

Ruminations on the Teaching Methods of Choral Training for College Students in Higher Education

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Abstract: Nowadays, college students' chorus has been attached importance by colleges and universities, and has become an important form of teaching activities, students in the process of chorus can understand the team spirit, enhance the patriotism, and promote the growth and development of students to a certain extent. This paper mainly focuses on choral teaching methods to explore, through the combination of macro training and micro training, to optimize the current stage of college students choral training problems, improve the quality of choral.

Keywords: Colleges and Universities; Choral Training; Teaching Methods.

1. Introduction:

Choral teaching has existed in major universities for a long time, and with the development of many years summed up a wealth of teaching experience, but in the actual teaching will be affected by a variety of reasons and problems. College students' chorus has a role in promoting the construction of campus culture, and it is also an important way to cultivate sentiment and cultivate artistic aesthetic ability, so it should guarantee the quality of chorus teaching, choose scientific training methods, and realize the cultivation of students' comprehensive quality through chorus.

2. The Basic Training Method of Chorus

In choral teaching, vocal training is a basic skill that students need to develop, and at this stage, they mainly focus on the training of breath and singing state. In fact, when singing, breathing will have a great impact on the singer's voice and the external state, dealing with deep breathing to maintain a better singing state, but also need to let the breath to keep relaxed and natural. Singers need to maintain a free state, tight singing state directly affects the singer's spirit, resulting in the actual singing out of the normal level, unable to express the thoughts and feelings in the singing works. Generally speaking, the first step to a correct voice is to learn to relax, and then open the throat instead of lifting it. Relaxation should be moderate, not completely relaxed, otherwise the singing will be weak, and at the same time should not be overly tense, so as to keep themselves in a state of excitement.

In singing, we often talk about the position, breath, resonance and these concepts, which is very important to grasp the correct voice, and the breathing is the most critical, breathing is not correct, you cannot open the throat, the body jaw, tongue, tongue root and other parts of the body cannot be relaxed, it is difficult to grasp the overall coordination. To ensure correct breathing, the first standing posture should be good, keep the back of the head in a horizontal plane, to prevent the breath is held, to ensure that the breath is better release. In breathing training, focus on controlling the breath to keep it deep, long and smooth, and need to pay attention to the control of the breath cannot be expressed by a simple

physical phenomenon, the most important thing is the expression of emotion, in which the training methods are mainly: fast inhalation and slow exhalation, slow inhalation and fast exhalation, fast inhalation and fast exhalation, and cyclic breathing [1].

Chorus is composed of groups, group vocalisation, only to ensure that the sound is smooth, in the form of reasonable resonance to form overtones can be achieved choral expression. Physics on the movement of sound waves has explained that the fluctuations in the harmonic series generated by vibrating objects The more overtones exist, the more music will exist. In the same way, the more overtones there are in a chorus, the richer the timbre will be. When training, the force is gathered to the heel through the idea, forming the feeling of upper looseness and lower tightness, extending to the two poles, showing the effect of smooth breath and loud voice, which should be taken as a consensus by the college choir in choral voicing, in order to realise the sound coherence. In western countries, there are many differences in history, culture and philosophy, which lead to a great difference between foreign choral works and Chinese works in terms of expression and style, but there are also many common points. When singing, singers are through deep breathing to regulate the tone, and ultimately show the effect of bright and dark, light and heavy, and so on. Doing a good job of controlling the "mouth of the air" ensures that complete phrases are presented. The above theories are the basis of choral training, but they cannot be applied to Chinese works. For example, the Yellow River Cantata composed by Wash Xinghai is a typical case. In it, "Ballad of Yellow Water" is one of the mixed choruses. The melody of the piece rises and falls, which is both beautiful and lyrical, as well as stirring and sorrowful, showing the Chinese people's love for their motherland and their hatred for the invaders. Through the expression of the chorus, the listener can feel the poignant scene, but the Chinese people did not fall down because of the pain, they awakened in the process and resisted the foreign enemy together. When analysing this work, there is a wide range of tones, a strong contrast between sound and colour, and a performance plot. Therefore, it is important to make sure that the breathing is strong and deep when singing, to express the passionate and angry feelings, and to form a resonance with a penetrating and deep sense of depth. But in the second section of the movement, this breathing method is

no longer applicable, the second section of the heavy rhythm, the tone from the low gradually turned to grief and indignation of the accusation, expresses the hatred of the Japanese invaders, is the expression of the inner world of the people facing the Japanese invaders, so you need to use the expression of the spout and the crying voice to let the listener feel the hard state of the people's life after the invasion of the Japanese invaders. For example, when singing "a desolate" and "fleeing in all directions", it should be slowed down, especially when singing the word "fleeing", it should be moderately elongated to fully express the emotion and let the audience feel the invincible will that the revolution will be victorious in the end.

