



Теорія і методика професійної освіти

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**Вплив занять хоровим співом на емоційне благополуччя,
соціальну адаптацію та академічну мотивацію дітей**

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Анотація

У статті досліджено хоровий спів як педагогічну практику, що сприяє емоційному благополуччю, соціальній адаптації та академічній мотивації дітей. На основі нарративного огляду сучасних досліджень у сфері музичної освіти, вікової психології, мистецького навчання та соціально-емоційного розвитку систематизовано основні механізми впливу хорової діяльності на дитячий розвиток. Розглянуто емоційну саморегуляцію через вокальне самовираження, формування відчуття належності через колективне виконання, розвиток дисципліни та уваги через репетиційну структуру, а також посилення академічної мотивації через досвід відповідальності, впевненості та публічного результату. Запропоновано тривимірну модель хорово-педагогічного впливу, що поєднує емоційний, соціальний і мотиваційний компоненти. Особливу увагу приділено дітям в



іммігрантському, переміщеному та громадсько-освітньому середовищі, де хор може виконувати функцію безпечного простору для культурного самовираження, інтеграції та підтримки. Стаття не містить нового польового дослідження, але пропонує практичну педагогічну рамку для музичних педагогів, хорових керівників, шкіл, церковних і громадських організацій, які працюють із дітьми та підлітками.

Ключові слова: хоровий спів, музична освіта, емоційне благополуччя дітей, соціальна адаптація, академічна мотивація, соціально-емоційне навчання, дитячий хор.

The Influence of Choral Singing on Children’s Emotional Well-Being, Social Adaptation, and Academic Motivation

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Abstract

This article examines choral singing as a pedagogical practice that supports children’s emotional well-being, social adaptation, and academic motivation. Based on a narrative review of recent research in music education, developmental psychology, arts-based learning, and social-emotional learning, the article systematizes the main mechanisms through which choir participation may influence children’s development. These mechanisms include emotional self-regulation through vocal expression, the formation of belonging through collective performance, the development of discipline and attention through rehearsal structure, and the strengthening of academic motivation through confidence, responsibility, and public achievement. The article proposes a



practical three-dimensional model of choral-pedagogical influence that integrates emotional, social, and motivational components. Special attention is given to children in immigrant, displaced, and community-based educational environments, where choral activity may serve as a safe space for cultural expression and social integration. The article does not present new empirical fieldwork but offers a structured pedagogical framework for music educators, choir directors, schools, churches, and community organizations working with children and adolescents.

Keywords: choral singing, music education, children's emotional well-being, social adaptation, academic motivation, social-emotional learning, youth choir.

Problem Statement

In contemporary pedagogy, increasing attention is being paid to the holistic development of the child, where academic outcomes are not separated from emotional well-being, social adaptation, and internal motivation. A child's academic success depends not only on intellectual ability or the amount of instructional material, but also on the ability to concentrate, interact with others, cope with failure, experience support, understand personal emotions, and recognize meaning in the learning process.

In this context, music education, and especially choral singing, has significant pedagogical potential. Choir practice combines individual vocal expression with collective discipline. A child learns to hear his or her own voice while also considering the voices of others. Through choir participation, children develop musical hearing, memory, breathing, articulation, rhythm, and stage confidence. At the same time, they acquire cooperation, patience, responsibility, mutual support, and the ability to work toward a shared result.



The problem is that choral singing is often perceived in schools, churches, and community organizations primarily as a form of artistic activity or preparation for concerts. However, its pedagogical potential is broader. Choir participation can function as an environment for social-emotional learning, stress prevention, community integration, academic motivation, and support for children experiencing migration, cultural disruption, social instability, or difficulties in adaptation.

This issue is particularly relevant for children and adolescents who live in environments of cultural transition: a new country, a new school, a new community, or a new language. For such children, a choir can become not only a musical ensemble, but also a space of belonging, safe communication, cultural continuity, emotional support, and gradual restoration of confidence.

