on three stage: 1. Health Benefits, 2. Social Well-being, and 3. Cultural Impact. The study found that the instructional process for the Jiazhou Choir is structured, with clear procedures, systematic evaluation mechanisms, and great impact of efficiency. Structured teaching combined with consistent practice supports vocal development, longevity, and community building through music.

Keywords: The Choir Training; Music Activity for The Elderly; Jiazhou Choir

Introduction

Music has played social function throughout history and culture, consistently serving as a crucial mediate for emotional expression, social interaction, and the transmission of cultural heritage. Recently, music—particularly choral training—has garnered increasing scholarly attention as a significant element in the cultural lives of elderly adults. Pentikäinen studies article indicate that choir singing has been associated with better mood and quality of life in healthy older adults. (Pentikäinen, 2021) music not only enhances aesthetic appreciation but also yields psychological and physiological impact. Choral training, which is the intensive social interaction, has thus emerged as a valuable means for older individuals to remain physically active and socially connected. In the context of China's rapidly aging population, the growing number of elderly citizens has given retire to an increased demand for meaningful social activities aimed at alleviating loneliness and addressing post-retirement identity

challenges. The Jiazhou Choir exemplifies an initiative. It provides regular rehearsals and performances that contribute not only to the artistic development of its participants but also to the enhancement of their physical health and psychological well-being.

This study focuses on the pedagogical processes involved in teaching choral singing to elderly adults, with aims of structured musical knowledge applicable to senior education. Furthermore, it seeks to contribute to the international academic data on antiaging and music by underline the education, social activity connection, and therapeutic potentials in the choral participation among the elderly.

The Jiazhou Choir, based in Leshan City, Sichuan Province, is a renowned senior choir that plays significant role in the traditional culture. Comprised retirees aged 60 and above, the choir uses choral singing as a bridge to facilitate social engagement among older adults. The ensemble emphasizes the traditional culture while enhancing the personal well-being of his members. However, elderly participants face significant challenges in acquiring vocal control skills due to age-related physical decline, memory, medical condition, and the unique learning characteristics associated with the aging. The study of choral singing within the Jiazhou Choir involves the implementation of age-appropriate pedagogical strategies, focusing on social participation skills, learning methods suited to senior adults, interpersonal communication within the choir, and the vocal techniques that positively impact into the elderly. Cultural context plays critical role in the musical style, while the specific enjoyable of choir members significantly influence song selection and serve as a key factor in the choir social connection. This research adopts an area study approach, integrating both Etic and Emic concept by Margaret Mead. This anthropologist was the patterns of adolescence in Samoa, (Alice Schlegel, 2011) In this study, researcher adopts concept emic (insider) and etic (outsider) dimension to investigate the musical characteristics of a selected song.

The concept of teaching method.

1. *Lecture-Based Teaching* is a traditional instructional method where the teacher or instructor delivers information directly to students in a structured format. This approach is primarily characterized by the instructor's role as the main source of knowledge, providing explanations, demonstrations, and theoretical concepts related to the subject matter.

Characteristics of Lecture-Based Teaching: 1. Teacher-Centered Approach. The instructor leads the session, presenting the material in an organized, systematic manner. 2. Information Delivery. Key concepts, theoretical frameworks, and structured content are conveyed to learners through verbal explanation, often supported by visual aids or handouts. (Alaagib, Musa & Saeed, 2019)

2. *Demonstrative Teaching*. Instructor-Led Demonstration. The instructor performs the skill or task in front of the students, highlighting each step clearly. Visual Learning Focus. Learners observe practical application, which reinforces theoretical knowledge with hands-on understanding. Step-by-Step Guidance. Concepts are broken down into sequential steps, making it easier for learners to follow and replicate. Interactive Observation. Students are encouraged to ask questions and clarify doubts during the demonstration. Immediate Application. After observing, students often practice the demonstrated skills under guidance. (Zulkifli, Kristiawan & Sasongko, 2022)

