

Research on The Practice of The Three-Dimensional Collaborative Primary School Chorus Aesthetic Education Paradigm Based on The Infiltration of Aesthetic Education

-- Take The Choir of Xianlin Primary School as An Example

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Abstract

Based on the concept of aesthetic education infiltration, this study takes the Orange Light Choir of Hangzhou Xianlin Primary School as the practice carrier to innovatively construct a primary school chorus aesthetic education paradigm with "fun, skill and emotion", aiming to explore the chorus teaching mode and standardized team building path in line with the law of children's physical and mental development. The project will carry out systematic training for the choir of Xianlin Primary School through a semester of action research from March to June 2025. Focusing on three dimensions, supplemented by phased training: "fun" dimension penetration, "technical" dimension deepening, and "emotion" dimension infiltration. As an important carrier of aesthetic education, primary school choir clubs play an important role in cultivating students' aesthetic ability, emotional expression and team spirit. [1] While the practice of chorus aesthetic education paradigm is carried out, it also pays attention to promoting the construction of teachers, and plans to carry out 90 teacher command training to strengthen the sustainability of school-based practice. Research and form a generalizable curriculum system and evaluation plan to provide empirical reference for regional aesthetic education reform and confirm the effectiveness of the three-dimensional collaborative paradigm in promoting the development of children's comprehensive quality.

Keywords

Aesthetic education infiltration; Elementary school chorus; "Fun, Technology, and Emotion" three-dimensional coordination; paradigm construction; Practical research.

1. The Connotation and Practical Orientation of The Three-dimensional Synergy of "Fun, Technology and Emotion".

Choral art is like a "sculpture of sound", and its educational value goes far beyond the cultivation of musical skills. As a collective art form, choral singing imperceptibly promotes the all-round development of children's aesthetic education through multi-dimensional and multi-level aesthetic experience. In the process of vocal collaboration, the children not only learned the skills of musical expression, but more importantly, cultivated the spirit of teamwork and the sense of rules. In the resonance of multi-part sounds, they gain a rich and profound emotional experience; In music practices such as notation reading and harmony perception, their interdisciplinary thinking ability has been significantly improved. Aesthetic education is one of the essences of music education. [2] Taking the choir of Xianlin Primary School as an

example, this kind of artistic activity integrating social, emotional and cognitive vividly interprets the practical path of the concept of aesthetic education infiltration, and fully proves the irreplaceable and unique value of choral art in the aesthetic education system of primary schools. The three-dimensional synergy of "fun, technology and emotion" continuously promotes the aesthetic education practice of choral art.

1.1. "Fun" dimension: design that stimulates interest and pleasant experience

The dimension of "fun" is supported by gamified learning theory as the core and realizes interest penetration through a three-level progressive strategy. First, embodied activities are designed at the cognitive level, such as transforming abstract sixteenth notes into a "rhythm maze breakthrough" game, and children match rhythmic types through auxiliary actions of running and jumping to make technical training concrete. Secondly, create cultural situations to enhance students' sense of immersion. Finally, set up a "sound laboratory" to stimulate the ability of independent exploration, encourage children to simulate natural sounds with different timbres, and cultivate creative thinking.

1.2. "Technical" dimension: step-by-step cultivation of chorus ability

In the construction of the "technical" dimension of choral teaching, we focus on helping students establish a step-by-step musical ability development chain through scientific and systematic training methods. The training of this dimension starts from breathing training and uses the original "breathing three-step method" for targeted training. In the first stage, through interesting exercises such as "blowing paper towels", students can intuitively perceive the flow and control of breath; in the second stage, interactive links such as "jujube game" are introduced to strengthen the stability and staying power of the atmosphere in a relaxed and pleasant atmosphere; the third stage is through professional training such as "Long Sound Continuous Challenge" to finally achieve precise control of breath. This step-by-step training system not only follows the laws of children's physical and mental development, but also transforms boring technical practice into a fun learning process, laying a solid foundation for the subsequent cultivation of choral skills such as pitch, rhythm, and harmony. In the specific implementation process, teachers will provide personalized guidance according to the individual differences of students, and truly realize the educational concept of teaching students according to their aptitude.

