

Table 1. LivePBL Principles

<p>LivePBL Principles in line of Project Based Learning that include</p> <ul style="list-style-type: none"> • Empirical real international situations to enable students to have teaching and learning experience, where global engagement, global social presence or social belonging are often difficult to augment in traditional classrooms. • Empirical real effectiveness of adapted pedagogical for maximising the learning experience and social presence of remote participants across different countries. • Empirical real cost-effective international mobility of scalable training approach with regard to technical and pedagogical capacity and limitations. • Combining with traditional vocal music pedagogies to enable interactive teaching and learning, as well as cooperation between teachers and students. • Crossing international cultures by workshops or forums where teams of students report their learning outcomes by setting up commonly interested teaching plans. • Sharing internet access points or computers by groups for presentations, while carrying out the project tasks offline.
--

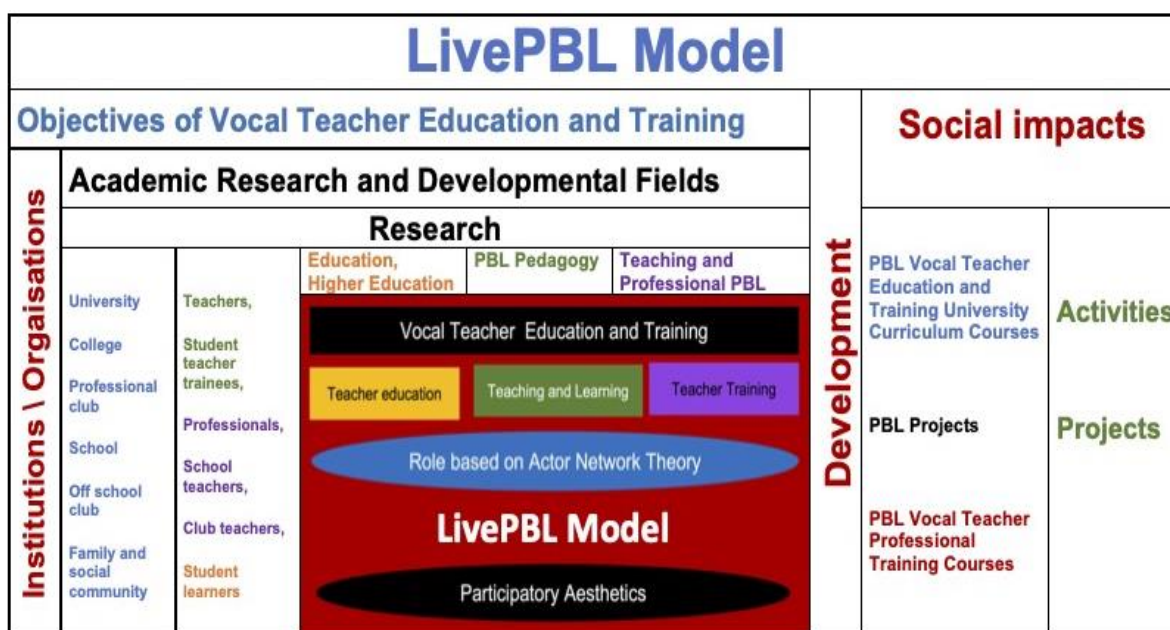


Figure 1. LivePBL Model

3.2. Project case in supporting a secondary vocational school student

Choir training was set at a secondary vocational school education in China. Because of the rapid educational reform policy implementations in recent years, the pursuit of employment rate has become a common educational goal of secondary vocational schools. This kind of educational motivation is highly likely to make the school's teaching activities away from the purpose and principles of music art performance curriculums. Evidently, music and art

enthusiasm and initiative projects should greatly make critical impacts on the awareness and ability to cooperate with vocational schools' all-around skill development for the 21st century.

Guided by LivePBL framework, choir project teaching courses had been carried out effectively to enable students' music literacy and all-around skill development. Observational scenarios had been set up on learning awareness and a sense of participative belongingness, and at the same time being stimulated and motivated to learn.

The age group of secondary vocational students is

between 15 and 18 years old. Obviously, the development of self-awareness will make students of this age pay more attention to their social sensitivity. For example, there can be often a small external change triggering their extremely sensitive social emotions.

Choirs were based on local well-known folk songs. They seem to agree that since ancient times, music has been the spiritual food of human beings. People use music to express their emotions, sorrows and sorrows, and use it to express their feelings. Farmers have field songs; children have nursery rhymes; mothers have lullabies and soldiers march heroes and prosperity; lovers have a soft spot for love songs... Choirs were

organised by groups simply singing together by teaching the use of important musical elements such as rhythm, melody, and harmony. Arrange music according to certain music rules, showing learners the music characteristics in their nature of culture and life.

Students expressed their innermost feelings through music and contributed to the improvement of the music aesthetic ability of secondary vocational students. Learning journals were used under supervision with guided learning entries to enable students to reflect on their own individual learning experiences. Padlet tools were also used to hold their forums for collective thinking and teamwork skills (see Figure 1).