3. *Interactive Teaching* is a learner-centered instructional approach that emphasizes active participation, collaboration, and engagement between the instructor and students. Unlike traditional lecture-based methods, interactive teaching encourages students to contribute, ask questions, and engage in discussions, promoting deeper understanding and critical thinking. Characteristics of Interactive Teaching: 1. Active Participation. Students are involved in the learning process through discussions, group activities, and practical exercises. 2. Two-Way Communication. Learning is not one-directional; both instructors and students communicate

ideas and share knowledge. 3. Collaborative Learning. Students often work in pairs or groups to solve problems, perform tasks, or complete projects, enhancing teamwork skills. Instructors provide real-time feedback, adjust teaching strategies, and clarify misunderstandings during the learning process. Learners are encouraged to ask questions, express their opinions, and participate in reflective thinking. (Song & Cai, 2024)

The analysis focuses on instructional content. Research observed choir training rehearsal to record teaching plan and write out as the result. The choir training activity, which comprises songs with culturally specific meanings. These selected songs serve as an articulating local traditional identity of Sichuan Province.

Jiazhou Choir members demonstrate emotional connections to their performance, often presenting traditional songs that evoke collective memories and emotional resonance. Choir training activity acts as a motivation and positive social behavior, thereby creating a shared and learning environment within the community and promoting senior health-related activities. This research emphasizes the application of music education principles to understand the teaching processes involved in choral instruction for elderly adults through the study of Jiazhou choir. The Article will address the following key areas: 1. teaching content, teaching process, teaching methods and positive impact for the elderly. The study of the instructional process, including song selection and assessment, supports the development of specialized knowledge in music education for older adults. It promotes positive social behaviors and contributes to the sustainable enhancement of quality of life among the elderly.

The Choral Singing Instructional Process for Older Adults: The Case of the Jiaozhou Choir, Leshan City, Sichuan Province, People's Republic of China.

Researcher conducted a literature review in combination with data obtained from interviews with the choral instructor of the Jiaozhou Choir. Classroom observations were also carried out, leading to the identification of key findings related to the instructional process of choral singing for older adults, as follows:

The History Choir (formerly Leshan Teachers Choir) was established in September 2009, with members from all walks of life and nearly 100 members. At present, the instructor leading the music learning activities for elderly participants is Ms. Fan Li, aged 70. She serves as the primary facilitator for the choral training sessions, providing structured musical education and vocal training to senior community members.

The sessions are scheduled weekly, taking place every Monday or Wednesday from 2:00 PM to 4:00 PM at the Leshan Cultural Center. These regular appointments ensure consistency in learning and promote continuous musical engagement among elderly participants. Ms. Fan Li's dedication to community-based music education reflects both her commitment to cultural preservation and her expertise in vocal instruction for older adults.



Researcher conducted interviews with the choral instructor and participated in classroom observations of choral instruction for older adults.

Source: Chen Mo. (2025). Photograph.



Member of Jiazhou choir, Leshan city

Source: Chen Mo. (2025). Photograph.



During the rehearsal sessions observed in April 2025, it was noted that many older adults showed strong interest in choral singing and participated regularly in the rehearsals.

Source: Chen Mo. (2025). Photograph.

The training sessions are scheduled on a weekly basis. The training ground for this choir is located at the Leshan Cultural Center, which is a facility provided by the government.

The study on training activity for the elderly in case study of Jiazhou choir, revealed the following demographic composition:

Members aged 40–50 years: 3 individuals

Members aged 50–60 years: 10 individuals

Members aged 60–70 years: 53 individuals

Members aged 70–80 years: 25 individuals

In total, the Jiaozhou Choir consists of 91 members. Based on vocal range classification, the members are distributed as follows: 1. Soprano section: 30 members, 2. Mezzo-soprano section: 25 members, 3. Tenor section: 22 members and 4. Baritone section: 14 members

Table 1 Vocal range

| Vocal range | members |
|-----------------------|------------|
| Soprano section | 30 members |
| Mezzo-soprano section | 25 members |
| Tenor section | 22 members |
| Baritone section | 14 members |

Source: Chen Mo. 2025. Vocal range.

Researcher conducted a survey of the choral teaching process. The following section outlines the instructional approaches and pedagogical outcomes observed.

1.1 Instructional Process

1.1.1 The First process: Literature Review

The instructors collaboratively reviewed choral pieces suitable for elderly learners, focusing on musicality, meaningful lyrics, and familiarity among the choir members. The instructors studied musical scores and choral performance videos, selecting songs based on their appropriateness and arranging them in levels of difficulty according to the choir members' learning abilities. They prepared core repertoire, supplementary teaching songs, and relevant vocal exercises for choral training.

