

The Application Value of “Rhythm Teaching” in Chorus Conductor Course in Colleges and Universities

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Abstract: Chorus conductor course is not only a compulsory course in music teaching in colleges and universities, but also needs to be related to multiple disciplines in the specific teaching process. Therefore, choral conductor course, with its strong comprehensiveness, can comprehensively promote the improvement of students' music appreciation ability, creativity, analysis and judgment ability and the ability to deal with works objectively. In particular, the application of “rhythm teaching” to chorus conducting courses in colleges and universities can give full play to the teaching value of this discipline. Starting from the meaning and application value of “rhythm teaching”, this paper makes a systematic study on the application strategy of “rhythm teaching” in chorus conducting courses in colleges and universities, and puts forward some opinions and suggestions for your reference.

1. Introduction

There are great differences between choral conducting courses and other disciplines. The differences are mainly manifested in choral conducting techniques, which require not only the coordination and cooperation of the conductor's own hands, arms and body language, but also the tacit cooperation with the members of the choir in order to present the best choral effect. From this point of view, in the process of learning choral command techniques, there are very high requirements for students' rhythm. If teachers can introduce “rhythm teaching” into the teaching process, it will certainly promote the teaching effect greatly.

2. The Meaning of “Rhythm Teaching”

There is a great correlation and homogeneity between “rhythm teaching” and chorus conducting teaching. Applying “rhythm teaching” to chorus conducting courses will bring unexpected teaching effects. The real “rhythm teaching” was first proposed by Swiss music educator Emile Jacques Dalcroze, and gradually developed into a perfect and scientific music teaching method in the later period--Dalcroze's Body Rhythm is simply called “Rhythm Teaching”. The so-called “rhythm” refers to the synchronous movement of the limbs and body according to the rhythm and beat of music in music teaching, which fully and accurately expresses the music language of the work. For the chorus conductor, in order to complete the choral conductor task, one needs to coordinate and cooperate with hands, arms and body language to demonstrate relatively high command skills and techniques. Therefore, it is feasible and reasonable to apply “rhythm teaching” to chorus conducting teaching. For “rhythm teaching”, we can study it from the following two aspects: first, based on the students' innate body rhythm and movement, and with acquired professional training, we can gradually keep their own rhythm and movement highly consistent with the music rhythm and beat, and finally reach a state of unity. Secondly, the application of “rhythm teaching” in choral conductor teaching also requires students to use their minds to control body language so as to form a certain coordination ability. It is emphasized that in the process of conducting actions, the mind and body should make quick response and coordination. This teaching goal of “rhythm teaching” coincides with the ultimate goal of chorus instruction teaching, which is to let students integrate their instinctive rhythm consciousness with music rhythm after learning, thus achieving the goal of

correctly using body language.

3. The Application Value of “Rhythm Teaching” in Chorus Conductor Course

3.1 Expand the Depth and Breadth of Teaching

With the deepening of China's cultural exchanges with foreign countries, advanced music theories and teaching methods created by Dale Klotz, Olf, Kodaly and others have been gradually applied to chorus conductor teaching in China, and achieved very significant teaching results. “Rhythm Teaching” is one of the indispensable and important means in modern choral conductor teaching. Especially in the context of the new curriculum reform, modern music teaching should boldly reform and innovate the traditional teaching mode, which highlights the important value of “Rhythm Teaching”. In the traditional choral conducting courses, teachers teach students the conducting skills and choral skills most of the time, but they seldom treat the two as a whole to carry out comprehensive training, resulting in the lack of coordination between the rhythm and body movements of many students. However, the application of “rhythm teaching” has effectively made up for this shortcoming. Its teaching idea is to advocate the integration of command actions and music rhythm, so that students can perceive the rhythm of notes from the deep heart's core and promote the mutual integration of body actions and music rhythm, thus deeply feeling the charm of chorus command, promoting the continuous improvement of students' music emotion and music perception, and effectively expanding the depth and breadth of chorus courses in colleges and universities.