1.3. "Emotion" dimension: emotional experience, aesthetic edification and the cultivation of collaborative spirit

In the construction of the emotional dimension of chorus aesthetic education, we realize the emotional cultivation function of aesthetic education through the two-way penetration of the cultural connotation of the work and the teamwork ceremony. In terms of emotional internalization of the work, chorus works with profound national heritage such as "Cottage Song" are carefully selected. These works not only carry the historical memory and spiritual pursuit of the Miao people, but also their unique musical language has become a living carrier of emotional education. Through in-depth analysis of the national mode, characteristic rhythm and dialect pronunciation in the work, students are guided to feel the cultural code behind the music, and complete the sublimation from technical performance to emotional resonance in singing.

By establishing a system of "bringing the old with the new", let the senior members serve as "little mentors" and guide the junior peers to master the choral skills such as the timing of the voice entering and exiting, so as to cultivate team cohesion. This intergenerational inheritance not only enhances the overall expressiveness of the team, but also fosters a sense of responsibility and mutual assistance. In addition, we have innovatively designed the "Growth Tree" cultural wall, which presents the progress of each rehearsal and the harvest of each

performance in a visual way, so that the abstract sense of collective belonging can be transformed into a touchable national cultural symbol. This "growth tree" is not only a witness to the team's journey, but also an important link to unite emotions, and the decoration of various ethnic music elements hanging on its branches always remind students of the richness and colorfulness of Chinese music culture.

1.4. The practical logic of "three-dimensional collaboration": stimulate learning with fun, use skills to express emotions, and blend emotions and skills

Three-dimensional collaboration follows the internal logic of "stimulating learning with fun, using skills to express emotions, and blending emotions and skills". In the rehearsal of the Miao flying song passage of "Cottage Crazy Song", the original rhythm of Miao dance is transformed into a rhythm training carrier to realize the deep integration of body movements and musical elements. Simulate the ancient scene of Miao villages singing around the stove, guide students to capture the echo characteristics of the mountains and forests in the group rhythm of stepping and waving hands, awaken the collective memory of national music culture, and achieve emotional sublimation. The closed-loop path of "cultural interest introduction, special skill tempering, and national emotional resonance" enables students to spontaneously engage in in-depth practice, and the degree of voice integration is perceptibly optimized, confirming the practical effectiveness of the three-dimensional collaborative paradigm in the inheritance of national culture.

2. The Specific Path of The Practice of The Three-dimensional Collaborative Paradigm of "Fun, Technology and Emotion" - The Case of Xianlin Primary School

The choir members are mainly from grades 3 to 5 and have a certain foundation of musical interest. Relying on the school's existing music teaching facilities and venue resources, the project provides a space for choir members to rehearse and improve in addition to regular music classes. At the beginning of the semester, the goal of aesthetic education infiltration with the three-dimensional collaboration of "fun, technology and emotion" as the core was clarified, which set the tone for subsequent practice. The practice process closely revolves around the three dimensions of "fun, skill and emotion", and integrates three-dimensional goals into daily training and rehearsal through systematic teaching design and club activities.

2.1. Fun dimension practice

The chorus classroom uses a variety of introduction methods such as games, storytelling, and situation creation to start learning. For example, by imitating natural voices or setting up role-plays, you can quickly attract students' attention and create a relaxed and enjoyable learning atmosphere. Through classroom training activities such as body rhythm and mastering complex rhythms on percussion instruments, boring skills are transformed into fun exploration. Combining vocal practice with song situations, such as designing vivid action choreography for "Little Happiness", allowing students to feel the rhythm and emotion of the music in the rhythm, effectively stimulating the interest and initiative of learning the work.

2.2. Skill dimension practice

Chorus training follows the gradual training path of "establishment of basic norms, deepening of core skills, and comprehensive application of works". The beginning of the semester focuses on the development of correct singing posture, the mastery of scientific breathing methods, and the establishment of basic vocal concepts. With the advancement of the teaching process, the training of core skills such as pitch control, rhythm grasp, music score reading and clarity of

biting and spitting words is systematically carried out in the middle of the semester. At the end of the semester, the focus of training shifted to the comprehensive application of the mastered choral skills to the rehearsal and artistic performance of specific choral works such as "Little Happiness" and "Cottage Song".