Figure 2. Chior performance organised and conducted by LivePBL Research and Development with secondary school teachers and students in China

3.3. Project case in over 3000 participants choir at Tiananmen Square, Beijing, China

Another project case was to organise 3000 participants singing together at Tiananmen Square, Beijing, China. There were 70,000 spectators and 3,000 choir members, led by 50 student conductors, who sang 9 popular songs to celebrate the communist party's 100th anniversary, including "Sing a Folk Song for the Party", "Unity is Strength", etc.

The programme was training 50 music student conductors with a sense of skill development in missionary and honourable responsibility, leadership, music and art understandings, and teamwork under pressure. As one student experienced:

"I clearly remember that when I returned from the training camp, I was still in a daze and could not adapt to normal school life, because during that training period, we seemed to live by our will and reborn".

The student team from Music College, Capital Normal University participated in conducting the massive choir. The team had been trained to conduct by the same conducting commands. In addition to commanding actions to be uniform, emotional expression is also a very important link. The emotional expression also happens to be crucial in vocal singing and performance. Some songs were more difficult to sing in such form of choir because the changes in tone, speed, and intensity created a solemn sense of ritual. The performance must be conducted to express the spirit of endeavour and modernity that embodies contemporary youth. The audience should be engaged too, singing together, and creating a sense of solemnity and participation for the performance of the day. The Figure 3 illustrates the training scenario.

3. Findings

To further explore LivePBL to develop all-around

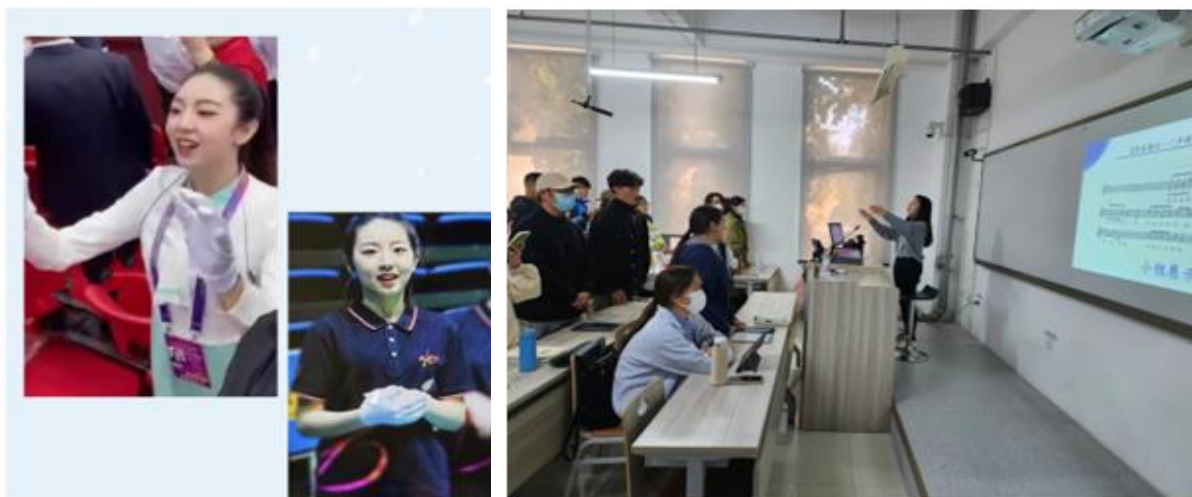


Figure 3. Student choir training based in Music College, Capital Normal University, Beijing, China

skills, research, and development have been carried out in two phases. The first phase has been to establish a conceptual framework on the literacy of choir education and training; the second phase has been student-led and organised choir projects to enable students to observe how the all-around skills are situated within the choir projects.

Vocal art is a musical language art. Singing is actually a clear and beautiful language to express people's thoughts and feelings, so language has become an important part of singing [10]. The language in the song, that is, the lyrics, is a poetic language. The lyrics in the chorus are full of passion. It has an amazing artistic effect [10]. The excellent choral works of ancient and modern China and foreign countries are the crystallisation of musical culture. They are beautiful in form and content, which can only be reflected through singing. When students sing choir, they are "immersed in the scene", their emotions are infected, and resonance occurs along with their spiritual realm. Psychological research [7] points out that those who have experienced beauty, have been emotionally moved, have the deepest impression of interest, and have the strongest memory. So, when working with students, leadership is required to dissolve oneself in the group during the chorus.

With the main research focusing on current music education to pay attention to the development of students in all-around skills, classroom-based pedagogies are not sufficient and effective for students to learn choirs. The students need to have various situated learning environments to develop their artistic thinking skills. Otherwise, many other critical learning objectives cannot be met, such as students' sentiments, students' aesthetic ability and appreciation ability, and students' exploratory ability to discover the beauty, appreciate beauty, and create beauty [9].

A project case has been established with a

secondary school in China. It has been found that all-around skills can be developed and observed through choir music educational activity to shape the characters with skills for students, students led choir projects. The elements that constitute vocal singing in contests of all-round skills during voice practice training with emotional expression and so called second creation with art directed singing.