Thus, it is important to examine the influence of choral singing on three interconnected areas of child development: emotional well-being, social adaptation, and academic motivation.

Analysis of the Latest Research and Publications

Recent research in music, education, and well-being confirms that arts-based practices can positively influence emotional state, social interaction, and personal development. The World Health Organization report on the role of the arts in improving health and well-being summarizes a broad body of evidence showing the importance of artistic engagement for mental health, social inclusion, and quality of life [1].

In music education, researchers have paid significant attention to the developmental value of singing. Singing activates cognitive, bodily, emotional, and social processes simultaneously. Vocal activity requires auditory attention, memory, breathing coordination, body awareness, linguistic articulation, and emotional expressiveness [2]. In a collective format, these processes are



complemented by social skills: listening to others, synchronizing with the group, accepting shared responsibility, and working toward a common goal.

The concept of social-emotional learning is also important for understanding the pedagogical value of choral singing. Social-emotional learning includes the development of self-awareness, self-management, social awareness, relationship skills, and responsible decision-making [3]. Choir as an educational environment naturally includes these components: a child must become aware of his or her own state, regulate voice and behavior, listen to others, follow group rules, and contribute to a shared artistic result.

Another important research direction concerns the relationship between music education and academic motivation. Music learning may support skills that are essential for academic engagement: discipline, regular practice, persistence, attention, memory, gradual improvement, and a positive attitude toward learning [4]. At the same time, it is important to avoid overly direct claims that choir participation automatically improves academic achievement. A more accurate approach is to consider choral singing as a factor that may indirectly support academic motivation through self-discipline, confidence, emotional stability, social inclusion, and a meaningful experience of achievement.

Studies on group singing also emphasize its role in creating belonging and social connection. Collective music-making produces an experience of synchrony, shared breathing, shared rhythm, and shared emotion [5]. For children, this is especially important because social adaptation in childhood is closely related to group acceptance, a sense of safety, and the opportunity to be heard.

Therefore, contemporary research allows choral singing to be considered not only as an element of artistic education, but also as a complex pedagogical practice capable of supporting children's emotional, social, and motivational development.



Identification of Previously Unsolved Parts of the Overall Problem

Despite the growing body of research on the positive influence of music on human development, several aspects remain insufficiently systematized in practical pedagogy.

First, choral singing is often studied separately as an artistic practice, while emotional well-being, social adaptation, and academic motivation are examined as separate pedagogical or psychological categories. In real work with children, however, these dimensions are interconnected. A child who feels accepted in a choir is more likely to develop confidence. A child who learns to regulate emotions can interact more easily with the group. A child who experiences success in a collective performance may transfer this experience to academic learning.

Second, practical models are lacking that explain how choir rehearsals can be organized not only for musical performance, but also for children's emotional and social development. The focus often remains on repertoire, vocal technique, and concert preparation, while psychological safety, group support, emotional reflection, and academic motivation remain secondary.

Third, insufficient attention has been given to children experiencing migration, cultural adaptation, war-related displacement, or social stress. For such children, choir participation may become especially important, but the educator must consider emotional sensitivity, language barriers, different levels of preparation, and the need for gradual integration.

Fourth, the relationship between music-pedagogical support and clinical forms of music therapy requires clarification. A choir director or music educator does not replace a psychologist, therapist, or medical professional. However, a music educator can use music-based pedagogical tools to create a supportive environment, prevent stress, and develop emotional self-regulation.



Formulating the Goals of the Article

The purpose of this article is to define the pedagogical potential of choral singing in supporting children's emotional well-being, social adaptation, and academic motivation.

To achieve this purpose, the following tasks have been identified:

1. To analyze the main mechanisms through which choral singing influences children's emotional state.
2. To define the role of the choir as a social environment for children's adaptation.
3. To characterize the relationship between choir participation and academic motivation.
4. To propose a practical model of choral-pedagogical influence for use in schools, churches, art studios, and community organizations.
5. To formulate pedagogical principles for organizing choral activity aimed at the holistic development of the child.