The scientific voice formation process includes detailed listening tests and audition evaluations, and reasonable voice classification and voice positioning are carried out according to the students' timbre characteristics and vocal range. The teaching of basic music theory knowledge is organically integrated into the daily training process, and students' ability to read music and grasp musical elements is gradually improved through step-by-step solfeggio practice. As a key technique for singing energy supply, abdominal breathing plays an important role in training and continues to be strengthened. At the same time, the clarity of biting and spitting out words and the adjustment of resonance position when singing are also the key contents of the training, which help students form a scientific and healthy vocal method.

In terms of teamwork skills, we focus on developing students' auditory sensitivity and vocal integration ability through singing practice within the vocal parts, rotation singing and harmony training between voices. Balance and collaboration between voices are central elements of choral art and are always emphasized throughout the training process. This systematic training model not only ensures the gradual improvement of technical ability, but also pays attention to the all-round development of artistic expression.

2.3. Emotional dimension practice

The chorus rehearsal classroom insists on creating an atmosphere of positive cooperation, always emphasizes the concept of "happy cooperation and common growth", encourages students to support and appreciate each other, and creates a safe, respectful and encouraging rehearsal environment for trying. Teachers consider both artistic and educational aspects in the selection of chorus repertoire, including works that express beautiful emotions, convey inspirational spirit, and show multiculturalism. Guide students to understand the connotation of the work, experience the emotions expressed by music, and connect singing with inner feelings. Focusing on cultivating the collective consciousness of team members, the chorus rehearsal focuses on deepening students' sense of collective belonging and collaborative responsibility through team building activities and interactive exercises between vocal parts. In the form of choral performances, the performance level of the chorus team is continuously improved, so that the basic vocal skills are organically integrated with choral practice and artistic aesthetic experience, and the multiple forms of aesthetic education teaching are explored. [3] The school actively cooperates with the training and creates performance opportunities on platforms such as the School Games and the Campus Arts Festival. These performance experiences not only test the learning results of choral rehearsals, but more importantly, allow students to experience the sense of ritual on stage, enhance students' self-confidence, sense of accomplishment and love for choral art.

2.4. The embodiment and analysis of aesthetic education infiltration

The three-dimensional collaborative practical activities of "fun, technology and emotion" are a vivid embodiment of aesthetic education infiltration. Through multi-dimensional synergy such as fun introduction, listening to excellent works, and analyzing musical elements, students open their senses in a pleasant atmosphere, and keenly perceive the beauty of music's melody, rhythm, harmony, timbre, and the emotions and artistic conception they contain. On the basis of solid training in the skill dimension, students use scientific vocal methods, accurate pitch and rhythm, clear biting and spitting and gradually improving vocal collaboration ability to sing confidently, externalize their inner understanding and emotions of music through singing, and realize the expression of beauty.

In the process of learning, rehearsal and performance of works, through in-depth analysis, repeated listening, and discussion and reflection under the guidance of teachers, students gradually establish the ability to appreciate the form, style, emotional connotation and cultural background of musical works, and learn to identify and evaluate the beauty of music. In "fun", they are willing to touch and feel beauty, master the ability to express and create beauty in "skills", deepen their experience, understanding and value recognition of beauty in "love", and finally realize the natural penetration of aesthetic education in chorus activities and the comprehensive improvement of students' aesthetic literacy.

3. Verification of the Three-dimensional Collaborative Paradigm of "Fun, Technology and Emotion"

Through meticulous classroom observation records, in-depth student interviews and comprehensive analysis of the performance effect, students' literacy in the three dimensions of "fun, skill and emotion" has shown a good trend of coordinated development, and the results are remarkable and concrete.

3.1. "Fun" dimension: the continuous activation of the internal driving force of learning

Students showed a growing enthusiasm for classroom participation throughout the semester, and the classroom atmosphere became significantly more active and engaged from the beginning to the end of the semester. The pleasure experienced by students in the process of chorus learning is gradually internalized, gradually transformed into deeper musical interest and satisfaction, and students' learning autonomy is significantly enhanced.

3.2. "Skill" dimension: the structured advancement of choral ability

The basic skills of the students are more solid and stable, and they have generally mastered the core singing technique of abdominal breathing, their respiratory support ability has been significantly improved, and the speed and accuracy of reading sheet music have also been generally improved. A qualitative leap has been made in voice collaboration, and when singing the competition work "Cottage Song", the students have made significant progress in pitch control, voice balance and integration. Especially when dealing with passages with national characteristics, the conversion of true and false voices is more stable and natural, and the cooperation between the voices is more tacit. Through daily continuous training, students' chorus awareness has been enhanced, and further breakthroughs have been made in artistic expression. After mastering the technical support such as sound strength control, the students became more delicate and accurate in expressing the emotions of the songs. For example, when interpreting the fading sentence at the end of "Little Happiness", it can integrate breath control with emotional expression, presenting an infectious and evocative artistic effect.