In addition to the flexible performance and emotional foreshadowing, the second creation of the singer and the piano accompaniment plays an irreplaceable role in the perfect interpretation of the work. The second creation is based on the composer's first creation, correctly grasping the style of the music, plus the singer's own understanding of the music, and the cooperation between the piano accompaniments.

The unity and coordination of the vocal state of each individual singer in the chorus, the unity and coordination of the vocal parts, the unity and coordination of the timbre, and the unity and coordination of the emotional expression of the works, etc., these are the basic arts for chorus members to achieve. Require. Learn to listen to other members' singing tones in uniform. Solo singing is a form of performance that reflects individual singing skills, and it is a form of vocal performance that focuses on expressing individuality.

To differentiate voice states, chorus requires the control of the sound lines of each part to achieve a clear, soft and emotional effect so that the sound can flow naturally under the control of the breath, and it is necessary to freely control the size and volume of the breath.

4. Conclusion

Art education is a neglected part of the current normal colleges and universities, and choir education is a good form of art education. Choir education can not only mentor students' sense of cooperation and

improve students' cooperation ability but also promote the healthy development of students' comprehensive abilities in all aspects. However, at present, choir education has not been well developed in normal colleges and universities.

Research on music-led social and emotional practices has been in centuries. Formal educational institutions have established and adapted curriculums engaging students with social practices. However, such institution led social practice curriculums and actual students' activities are limited to the projects' scalabilities and students' mobilities.

LivePBL has been established as an innovative pedagogical approach to lead normal colleges and universities to innovate choir educational concepts, to innovate students led cost-effective project organisational platforms, enhance students' artistic accomplishment, and at the same time strengthen students' social and international mobilities in exchanging learning experiences, and lastly but not least, cost-effectively and sustainably motivating students to develop themselves in all-round skills.

In order to achieve choir education student led projects can be as an educational activity to shape the characters with skills for students. Student led choir projects can experiment on:

- i. the elements that constitute vocal singing in contests of all-round skills during voice practice;
- ii. in addition to the flexible performance and emotional foreshadowing, the second creation of the singer and the piano accompaniment plays an irreplaceable role in the perfect interpretation of the work; and
- iii. differentiating voice states, where chorus requires the control of the sound lines of each part to achieve a clear, soft and emotional effect.

5. References

- [1] Criss, E. (2010) 'Teamwork in the Music Room', *Music Educators Journal*, 97(1):30-36.
- [2] Shi, Ji. (2016) "East Meets West: A Musical Analysis of Chinese Sights and Sounds, by Yuankai Bao. LSU Doctoral Dissertations. https://digitalcommons.lsu.edu/gradschool_dissertations/1762 (Access Date: 10 December 2022).
- [3] Michael, k. (2013) 'Stretching the Skills of Your Community Choir', *The Choral Journal*, 53(10):26-37.
- [4] Wenjun Niu, W. and Phu-ngamdee, S. (2022) 'The Aesthetics of College Chorus Singing: From Theory To Practice', *J. of Positive School Psychology*, 6(8).
- [5] Kokotsaki, D., Menzies, V., and Wiggins, A. (2016). 'Project-based learning: A review of the literature'. *Improving Schools*, 19(3), 267–277.

[6] Farrow, J.; Kavanagh, S.S.; Samudra, P (2022) Exploring Relationships between Professional Development and Teachers' Enactments of Project-Based Learning. *Educ. Sci.* 12, 282.

[7] Neves, L., Correia, A. I., Castro, S. L., Martins, D. and Lima, C. F. (2022) 'Does music training enhance auditory and linguistic processing? A systematic review and meta-analysis of behavioural and brain evidence', *Neuroscience and Biobehavioral Reviews*, Volume 140.

[8] Kang, S. (2022) 'Intercultural Development Among Music Students and Teachers: A Literature Review'. Update: *Applications of Research in Music Education*, 41(1):45–53.

[9] Palmer, E. S., Vodicka, J., Huynh, T., D'Alexander, C., and Crawford, L. (2022). 'Grounded Framework for Culturally Relevant and Responsive Music Teaching'. Update: *Applications of Research in Music Education*, 41(1):24–33.

[10] Bennett, C. (2022). Teaching Culturally Diverse Choral Music with Intention and Care: A Review of Literature. Update: *Applications of Research in Music Education*, 40(3): 60–70.

[11] Jones S. M., Bouffard S. M. (2012). Social and emotional learning in schools: From programs to strategies and commentaries. *Social Policy Report/Society for Research in Child Development*, 26(4). 1–33. DOI: 10.1002/j.2379-3988.2012.tb00073.x.

[12] Deuchar, A. (2022) 'The problem with international students' 'experiences' and the promise of their practices: Reanimating research about international students in higher education', *BERJ British Educational Research Journal*, 48(3):504-518.

[13] Váradi, J. (2022). 'A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning'. *SAGE Open*, 12. (1). DOI: 10.1177/21582440211068501.