Presentation of the Primary Research Material

Choral singing as a pedagogical practice has a multidimensional structure. It simultaneously includes vocal development, emotional expression, social interaction, discipline, memory, attention, stage culture, and the experience of collective achievement. This multidimensional nature makes the choir an effective environment for children's development.

Emotional Well-Being of Children in the Process of Choral Singing

Emotional well-being can be understood as a state of internal balance in which a child is able to recognize feelings, express them in an acceptable way, experience support, and feel safe. In choral singing, these components are formed through voice, breathing, music, text, group interaction, and public performance.

Voice is one of the most personal instruments of self-expression. For a child, singing in a group is often less threatening than solo performance. The child can



gradually open his or her own voice without being completely alone in front of an audience. This creates conditions for developing confidence and reducing fear of making mistakes.

Breathing during singing also has emotional significance. Vocal exercises teach children to control inhalation and exhalation, feel physical support, reduce tension, and stabilize their internal state. In a pedagogical context, this may contribute to the formation of self-regulation skills.

Musical text and melody help children name and experience emotions. Songs about friendship, hope, support, faith, peace, or overcoming difficulties can create a safe symbolic space for processing complex feelings. At the same time, the educator must responsibly select repertoire and avoid material that may be emotionally overwhelming or potentially retraumatizing.

In collective singing, the experience of shared emotion is also important. When children perform a musical work together, they experience not only individual emotion, but also group concentration, excitement, uplift, and joy. This experience can strengthen emotional well-being through the feeling: “I am not alone,” “my voice matters,” and “I am part of a shared result.”

Choir as an Environment for Social Adaptation

Children’s social adaptation involves the ability to enter a group, follow common rules, interact with peers and adults, accept different roles, and gradually develop a sense of belonging. A choir naturally creates conditions for these processes.

In a choir, every child has individual responsibility, but the final result depends on everyone. If one voice is too loud, inaccurate, or enters at the wrong time, the overall sound is affected. Therefore, children learn not only to hear themselves, but also to hear others. This develops an important social skill: the ability to coordinate personal activity with the needs of the group.



Choir also teaches children to accept correction. The rehearsal process includes repetition, correction of mistakes, and clarification of intonation, rhythm, diction, and dynamics. If the educator creates a supportive atmosphere, the child gradually understands that a mistake is part of learning, not a reason for shame. This has importance not only for music, but also for broader social and academic adaptation.

For children in a new language or cultural environment, choir may be an especially effective tool of integration. Music partially reduces language barriers because emotion, rhythm, and melody can be understood even when the child does not yet fully speak the language of the environment. Singing songs in a native language helps preserve cultural identity, while performing songs in a new language supports gradual integration.

The social potential of choir is also expressed in the fact that children of different ages and preparation levels can work toward a common goal. Older participants may support younger ones, more experienced singers may help beginners, and the educator may guide this process toward cooperation rather than competition.

Academic Motivation and Choir Participation

Academic motivation is the internal and external readiness of a child to participate in learning, make effort, overcome difficulties, and see meaning in personal development. Choral singing may support academic motivation indirectly through the formation of skills that are important for any educational activity.

First, choir develops regularity. Rehearsals require systematic attendance, repetition of material, and gradual improvement. A child sees that the result does not appear immediately but is formed through work. This is an important pedagogical experience that can transfer to school learning.



Second, choir develops attention. During singing, a child must follow the conductor, listen to his or her own part, consider the general sound, remember the text, and respond to changes in tempo or dynamics. This multi-channel attention may support learning concentration.

Third, choir creates an experience of achievement. A public performance, competition, concert, recording, or worship service gives a child a visible result of the learning process. The child experiences that effort, rehearsals, and discipline have led to success. This may strengthen motivation for other forms of learning.