1.1.2 The Second process: Instructional Design

The instructors designed a choral teaching method referencing the characteristics of songs from video recordings, harmonization techniques, and officially published Chinese musical scores. Emphasis was placed on selecting three categories of songs: 1. Traditional folk songs, such as *Shanxi Zuoquan Folk Song*. 2. Popular songs, such as *What is the meaning of the word?* 3. Currently arranged choral compositions such as *Camellia Flowers Bloom Song* selection took into official suitability for the choir members' vocal learning skill, group overview for choir performance, breath control, choral techniques, tonal blending for a resonant sound, and clear pronunciation aligned with lyrics. Songs were sequenced from simple to more techniques. As semi-structured practice curriculum around progressive skill development, was developed, divided into four-month round.

1.1.3 The Third process: Rehearsal performance

Instruction was carried out at the Leshan Cultural Center, in Leshan City, Sichuan Province. Weekly classes were observed, and responses were recorded by musical instructors, who adjusted teaching methods and exercises accordingly. Short-term teaching plans were modified monthly, with focused training in vocal fundamentals, tone placement, the integration of phrases, small group exercises. These exercises included four singers from each vocal part (Soprano, Mezzo-soprano, Tenor, and Baritone). Each small group practiced individual harmony lines to strengthen their singing skill to maintain the melody while harmonies with four parts.

1.1.4 The fourth process: Evaluation and discussion.

the monthly, vocal instructors reviewed and discussed teaching records, offering suggestions to enhance instructional effectiveness. A performance was present in the fourth month. Instruction followed a structured teaching content but concerned to be flexible

supplementary on teaching content. Song selection was adapted based on learning skill preferences. Harmonization was aimed at achieving a unified choral sound.

1.2 Song Selection

Criteria selection for the elderly choirs. Criteria are based on a culturally grounded approach. Instructors, who possess understanding of the local Chinese culture in the Sichuan musical community, place appreciation preferences in child-centered pedagogy. Jiazhou Choir instructors categorize the selected song into four types: 1. general Chinese songs, 2. The traditional Chinese folk songs, 3. Chinese classical songs from local operas, and 4. newly arranged choral works based on Chinese melodies.

1.2.1 General Songs. These songs are selected based on their suitability for choral singing techniques. They typically feature simple, easy to understand theme melodies, are musically non-complex, and carry profound meanings.

1.2.2 Traditional Folk Songs This category includes culturally significant and popular traditional music, such as folk songs from Zuoquan in Shanxi Province. These songs often embody philosophical reflections on life and the song are rooted in local traditions.

1.2.3 Chinese Classical Songs. This category comprises *Red songs* and other pieces adapted from traditional Chinese operas. These selections are valued for their historical and cultural significance and familiarity among the elderly.

1.2.4 Newly arranged choral works. These compositions retain traditional melodies while incorporating modern musical elements, designed to align with the aesthetic preferences of elder adults. As referenced in literature, this approach reflects the integration of cultural heritage and musical innovation.

The result that findings from interviews. In the Interview section, research found that members of the Jiazhou Choir revealed a preference for classic Chinese songs. Elderly participants tend to respond more positively to classical music because it is easier to learn and evokes the emotional understanding connected to their experience. Music enables learners to engage with the emotional feeling more naturally. Newly arranged choral pieces often feature slower tempos, simple lyrics, and positive thinking that appreciate the beauty of nature, express Chinese philosophy of life, and avoid complex vocal techniques.

1.3 Assessment

The overall evaluation of the choir program did not rely on a rating scale. Instead, the evaluation of classes for elderly participants focused on three primary benefits: health, social well-being, and cultural impact. Music was used as a tool to facilitate learning activities within the Chinese elderly community.

1.3.1 Health results

The first aspect of the evaluation assessed the health benefits of music learning for older adults. Music education was found to improve respiratory efficiency, strengthen core muscles, and slow physical degeneration. This evaluation was conducted by the instructors and classified into three levels: *Pass*, *Good*, and *Excellent*. Criteria included the emotional state of elderly participants, rehearsal attendance, and medical feedback.