It can be seen that for the art of music, the role of breathing is of great significance, and different breathing techniques are used for different creative purposes.

3. The Macro Training Techniques of Chorus

In the training of singing choral works, we should not pursue efficiency too much, and we should make a teaching plan according to the requirements of the syllabus, carry out in stages, and reasonably plan the lesson time [2]. Only meticulous and rigorous choral training can ensure the final quality of choral singing, so the course, even if it progresses slowly and only deals with a small part of the content in each lesson, as long as it eventually becomes a masterpiece, then the education is also successful. In fact, musical works contain a large number of literary factors, in the analysis of works usually need to take into account the author himself, the social background and other aspects of the content, so when singing works, can not only focus on spelling lyrics, but also need to analyse the deeper meaning of the work, and interpret it. In order to make the choral performance perfect, each student should have a certain artistic and cultural background. Only in this way can the meaning of the work be truly reflected and the soul of the work be interpreted.

4. Chorus of Micro Training Methods

For college students choral training teaching, in addition to grasping the training points at the macro level, but also to do a good job of micro training construction. Ensure that the chorus process rhythm, pitch correct, adjust the tone, coordination of multiple voices, and ultimately achieve a balanced voice, sound harmony. This is the main point of choral training, and the artistic expression of the chorus should be presented through the harmonious and unified sound, in the art of choral singing, "harmony" as the core, the chorus ultimately show the effect of choral singing is determined by the degree of harmony. And "Qi" and "Quasi" are the basic requirements of choral music, through the vertical and horizontal direction to achieve the unity of pitch and rhythm, so as to effectively show the charm of group art. If you want to coordinate the voices in the training process, so that they do not affect each other, only focus on the scale training is not reflected in the effect, but also to strengthen the training and harmonic function. Specific training should start from the three chords, i.e., the main chord, the subordinate chord, to determine the main body of the sound. Only by doing a good job of harmonic training, the choir can establish a full knowledge of various chords, and flexibly master the chord changes in the choral works when singing, so that the choral effect can be expressed.

Usually there are complicated contents in the choral works, when singing, we need to establish a full knowledge of the musical image and thoughts and feelings contained in the works, to realise the effective conveyance of emotions, and at the same time to ensure that the choral works will be interpreted in a vivid image. When singing, we should pay attention to the expressive power of the work, according to the thought and emotion of the work to express the appropriate conversion of timbre, intensity, continuous, etc., to fully highlight the expressive power of the work. One of the expressive forces mainly refers to a contrast, for the art of music, through the contrast can find out the conflict and contradiction, make the work livelier, promote the further development of art [3].

5. Correctly Grasp the Style and Mood of Choral Works

An excellent choral work must reflect the characteristics of the beauty of the language, whether at home or abroad, choral works in the singing must be clear, to ensure that the audience in the process of listening to be able to understand the singing language to produce a sense of affinity, so the work of the language of the spitting should be more colloquial, from the beginning of the word to the end of the word should be in line with the spoken language of life, so that the listener in the process of appreciating the lyrics can be correctly received to express the meaning of the lyrics, but The lyrics themselves should be exaggerated in the spoken language of life; the spitting cavity should be relaxed to keep the body of the words full; the spitting process should be flexible and the position should be high. And in word expression, singing and speaking have certain commonalities and differences; it can be said that singing is the highest state of speaking, while speaking is the foundation of singing. When singing choral works, we must ensure that the words are clear, so that we can convey the thoughts and feelings of the work to the audience, fully express the feelings, make the chorus more concentrated, perfect, reflect the artistic charm of the chorus. In addition to the requirements of chorus word clarity, when it comes to ethnic works, the use of spitting should be corresponding to the local language characteristics, so as to highlight the local advantages of the work, such as more vitality for the work. For example, the work "Orchid Flower" is an excellent folk song in the north of the gorge, and has been adapted into choral and instrumental music and other forms, and in the lyrics, such as "Orchid Flower" and "Green Thread", paediatric tones have been added, but in general, paediatric tones are seldom used in the singing. in the songs. However, there are many folk songs in the northern part of the gorges with paedophones, which show the local ethnic style and local characteristics.

In fact, the biting of words does not only mean speaking, but also declaring the feelings, the chorus needs to fully combine the words with the breath and declaring the emotions in the process of singing, so as to realise the full use of the language, and through the reasonable and delicate treatment of the words, the infectiousness and expressiveness of the chorus can be brought out. It can be seen that language expression plays a great role in chorus, which is the core part of chorus. Choral art focuses on harmony and unity, and the establishment of college students' chorus helps to promote the construction of socialist spiritual civilisation. In specific choral training, it is necessary to grasp the breath, harmony

and bite of the three parts, whether it is choral formations, or player costumes, whether it is choral accompaniment, or choral leader, whether it is voice, or spitting, to do a good job in every detail, to ensure that the work of the intonation, the harmony of the timbre, and the balance of the vocal parts, to enhance the choral consciousness of the students, and to ensure that they can interpret the work seriously [4]. It can be said that the chorus directly reflects the level of a country's music development, and at the same time, through the chorus can be in line with the international standards, to achieve country to country exchanges.