3.2 Improving Students' Comprehensive Ability and Accomplishment

For the chorus conducting course in colleges and universities, there is a higher requirement for students' music aesthetic level. With the all-round promotion of quality education reform and the continuous improvement of the society's requirements for the quality of talents, there is no doubt that higher requirements are put forward for the comprehensive quality of college students. Therefore, in the process of daily teaching, more advanced and scientific teaching methods such as “rhythm teaching” should be integrated to fully stimulate students' interest in learning, to provide internal impetus for the improvement of artistic appreciation and aesthetic ability, and to make students' personal ability and quality more close to social needs while expanding teaching results. In addition, rhythm teaching also makes the whole choral conductor teaching process more vivid, making students' body and mind doubly influenced, making students truly achieve the state of unity of body and mind in the process of conductor training, completing the conductor task perfectly, and completing an excellent work together with the chorus members. In this process, through the tacit cooperation of everyone, the social attribute and group consciousness of college students are further improved, which is helpful for contemporary college students to set up correct outlook on life, values and noble moral quality and obtain sound and perfect personality. Therefore, the application of “rhythm teaching” in choral conductor teaching can effectively promote the physical and mental development of college students and make the quality education reform fully and effectively implemented.

3.3 To Improve the Teaching Quality of the Course

For the art of music, one of the remarkable characteristics is the sense of rhythm and rhythm. Through the application of “rhythm teaching” in chorus conducting courses, the charm of music can be shown to the maximum extent, and students can enjoy the process of learning conducting skills and techniques, thus stimulating students' learning interest and internal learning potential and promoting the improvement of teaching quality. In this process, the teaching value of “rhythm teaching” is mainly reflected in the following aspects: first, to help students better grasp the rhythm relationship in music works to perceive their music style. For example, when learning to command the choral work “Dance of Youth”, students can find out the creative background of this work, such as the author's creative source, creative intention and so on, in order to make their own command

level meet the teaching requirements. On this basis, find out the rhythm relation contained in this work, and then, according to its rhythm relation, work out a command plan to lay the foundation for the improvement of command ability and professional level. Secondly, help students to skillfully use command techniques. Correct use of various command skills and techniques, and high-quality completion of command tasks are the basic functions of chorus command. Still taking the choral song “Dance of Youth” as an example, the conductor needs to put his hands on his chest and shoulders to complete all kinds of conducting actions, and firmly grasp this rhythm principle during the conducting process, so that the choir members can finish singing in a cheerful, relaxed and happy atmosphere, highlighting the wonderful melody of this song. Of course, in the application of “rhythm teaching” to carry out choral command training, students themselves should constantly sum up experience, improve their understanding, realize the mutual combination of theory and practice, and promote the continuous improvement of their command level.

4. The Application Strategy of “Rhythm Teaching” in Chorus Conductor Course in Colleges and Universities

4.1 Grasp the Rhythm in the Works

Guiding students to grasp the rhythm relationship in music works is not only the premise and foundation of rhythm teaching, but also an important means to improve students' command level and performance effect. For example, when rehearsing the choral work “Italian Polka”, in order to enable students to better and faster master the rhythm relationship and present the best choral effect, teachers can provide the following teaching guidance to students: first, let students find the background information related to this song, such as the author's composing style, the year of the song's birth, the cultural background and social background at that time, etc. Through understanding, this work was born in the early 20th century. At the beginning of its creation, the work belonged to instrumental music, which was later adapted by yegorov into a chorus of the same name, and then simplified by Yang Hongnian into a children's chorus. This choral song originates from the folk dance music in Bohemia. The music style has a strong sense of movement and rhythm and is very suitable for choral performance. The characteristics of the above works are that students need to have in-depth understanding and analysis before receiving chorus conducting teaching and rhythm teaching. Only in this way can they fully understand the rhythm relationship of the song. According to its rhythm and the characteristics of the work, the choral conductor plan is scientifically and reasonably designed to make sufficient preparations for obtaining the ideal choral conductor and performance effect. This means that chorus conductor teachers should pay attention to cultivate students' awareness of autonomous learning, and deepen students' understanding of various types of music through continuous autonomous learning, analysis, training and practice, so as to help students accurately grasp the rhythm relationship of music works in a short period of time and fundamentally promote the improvement of chorus conductor level. Secondly, teachers should also instruct students how to make in-depth analysis of the chorus score, fully understand the connotation and style of music, and refine and optimize the command scheme. For example, when rehearsing “Dance of Youth”, because the introductory part of this musical work is more lively, when entering the chorus stage, the conductor should make an obvious prompt action to all chorus members. This puts forward extremely high requirements for the conductor's rhythm and movement, and does not allow any deviation in the prompt action. Therefore, in the process of daily teaching, teachers should strengthen the training of students' rhythm and make them present melodious command lines in the process of command.