Pass: Indicates initial interest in singing but a lack of focus and inconsistent engagement. The participant tends to be distant from other choir members, frequently misses rehearsals without valid reasons, shows emotional instability, and has no noticeable medical improvement.

Good: Reflects active interest in choral singing, regular participation in rehearsals, and developing social connections with other members. Absences are generally excused with reasonable explanations. The participant demonstrates a stable emotional state, and gradual positive changes are reported in medical feedback.

Excellent: Denotes strong enthusiasm for singing, consistent participation, and excellent rapport with other choir members. The participant is emotionally engaged, actively contributes to group discussions, suggests song ideas, and shows significant medical improvement and emotional well-being.

1.3.2 Social results

The second area evaluated the social benefits of the music program. It focused on reducing loneliness among elderly individuals, creating meaningful community activities, and fostering communication within the community. This aspect was assessed by family members of the elderly participants using a 5-point scale, where 5 indicated a clearly observable positive social impact resulting from participation in the choir program.

1.3.3 Cultural results

The third area assessed the cultural value of the choir class. The program helped preserve local musical traditions and strengthened cultural identity among older adults. This aspect was evaluated by the audience attending the fourth-month performance using a 5-point scale, with 5 indicating a tangible contribution to cultural preservation and a positive impact on Chinese musical heritage.

1.4 The Simplification of the Teaching Process and Its Implications for Elderly Choir Participants

Due to the cognitive and physical limitations commonly observed among elderly individuals, it is essential that the teaching process for choir training be adjusted to a more simplified and accessible format. Evidence gathered from interviews and classroom observations indicates that newly arranged choral compositions generally receive lower levels of acceptance. In contrast, folk songs are more favorably received, particularly in terms of social engagement, cultural appreciation, and vocal learning effectiveness.

The integration of folk songs into choral singing activities has demonstrated significant health benefits for elderly participants. These benefits include improved physical balance, enhanced mobility, and delayed progression of physical decline. Additionally, participation in folk song-based choral singing has been linked to greater emotional stability and increased opportunities for social interaction. Such outcomes underscore the value of culturally relevant and familiar musical pieces in enhancing both the physical and psychological well-being of elderly choir members.

Pedagogical Precautions for Elderly Choir Instruction

To optimize the effectiveness and safety of choir training for elderly participants, the following instructional precautions are recommended:

1. Duration and Intensity of Vocal Exercises.

Long-term high-pitched vocal exercises should be avoided due to the potential strain they may place on aging vocal cords and respiratory systems. Instead, it is advisable to structure rehearsal sessions into 20-minute intervals of focused training, followed by 10-minute rest periods. This cyclical approach minimizes fatigue and maintains vocal health.

2. Customized Training for Frail Participant.

For elderly individuals exhibiting physical frailty, modifications to standard training protocols should be implemented. This includes designing seated exercises and simplifying vocal and physical movements to accommodate their physical conditions, ensuring participation without undue strain.

3. Safety Measures and Medical Preparedness.

Adequate rest periods must be incorporated into each training session to prevent exhaustion. Furthermore, emergency medical measures should be established, including the availability of first aid equipment and immediate access to medical personnel, to address any health-related incidents promptly.

These pedagogical adjustments are designed not only to enhance the learning experience for elderly choir participants but also to ensure their safety and well-being throughout the training process. The application of culturally relevant music, combined with methodical and considerate instruction, is key to fostering both individual growth and community engagement among elderly choir members.

2. Jinse song for choral instruction for elderly.

The poem *Jinze* is a classical Chinese literary work originating from the Tang Dynasty. It was written by Shangyin (813–858), a distinguished poet and statesman during the late Tang period, who was also known by his courtesy name Yishan. Li Shangyin was born in Henan province, and his poetry is widely celebrated for its beautiful imagery and structural meanings (Shangyin, 2018). In the modern era, this poem has been musically interpreted by Wang Longchu, a contemporary Chinese composer. His choral arrangement of *Jinze* reflects an integration of ancient literary into modern sensibilities melodies. The composition is scored for a four-part choir (SATB) and is set at a Largo tempo 40–60 beats per minute. This particular arrangement is composed in the key of E-flat major, which contributes to its peaceful and gentle tone. The piece is written in commonly time signature (4/4), providing a stable rhythmic framework that supports the expressive phrasing of the lyric. The choral scoring of *Jinze* is notable for its balance between lyrical expressiveness and structural clarity, allowing the emotive nuances of the original poem to be communicated effectively through vocal performance. The translated lyrics of the poem, are as follows:

The jeweled zither, why its fifty strings?
Each fret, each note, whispers of youth's fleeting springs.
Zhuangzi dreamed of a butterfly at dawn's first light,
While Wangdi's springtime grief became the cuckoo's plight.