3.3. "Emotion" dimension: ecological growth of aesthetic literacy

As students' understanding of music enhances, their understanding of the emotions and connotations behind music becomes more sensitive and profound. The collaborative atmosphere within the choir is more harmonious, the students understand and respect each other's roles more, and the spirit of collaboration is significantly awakened and enhanced. Chorus activities have had a positive impact on students' aesthetic taste and personality, and students' aesthetic personalities have also begun to germinate and shape. After participating in the performance of "Little Happiness" in the school sports day, the students generally expressed their love for the art of choral singing and agreed that chorus brings beauty to the campus. In their personal reflections, some students expressed their deep joy of gaining self-confidence, experiencing the transmission of beauty and infecting others through chorus.

3.4. The embodiment of the influence of choir construction and aesthetic education

Studies have shown that choral teaching not only promotes the development of students' musical skills, but also fosters their emotional expression and teamwork skills. [4] In the practice of the three-dimensional collaborative paradigm of "fun, technique and emotion", the daily management, training process, vocal configuration, performance specifications and other aspects of the choir have been systematically sorted out and improved, and the team operation is more orderly and efficient. The choir has made significant progress in the completion of the work and the stage presentation effect. The students have a deeper understanding of the work, more skilled singing skills, more confident and expressive stage performance, and the overall artistic expression has reached a higher level. Campus choir activities can cultivate students' sense of teamwork, exercise and improve students' language expression and communication skills, and stimulate students' sense of collective honor. [5] At present, the most common primary school music teaching mode is chorus teaching, effective music chorus teaching, which can not only help primary school students develop good singing habits and cultivate the spirit of unity and cooperation of primary school students, but also deepen aesthetic education and improve primary school students' aesthetic ability and comprehensive literacy. [6] The practical results of the Orange Light Choir and the spiritual outlook they show have produced a good demonstration effect on campus. The choir's rehearsals, performance activities and the positive changes of individual students have effectively stimulated more teachers and students' interest in music and art, created a stronger campus art atmosphere, and promoted the infiltration and dissemination of aesthetic education in campus culture.

4. Conclusions and Prospects

By constructing the "fun, skill, and emotion" three-dimensional collaborative primary school chorus aesthetic education paradigm, this study systematically explains the internal logic of interest stimulation, technical consolidation ability, and emotional infiltration literacy as the core elements, and forms the education path of "three-dimensional linkage and aesthetic education symbiosis". In the rehearsal practice of the choir of Xianlin Primary School, this paradigm effectively promotes the coordinated development of students' musical literacy, collaboration ability and aesthetic emotion through interesting teaching design, systematic skills training and emotional team cultivation, and realizes the deep infiltration of aesthetic education in choir activities. In view of the key challenges in practice: lack of echelon management planning, insufficient training time, and significant skill differences, this study proposes strategies such as echelon group training, weekend training intensification, and personalized counseling, which provide detailed and feasible solutions for problem solving.

Facing the future, the research will deepen the exploration from three aspects: first, the theory will be improved, the quantitative evaluation index of the three-dimensional collaboration of "fun, technology and emotion" will be established, and the replicable standardized operation guide will be refined. Secondly, practical innovation should be realized, and cross-school cooperation and exchanges such as joint performances and teacher sharing should be deepened. Finally, in-depth radiation: continue to promote the upgrading of the Xianlin Primary School project - strengthen the competitiveness of the team through special training for summer teachers, closed summer camps for students and the finishing of works in the district art festival, and promote mature experience to similar schools, providing a universal paradigm for basic education chorus aesthetic education.

Acknowledgment

This work is supported by the 2025 Zhejiang Province College and Middle School Students' "Double Hundred and Double Entry" Summer Social Practice Activity, project name: "Fun, Skills and Emotions" based on the infiltration of aesthetic education "Fun, Skills and Emotions" three-dimensional collaborative primary school chorus aesthetic education paradigm practice.

This work is supported by the special project of "Diligent Study" of the "Innovative Practice and Serving the Local" program of Hangzhou Normal University graduate students in 2025.

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