6. Excellent Choral Conductor

In choral training, the conductor plays an important role, acts as the soul guide of the choir, and is closely connected with the choir. Therefore, choral training also needs to cultivate excellent choral conductors.

6.1. Strong Ability to Read Music and Analyse and Process Works

As a choral conductor, you need to have the basic ability to read music, to be able to analyse choral works correctly, and to be able to read music quickly, no matter what the score is. After mastering the melody of the score, he should also analyse the work in depth to understand the creative ideas and background of the work, and at the same time thoroughly analyse the rhythm, tonality, modulation and structure of the work. The more detailed the work is, the better the subsequent results will be. Afterwards, according to the results of the analysis to develop the corresponding conductor processing, namely, the speed of the work, the passage of the sound strength of the transition, the climax of the musical ups and downs, breathing and breathing, biting and spitting, and so on, these contents need to be marked in detail in the score, from the beginning of the sound of the chorus to the overall style of the choral works, all need to be effectively dealt with. Ensuring the quality of desk work can improve the efficiency of choral training, provide more effective conducting and make the training work more rigorous.

6.2. Skilled Conducting Skills

In fact, most people have a wrong perception of the choral conductor, that it is just a simple beat and the choir to make it sing in unison. In fact, the conductor occupies a central position in the choir, and the role it can produce is far-reaching [5]. In a choir, a proper conductor can fully stimulate the singing potential of the choir members, improve teamwork, ensure the quality of the chorus, and enhance the audience's sensory experience. If the conductor is mediocre, it is difficult to master the choral works, unable to coordinate the team cohesion, the choir ultimately gives people the feeling of loose, choral works lack of artistry, so the choir can only face the fate of dissolution. For this reason, the choral conductor plays a very important role, directly affecting the establishment of a choral team.

In the choral training work of college students, in addition to doing a good job of breath, harmony training, but also need to do a good job of choral conductor training work. Choral conductor mainly through the schema, playing point or playing line of action to convey the language of ideas, and then guide the chorus, these conductor schema action must be from the heart, and the heart of the corresponding emotion, while combining with the music, reflecting the beauty of

music and dance. In order to do this, the conductor should design a conductor's schema in advance, think about the movement in advance, and fully implement the desk work, rather than just repeating the schema and appearing to mechanise the movement. Conducting skills usually need to comply with the following principles: first of all, should remain loose, this choral conductor needs to complete the basic skills, the conductor's movements should remain loose, so as to appear to be the action is not stiff, beautiful and soft, and at the same time, loose movement can avoid excessive physical exertion, so that it can be more efficient for a long period of time for training, reduce fatigue. If the conductor's movements are tense, the whole body will be tense and stiff. This will have unimaginable consequences for the overall chorus; Secondly, the pattern should be clear, in the conductor of the beats of the work should be clear and clear conductor pattern, stable pattern aspect in the total variety of joining or withdrawing from the vocal parts. Messy schema, random command, will have an impact on the overall coordination of the chorus members; and then to strengthen the ability to sing, in the chorus training stage, the conductor needs to do a good job of singing the work of the model, the chorus members to guide the conductor to meet the requirements. The conductor should make sure that in the process of singing, he can correctly interpret the rhythm, pitch, phrasing, accent and other skills of the score, and at the same time, the profound emotion and image of the music work should also be shown through the singing. Doing a good job in the conductor singing can really play the role of the conductor, improve the quality of the chorus, in the process of the conductor singing the chorus will also form a clear choral concept, and then through the conductor of the works of rapid understanding and processing, and then complete the choral works more quickly. Finally, the conductor should have a keen sense of hearing. Conductor in the process of choral training, need to listen to the work according to the progress of training, timely discovery of the members of the singing process of the problem, to determine its correct spitting, grasp the rhythm and pitch, to determine the emotional line expressed by each person is consistent [6]. Therefore, the conductor must be responsive to the music chorus, able to detect problems and correct them in time during the training phase, and find out the deviation of the vocal parts during the collective vocalization, to ensure that the work is rehearsed down smoothly.

7. Conclusion

Colleges and universities want to build college students' choirs need to master the correct method, in which choral training teachers should constantly enrich the knowledge of choral training, and strengthen the teaching means, and collect experience and errors in the process of choral practice to ensure the advanced teaching. Let the students in the process of choral training to form the correct choral concept, can ensure that the pitch, breath, timbre and other correct at the same time, the choral works in the feelings of the profound lyric out.

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