The moonlit sea holds pearls that weep as tears,
The sun-warmed fields of Lantian veil jade in haze.
Could such a love be meant for memory's gaze?
Even then, in that moment, it was lost in haze.

Due to its integration of classical poetry with contemporary musical arrangement, *Jinse* serves as an effective method for educating elder adults in cultural communication and activity training for elderly. It facilitates both cultural literacy and auditory engagement tailored to the learning needs of the elderly.

The musical work *Jin Se* is a traditional Chinese composition originally performed using Chinese zither, notably the Guzheng or Guqin instruments. The piece is recognized for its melancholic tone and profound emotional resonance. The term *Jin Se*, which literally refers to a finely adorned zither, carries layered symbolic meanings in this context, extending beyond its physical reference to express themes of loss, reflection, and spiritual solitude. The poem *Jin Se* was composed by Li Shangyin (813–858) during the final life time part of his life. In this work, Li reflects on personal sorrow, most notably mourning the loss of his wife. Wang Shi, while simultaneously contemplating broader existential and philosophical themes' melodies. The composition serves as introspection, revealing the poet's deeply emotional mind and a nuanced view of impermanence and longing. The zither mentioned in the title functions as a central metaphor in the poem. Its fifty strings (more commonly interpreted as twenty-five pairs) symbolize fragmented harmony, unattainable wholeness, and the disconnection between idealism and reality. These strings metaphorically represent the loneliness, lost youth, and unfulfilled aspirations of the poet. Through intricate literary devices and layered imagery,

Shangyin effectively merges his personal grief with a broader sense of historical and political disillusionment, particularly referencing the decline of the Tang Dynasty. This duality—personal emotion intertwined with cultural decline—renders Jin Se a uniquely rich text for musical and literary analysis. Its fusion of autobiographical depth and allegorical significance continues to resonate with modern audiences, especially when interpreted through choral or instrumental arrangements that preserve its emotional and philosophical core.

In this composition, multiple structure of classical allusions is embedded through various symbolism. The poem references three major symbolic motifs, each compare with the imaginary images in people's mind based on Chinese culture.

2.1 Zhuangzi's Butterfly Dream: the classical allusion represents without line on the scope between reality and illusion, suggesting the transient and elusive nature of existence. It raises philosophical questions about impermanence life. The Emperor Wang Zhaojun (Wang Gu): Often symbolizing unfulfilled love and unresolved sorrow, this refers to convey the emotional loss and longing, alluding to romantic ideals that remain tragically incomplete.

2.2 The Mermaid's Tears of Pearl: This image blends beauty with grief, representing unspoken sorrow and emotional depth that is both delicate and profound. It encapsulates silent suffering, often hidden beneath graceful appearance.

2.3 The Jade Mist of Lantian: A metaphor for distant and unreachable ideals, this symbol reflects aspirations that shine from afar—eternally glowing but forever out of reach—suggesting the endless pursuit of perfection or transcendence.

Together, these classical symbols construct an ethereal emotional world within the poem, where memory, fantasy, and melancholy intertwine. The symbolic layering enhances both the poetic and musical expression, making the composition a powerful vehicle for introspection and cultural reflection.

Teaching Method

As a work that combines classical poetry with modern music, *Jinse* can be taught to the elderly for appreciation and singing from the following three dimensions. Teaching methods should be designed in combination with the learning characteristics of the elderly.

Choral Teaching Process: A Structured Approach to Vocal Harmony Development

The teaching process begins with vocal warm-up exercises designed to enhance choral harmony. These exercises typically involve vocalizations such as singing the sounds "Ah" or "Ee," accompanied by piano scales progressing through Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do in accordance with the musical scale. The instructor initiates the warm-up session for approximately 15 minutes, focusing on pitch accuracy and vocal clarity.