4.2 A Comprehensive Analysis of Music Works

In order to improve the students' chorus conducting ability, it is necessary to have a comprehensive understanding and analysis of the music works and a comprehensive grasp of the characteristics of the songs, so that the chorus conducting and the music works can be combined into one and finally present an amazing chorus level. For example, it is very necessary to analyze

the structure and characteristics of the song when conducting the first song of Italian Polka. First of all, this work belongs to a complete trilogy, which is always expressed by singing in the high-pitched part. Secondly, the beginning of the music is in the low voice area of the high voice. Therefore, it is necessary to adopt a combination of high singing and deep breathing to make preparations for the entrance. On the weak beat of the second beat of the first three notes of the work, the conductor should make an obvious prompt action to the chorus members when entering, revealing that he should pay attention to the weak beat stress, the eighth note should be full and elastic, and the fourth note should be accurate. The second phrase should be sung with “du” vowel sound, and always keep high singing. When making a series of command actions, the conductor's gestures should be flexible, and the movements such as mold, pull, play, and pick should be applied reasonably to present a coherent, smooth, and dynamic command line. In terms of breath application, abdominal muscles should be well controlled to present a full sense of tension.

4.3 Build Up Students' Basic Command Skills

When the conductor directs the whole chorus team, it is necessary to make reasonable use of various perception channels to communicate with the chorus members so as to finally achieve the goal of overall command. This requires us to build up all kinds of basic skills when practicing chorus conducting related skills, and continuously carry out intensive training for all kinds of rhythmic elements to integrate them into the body and blood. For example, in the “beat point” teaching, teachers should instruct students how to establish instinctive rhythm relations so as to clearly and accurately express the rhythm relations of songs in the process of conducting. At the initial stage of the “beat point” training, the coordination of limbs may not be perfect because the students have not fully understood the concept of “beat point”. At this time, the teacher can't rush to fail, but return to the initial teaching point, guide students to understand the correct position of the “shooting point”, and then express it accurately, so as to pave the way for the next step to feel its rhythm relationship. After a period of training, students can naturally bring this sense of rhythm into the rhythm relationship and form their own good rhythm ability. In the following chorus conductor, the coordination of the limbs will naturally be greatly improved. Through various gestures, the music language to be expressed will be clearly presented, so that all chorus members can simultaneously feel this rhythm relationship, and finally the chorus works will be perfectly performed. At the same time, choral conductor teachers are also required to continuously standardize students' conductor skills. Because it is not enough to present the best command effect just by accurately grasping the rhythm relationship, and the command personnel need to master all kinds of command techniques in order to complete chorus command with high level and quality and ensure the success of chorus team performance. For example, when conducting the song “Italian Polka”, the conductor should place his hands on his chest and shoulder, and then skillfully use various skills such as modeling, pulling, playing and picking, and finally complete all the command tasks at a higher level. The beauty of the melody of the music will be displayed incisively and vividly so that the audience can enjoy the beautiful audio-visual enjoyment.

5. Conclusion

The conductor is the soul of a chorus team. Only if he has strong command ability, can he ensure the chorus performance to achieve the ideal effect and present the artistic value of music works to the audience to the greatest extent. Therefore, it is necessary to reasonably apply “rhythm teaching” to chorus conducting courses in colleges and universities, so that students can quickly and accurately master relevant professional knowledge, promote the overall improvement of teaching quality and specialization, and promote the healthy development of chorus teaching in colleges and universities in China.

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