Fourth, choir promotes responsibility. A child understands that absence or lack of preparation affects not only the individual, but the whole group. This experience forms social responsibility and the ability to fulfill obligations.

Fifth, choir may support a positive learning identity. A child who may not always be successful in academic subjects can feel capable, needed, and recognized through music. This is especially important for children with low self-esteem or difficulties in adaptation.

Conceptual Model of Choral-Pedagogical Influence

Based on the analysis of literature and pedagogical practice, a three-dimensional model of choral singing's influence on children's development can be proposed. It includes emotional, social, and motivational components.

Table 1

Three-Dimensional Model of the Influence of Choral Singing on Children's Development

Component of influence	Main pedagogical mechanisms	Expected developmental result
Emotional component	Vocal self-expression; breathing exercises; emotional content of songs; safe experience of stage performance	Reduced tension; development of self-regulation; increased confidence; emotional openness

Component of influence	Main pedagogical mechanisms	Expected developmental result
Social component	Collective performance; listening to others; shared responsibility; group support; interaction among different age groups	Social adaptation; empathy; communication skills; sense of belonging
Motivational component	Regular rehearsals; gradual improvement; public result; acceptance of correction; experience of achievement	Academic motivation; discipline; attention; responsibility; positive learning identity

Source: developed by the author based on [1; 2; 3; 4; 5].

The proposed model demonstrates that choral singing influences the child not through a single isolated mechanism, but through a combination of pedagogical processes. Therefore, choir may be valuable not only in music schools, but also in general education, church, extracurricular, immigrant, and community-based environments.

Practical Instruments for Organizing Choral Activity

For choral singing to truly support children’s emotional well-being, social adaptation, and academic motivation, the pedagogical process must be organized intentionally. Not every choir automatically becomes a safe and developmental environment. The decisive factors are leadership style, lesson structure, communication, repertoire selection, and the attitude toward mistakes.

Table 2

Pedagogical Instruments of Choir Work with Children

Instrument	Essence of application	Pedagogical value
Vocal-breathing warm-up	Starting rehearsal with simple breathing and vocal exercises	Stabilizes attention, reduces tension, prepares voice and body
Rehearsal structure	Repeated lesson order: warm-up, review, new material, consolidation	Creates predictability and a sense of safety



Instrument	Essence of application	Pedagogical value
Gradual complication	Moving from simple songs to more complex parts and harmonies	Builds motivation, endurance, and achievement experience
Group support	Encouraging mutual help among children with different preparation levels	Develops empathy, responsibility, and social adaptation
Public performance	Concerts, festivals, worship services, community events	Provides a visible result, increases confidence and motivation
Reflection after performance	Short discussion of emotions, difficulties, and achievements	Develops self-awareness and a positive attitude toward learning
Culturally meaningful repertoire	Songs connected with language, tradition, family, faith, or community values	Supports identity, belonging, and emotional engagement

Source: author's own development.

In practical terms, a choir rehearsal can be structured according to the logic of “safety - development - result.” At the beginning, the educator creates emotional stability through breathing, vocal exercises, and familiar musical material. Then a new musical or technical element is introduced. The end of rehearsal should include consolidation and positive summary so that children leave with a sense of progress.

Research Methods

This study uses a narrative review of scientific literature, comparative-analytical method, pedagogical generalization, and conceptual modeling. The source base includes works in music education, social-emotional learning, the influence of arts on well-being, group singing, and child development.

The study does not include a new empirical experiment or statistical measurement of children's academic achievement. The main contribution of the article lies in the systematization of existing scientific approaches and the



development of a practical pedagogical model that can be applied by music educators, choir directors, children's studio leaders, schools, churches, and community organizations.

Results: A Practical Model for Organizing Choir Rehearsals

Based on the analysis, a model for organizing choir work aimed at holistic child development can be proposed. It consists of five sequential blocks.

The first block is emotional tuning. It includes a short greeting, breathing exercise, vocal warm-up, and creation of a safe atmosphere.