Following the warm-up, the instructor introduces the selected choral piece to the choir members. All participants listen attentively to the music and engage actively in the classroom environment. The instructor plays the melody on the piano, allowing choir members to listen to the distinct sections of the composition. After familiarizing themselves with the melody, the choir members sing along collectively, following the instructor's guidance.

Once the group has achieved a fundamental grasp of the piece, the instructor divides the choir into smaller groups for sectional rehearsals. This focused practice emphasizes harmonic integration, ensuring that each voice part aligns cohesively within the overall structure. The instructor works with each section to refine their vocal harmonies, concentrating on blending, timing, and tonal balance.

Group Integration and Symbolic Interpretation. The next phase involves regrouping the choir for full ensemble rehearsals. Accompanied by piano, the instructor facilitates the choral singing, focusing on synchronization and vocal dynamics. Once the musical and technical aspects of the piece are adjusted, the instructor transitions to the interpretive stage of teaching. At this stage, the instructor explains the symbolic meanings embedded within the song, such

as metaphors, expressions of love, sadness, and the emotional nuances that require careful articulation. Particular attention is given to expressing sorrow without excessive strain, allowing choir members to convey emotion naturally and healthily.

The instructor also encourages the choir members to participate in interpretive discussions, fostering an environment where they can share their insights, interpretations, and personal experiences related to the song's themes. This interactive dialogue not only deepens their understanding of the lyrics but also enhances their emotional connection to the music.

Outcome and Musical Expression. Through structured vocal exercises, sectional rehearsals, and interpretive analysis, choir members develop a refined understanding of the musical piece. Their vocal expression becomes more natural and fluid, avoiding excessive physical strain while maintaining the emotional integrity of the song. This methodical approach ensures that choir members achieve not only technical proficiency but also emotional resonance in their performance

3. Flower and youth in Choral Instruction for elderly.

The Qinghai folk song *Flowers and Youth* originated in 1956. Nanhuashe Wang and Zhu Zhongluo were the composers of the piece, while the lyrics were written by Lu Bing, and the original musical was arranged by Zhang Minxin. This work integrates elements from traditional songs such as *Flowers Song*, *Four Seasons Song*, and *Blue Bridge Meeting Song*. The melody is characterized by the pentatonic scale, combining a distinctive high-pitched vocal style with wide intervallic leaps, a hallmark of the *Flowers* genre. Duet sections—such as *Yangshan Peony in the Sunlit Valley* and *Yinshan Valley*—are filled with lyricism and vitality, showcasing both emotional depth and regional musical identity.

The lyrics employ metaphor and allusion, with flowers symbolizing young girls and the term youth representing the vitality of adolescence. Through natural imagery, the song expresses admiration for life and love. The rhythm is lively and varied, incorporating elements such as eighth notes and sixteenth notes. The vocal technique, which combines open voice production with nasal resonance, is adapted to reflect the environmental imagery of the plateau and wilderness, emphasizing the regional musical characteristics of Qinghai.

Flowers and Youth hold cultural significance as a crystallization of the emotions and wisdom of the people of Qinghai. Through natural imagery and the theme of youth, it conveys a deep love for life and has become a symbol of cultural identity in the northwest region. As the lyrics state, “Among people, no one is more beautiful than the youth,” the song remains a vivid reflection of the spiritual outlook of the plateau’s people even today.

The musical structure of *Flowers and Youth* distinctly differs from that of *Jinse*. The melody of *Flowers and Youth* is characterized by a more vibrant and rhythmic tempo, which creates a lively musical atmosphere. One of the significant features of this piece is the alternation of the main melody between male and female vocalists, adding dynamic variation and harmonic contrast throughout the performance.

In the composition, the primary melody is initially led by the male vocalist, establishing the central musical theme of the song. Furthermore, *Flowers and Youth* employs a unique rhythmic transition, shifting from a 4/4-time signature to a 6/8-time signature before returning to the original 4/4 structure. This rhythmic modulation not only introduces diversity in the musical flow but also reflects the traditional elements commonly found in Chinese cultural music.

The alternation of time signatures and the structured vocal transitions exemplify the stylistic techniques often embraced in Chinese musical traditions, enhancing both the expressive and cultural dimensions of the performance.

The Instructional Process for the Song Flowers and Youth.