The second block is musical-technical development. At this stage, children work on intonation, rhythm, diction, dynamics, ensemble balance, and listening to parts.

The third block is social interaction. The educator organizes work so that children listen to one another, support beginners, work in small groups, and learn responsibility toward the collective.

The fourth block is motivational result. It includes preparation for a performance, recording, competition, open class, or public presentation where the child sees the meaning of regular rehearsals.

The fifth block is reflection and support. After rehearsal or performance, the educator helps children understand what was successful, what was difficult, and what the next developmental step will be.

Table 3

Model of a Choir Rehearsal Oriented Toward Emotional Well-Being, Social Adaptation, and Academic Motivation

Rehearsal stage	Example of action	Developmental effect
Emotional tuning	Greeting, breathing, simple vocal exercise	Reduced anxiety, concentration of attention



Rehearsal stage	Example of action	Developmental effect
Technical work	Intonation, rhythm, diction, ensemble	Development of hearing, memory, discipline
Group interaction	Part singing, work in small groups	Social adaptation, communication, mutual assistance
Preparation of result	Rehearsal of concert or recording material	Academic motivation, responsibility, goal orientation
Reflection	Discussion of successes, difficulties, and next steps	Self-awareness, confidence, positive attitude toward learning

Source: author's own development.

The application of this model allows the focus of choir work to shift from a narrow concert result to the comprehensive development of the child. Musical quality is not reduced by this approach; on the contrary, it may improve because of better discipline, attention, internal motivation, and a positive group atmosphere.

Discussion

Choral singing is a pedagogical practice with the potential to influence several areas of child development simultaneously. Its distinctive feature lies in the combination of individual voice and collective result. The child does not lose individuality but learns to realize it in harmony with others.

The emotional influence of choir is connected with voice, breathing, musical content, and the experience of collective sound. The social influence appears through belonging to the group, acceptance of rules, mutual support, and shared responsibility. The motivational influence arises through regular work, visible achievement, and successful overcoming of difficulties.

At the same time, the effectiveness of choir activity depends on the pedagogical culture of the leader. An authoritarian, shaming, or overly competitive style can reduce the positive potential of the choir. In contrast, a



supportive, structured, and professional approach allows the educator to combine high musical expectations with psychological safety.

The use of choir programs is especially promising in communities where children experience cultural adaptation or social instability. In such contexts, choir may perform not only an educational function, but also an integrative one: helping children maintain cultural roots, enter a new environment, and develop a sense of belonging.

Limitations and Directions for Further Research

This article has a theoretical and practical character and does not include quantitative empirical research. The proposed model requires further testing in different educational environments: schools, art studios, church choirs, immigrant communities, and extracurricular programs.

Promising directions for further research include:

- empirical measurement of the influence of choir participation on children's self-esteem;
- analysis of the relationship between regular participation in choir and learning motivation;
- study of the role of choir in the adaptation of immigrant children;
- comparison of individual and collective forms of vocal education;
- development of assessment tools for emotional well-being in music-pedagogical environments.

Conclusions

Choral singing has significant pedagogical potential in supporting children's emotional well-being, social adaptation, and academic motivation. It combines vocal development, emotional expression, group interaction, discipline, attention, and the experience of achieving a shared result.

Children's emotional well-being is supported through safe vocal self-expression, breathing work, emotionally meaningful repertoire, and shared



musical experience. Social adaptation is formed through belonging to a choir, mutual listening, acceptance of rules, responsibility, and support. Academic motivation is strengthened through regular rehearsals, gradual improvement, public results, development of attention, and positive learning identity.

The proposed three-dimensional model of choral-pedagogical influence can be used by music educators, choir directors, schools, churches, and community organizations. It makes it possible to view choir not only as a form of artistic activity, but as a complex pedagogical environment capable of supporting the holistic development of the child.

Further research should focus on empirical verification of the effectiveness of choir programs in different groups of children, particularly among those experiencing migration, cultural adaptation, or the consequences of social stress.

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