The instructional process for teaching the song *Flowers and Youth* follows a structure similar to that of *Jin Se*. The process begins with choral vocal exercises aimed at helping singers produce clear and precise vocal tones. This initial step is crucial for establishing vocal clarity and proper resonance before engaging in more complex harmonic arrangements.

Following the vocal warm-up, sectional rehearsals are conducted, starting with the male vocal parts, specifically the baritone and tenor sections. During this stage, each vocal group practices their individual lines separately to ensure pitch accuracy and tonal stability.

The next phase involves combining the two male vocal groups to sing in both harmonized sections and melodic segments without harmonization. This collaborative practice helps to solidify their vocal unity and establish a cohesive harmonic foundation.

Once the male vocalists achieve consistency and confidence in their harmonized singing, the instructor introduces the female vocal sections separately, ensuring that their harmonized melodies are distinct and well-coordinated.

The harmonic layering process is systematically structured, with each vocal part—both male and female—being integrated gradually. When all four vocal lines are fully harmonized and synchronized, the instructor proceeds to large-group rehearsals, bringing together both male and female singers to practice the complete harmonic structure of the song.

At this final stage, the instructor incorporates the piano accompaniment, allowing the choir members to perform with full instrumental support. This practice not only enhances the harmonic richness of the performance but also prepares the singers for live execution with musical accompaniment.

Knowledge from Research

This study involved a four-month observation of choral singing instruction within the Jiazhou Choir. The researcher actively participated in classroom observations to examine the instructional methods and rehearsal techniques employed during the choir's practice sessions. The analysis focused on three primary songs introduced as part of the instructional curriculum: 1. *Jinse*, 2. *An Unforgettable Song*, 3. *Flowers and Youth*

In addition to these primary songs, four other pieces—*Bamboo Flourishes*, *I Heard You*, *Camellia Flowers Bloom*, and *What Is the Meaning of the Word*—were also part of the choir's repertoire. These songs were regularly rehearsed prior to the observation period and, therefore, the classroom sessions primarily focused on reviewing and refining specific vocal techniques in preparation for performances.

Four-Month Teaching Plan Overview

During the four-month instructional period, the researcher observed the teaching and rehearsal process for a total of seven songs.

These pieces were regularly performed by the Jiazhou Choir, contributing to community engagement through frequent participation in cultural festivals. The researcher joined the performances during 4th week, 8th week, and 16th week, observing the integration of instructional strategies into live exhibitions.

The Jiazhou Choir is routinely invited to perform at community cultural festivals in Leshan City, reflecting its role in local cultural preservation and artistic expression.

Analysis and 16-Week Instructional Plan. Researcher conducted a detailed analysis of the selected songs and documented the 16-week teaching plan implemented during the observation period. This analysis included:

1. The instructional methods applied to different sections of each song.
2. The adaptation of vocal techniques to enhance harmony and tonal clarity.

3. Strategies for counterpoint male and female vocal sections.

4. Methods for addressing technical practice in rehearsals.

The findings of the study revealed the effectiveness of structured vocal training and rehearsal strategies in enhancing the performance quality of the Jiazhou Choir. Regular review sessions, along with focused technique adjustments, contributed to the choir's readiness for community performances. This study highlights the importance of methodical rehearsal planning in choral instruction, particularly within community-based musical groups. Table 2 Teaching schedule from March – June

| | song | Objective | Musical Skills | Song Interpretation | Teaching Methods | Duration | Evaluation | Result |
|-------|-----------------------|--|---|--------------------------|---|---------------|--|--------------------------------|
| March | Jinse | To study the melody and interpretation | Rhythm, melody, harmony | symbolism of the poem | Demonstrative Teaching, Interactive Teaching. | 2 hours/ week | health, social well-being, cultural impact | Good Good Excellent |
| April | An Unforgettable Song | To study the four-part harmony | Rhythm, melody, harmony | symbolism of emotions | Demonstrative Teaching, | 2 hours/ week | health, social well-being, cultural impact | Good Excellent Excellent |
| May | Rehearsal | To practice choir for the elderly. | Rhythm, melody, harmony | Harmony and counterpoint | practice | 2 hours/ week | none | none |
| June | Flowers and Youth | To study the harmony, The imitation and solo melodies by male singer | Rhythm, melody, harmony, Change time signature. | symbolism of the poem | Lecture-Based Teaching, Demonstrative Teaching, Interactive Teaching. | 2 hours/ week | health, social well-being, cultural impact | Good Good Good |

Source: Chen Mo. 2025. Teaching process conclusion.

Teaching Processes

1. Literature Review. Instructors selected suitable choral pieces focused on musicality, meaningful lyrics, and familiarity for elderly learners, arranging them according to difficulty.
2. Instructional Design. Songs were categorized into Traditional Folk Songs, Popular Songs, and Newly Arranged Choral Works, emphasizing vocal techniques, tonal blending, and clear pronunciation. A semi-structured four-month curriculum was developed for progressive skill development.
3. Rehearsal Performance: Weekly classes were held at Leshan Cultural Center. Small group exercises with four singers from each section (Soprano, Mezzo-soprano, Tenor, Baritone) were practiced for harmony stability. Teaching plans were adjusted monthly.
4. Evaluation and Discussion. Instructors reviewed teaching records monthly and adjusted instructional methods. Performances were held in the fourth month, focusing on unified choral sound and adaptive song selection.

Song Selection

Songs were selected based on cultural significance and familiarity among elderly participants. Categories included General Songs, Traditional Folk Songs, Chinese Classical Songs, and Newly Arranged Choral Works.

Elderly participants showed a preference for Chinese classical songs due to their simplicity, familiarity, and emotional connection. Newly arranged choral works were less favored, except for those with slower tempos and positive themes.

Assessment

Evaluation focused on three main areas: Health Benefits, Social Well-being, and Cultural Impact. 1. *Health*: Improved respiratory function, stronger core muscles, and slower physical decline. Evaluated on three levels: Pass, Good, and Excellent. 2. *Social*: Reduced loneliness, enhanced community engagement, and improved communication. Assessed by family members using a 5-point scale. 3. *Cultural impact*: Preservation of local music traditions and enhanced cultural identity, evaluated during public performances.

Simplification of Teaching Processes for elderly.

Teaching process was simplified to accommodate cognitive and physical limitations among elderly learners. Folk songs were found to be more effective for social, cultural, and vocal learning, contributing to improved physical balance, mobility, emotional stability, and social interaction.

Pedagogical Precautions

Duration and Intensity: Avoid long-term high-pitched exercises; use 20-minute sessions with 10-minute breaks.

Safety Measures: Ensure adequate rest and emergency medical support during sessions.

The structured teaching process, culturally relevant song selection, and methodical rehearsal plans contributed to the successful engagement and health benefits of elderly choir members, while preserving cultural heritage and enhancing community interaction.

Conclusion

The teaching process of the Jiazhou Choir for the elderly in the song: 1. Jinse, 2. An Unforgettable Song, 3. Flowers and Youth, 4. Bamboo Flourishes, 5. I Heard You, 6. Camellia Flowers Bloom, and 7. What Is the Meaning of the Word, is as follows:

Teaching Processes: 1. Literature Review: Selection of choral pieces based on musicality, meaningful lyrics, and familiarity. 2. Instructional Design: Categorized into Traditional Folk Songs, Popular Songs, and Newly Arranged Choral Works. 3. Rehearsal Performance: Weekly sessions at Leshan Cultural Center, focusing on harmony and vocal stability.

Evaluation and Discussion: Monthly reviews and adjustments; performances held in the fourth month.

Song Selection: Prioritized General Songs, Traditional Folk Songs, Chinese Classical Songs, and Newly Arranged Works.

Elderly participants preferred Chinese Classical Songs for their simplicity and familiarity.

Assessment: Focused on 1. Health Benefits (respiratory improvement, stronger muscles), 2. Social Well-being (reduced loneliness), and 3. Cultural Impact (preservation of traditions).

Evaluated on three levels: Pass, Good, and Excellent.

Simplification for Elderly Learners: Teaching methods were simplified to accommodate cognitive and physical limitations, with Folk Songs enhancing health and social interaction.

Pedagogical Precautions: Duration and Intensity: 20-minute sessions with 10-minute breaks; avoid long-term high-pitched exercises. Safety Measures is that it ensured rest and emergency medical support.

The structured process, culturally relevant song selection, and careful rehearsal plans promoted effective learning, cultural preservation, and social engagement among elderly choir members.

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