

Training book for children's choirs in China

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Abstract

Children's chorus is a form of group peak singing. Someone said: "The most beautiful voice in the world is the children's voice, and the most touching singing is the children's chorus." Mr. Tao Xingzhi, a well-known educator in my country, said: "Collective life is the driving force for students to develop towards self-socialization. For children's development, a child who cannot achieve this normal development may be a tragedy throughout his life. "Kodaly Zoltan said: "Singing only for ourselves is a tragedy. Worthless, it is better for two to sing together, hundreds of people to sing together, until we become one great harmony Audio". Children's chorus can not only improve students' aesthetic ability, cultivate students' interest in life, but also cultivate students' interest in life. Learn the centripetal force and cohesion of unity and forge ahead, and fully demonstrate the school's level of quality education. This article presented the training book for children's choirs in China.

Keywords: Training book; Children's Choirs; China

Introduction

Children's chorus is a very group singing form. Someone said: "The most beautiful voice in the world is the children's voice, and the most touching singing is the children's chorus". Mr. Tao Xingzhi, a famous educator in my country, said: "Collective life is the driving force for students to develop themselves on the road of socialization. It is needed for children's development. A child who cannot achieve this normal development may be a tragedy for life." Kodaly Zoltan said: "It is worthless to sing only for ourselves. It is better for two to sing together. Hundreds of people sing together until we become a great harmonious sound". Children's chorus can not only improve students' aesthetic ability, cultivate students' interest in life, but also cultivate the centripetal force and cohesion of learning, unity and forge ahead, and fully demonstrate the school's quality education level.

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When the children's choir balances and coordinates the volume, it can first be considered from the proportional distribution of the number of personnel in each voice. Usually children's chorus needs to show the characteristics of children's vitality, so usually the high voice part plays the task of singing the main melody in the singing, so the volume of the high voice needs to occupy a large part of the entire chorus volume, so a certain number of people can be appropriately increased. In the chorus, the middle voice is the easiest part to sing, and it is also closer to the natural voice of the human voice, so usually the singer of the middle voice is simpler and the volume will be louder. However, the middle voice in the chorus is often a part that works with the high voice to harmonize, which needs to be slightly smaller than the volume of the high voice, so the number of personnel in the middle voice can

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be appropriately reduced. Children are in the unaltered period, so it is more difficult to pronounce the low voice, and the volume will be lower when the voice is alone, so the number of low voices in the children's chorus can be consistent with the high voice (Yang, 2020).

In addition to the adjustment of the number of people, the coordination of the volume also needs to be trained according to different singing styles and feelings. Children's voices before the voice change period are usually clear and penetrating, so the high voice is the main melody part of the children's chorus. The middle and low voices are mainly harmonic and fragrant. In the specific choral song, if the child is to convey the vibrant, joyful and light atmosphere, it is necessary to turn up the sound of the main melody part, that is, the voice of the high voice, and the instructor needs to guide the children in the high voice to expand the voice and weaken the sound of the middle and low voices. If the choral song shows a soft, emotional, and full harmony effect, it is necessary to guide the child to strengthen the volume of the harmony part during the training, and form a complementary and complementary emotion with the main melody.

The actual training method of the primary school children's choir 1) Start with the choral posture for training exercises 2) Start the training practice from the aspect of choral breathing 3) Start the training practice from the aspect of choral sound According to the children's choir is based on the scientific vocalization method of high position as the basis of practical training, therefore, in the actual pronunciation training, teachers should strengthen their observation ability, based on the wrong methods such as shallow breath and less breath in a song of primary school students, teachers should implement scientific guidance and training. Through effective guidance, students know how to compare, analyze and distinguish between white sound and breath-controlled high-position sounds, and primary school students are encouraged to put forward their own views and training opinions on these two sounds, and demonstrate in real time to improve primary school students' interest and confidence in sound training. So as to improve the primary school students' ability to distinguish and learn sounds to a certain extent, and help primary school students establish correct and scientific vocal knowledge points from the root. 4. Start with the aspects of interest and conduct training exercises (Liu, 2020: 12-13.).

Intensive pitch training teachers should integrate the pitch rhythm with each other to achieve complementary effects when conducting pitch training, or tell these students with a weak sense of rhythm not to be too loud when singing, not to overshadow the voice of students with a strong sense of rhythm, and must pay attention to following the pace of other students when singing, and also pay attention to the sound of the teacher playing the piano, which can correct their pitch when singing. At the same time, before training choral songs for children, teachers should also let children close their eyes, first feel the pitch of the song, understand the elements of the song, and then start pitch training (Lan, 2014: 17.).

Compared with other choruses, children's choir has the same characteristics and elements in essence, paying attention to the harmony, balance and unity of choral singing. Different from solo singing, choral singing emphasizes the rigor of structure and belongs to a collective art. To this end, when practicing according to the requirements of the work, it should be adjusted accordingly, combined with the choir's own characteristics, and the best choral effect should be achieved through the effective combination of the two. 1. The harmony of the chorus refers to the coordination of the pitch of each voice in the chorus. Normally, in order to achieve the harmonious effect of the chorus, it is necessary for each voice to accurately grasp the pitch. 2. The balance of the chorus refers to the balance of the volume

between the parts in the chorus, and the balance is also another important characteristic pursued in the process of chorus. In general, the volume between the voices is roughly the same, which means natural equalization, but not all musical works require equalization, and most are adjusted according to the needs of artistic expression. Different works often have certain differences in expression, so the sense of balance of choral singing needs to be mastered and adjusted according to the examination of various comprehensive factors such as the work and the characteristics of the choir. For example, when singing needs a clear, transparent and smooth feeling, the volume of the main melody voice needs to be increased, and the volume of other backgrounds should be appropriately reduced.

The grasp of the details of song singing is the art of transmitting emotions, so the expression of emotions is the ultimate goal of singing songs. A song is easier to sing, but it is very difficult to sing well. What kind of singing is good? The interpretation of music must be exquisite, and I think it can be understood from the following aspects: (1) accurate pitch splitable: (2) the sound of each voice is integrated and uniform 3) the music singing has a beginning and a tail, and the middle is full and varied: 4) the speed and strength meet the requirements of the work (5) the emotions expressed in the singing are structural; (6) the expression terms in the work are accurately expressed (Liu, 2017: 60-61).

The difficulty of the breath training of the children's choir lies in the high degree of unity, for this purpose, you cannot rush to make a sound, try to carry out the following training: 1) Inhale and exhale naturally; Take a quick breath; Inhale slowly and exhale. 2) The staccato and continuous practice of the "hiss" sound, add some radio gymnastics movement movements here, the effect will be more obvious, and the rhythm can be consistent with the broadcast gymnastics. 3) Humming training. In this exercise, nasal sounds and other conditions may occur, which forms a situation of "squeezing and pressing" the vocal cords, which is abnormal. The best position is like a small sip of water in the mouth, enough space for the breath to flow past, and if the humming method is correct, you can quickly find the resonance point. 4) The "purr" training that uses the breath to vibrate the lips is carried out by practicing long tones, maintaining tones, and then adding various melodies Breathing methods need to pay attention to several general directions, the rest need to command according to the situation of their own regiment to join or delete certain exercises, 1) When breathing, remember the appearance of shoulders, shoulder lifts and other movements, if there is a need to correct immediately. 2) Inhale while paying attention to the strength of the lower abdomen muscles, if the children do not feel the power of this training, they can cross their hands at the waist, and squeeze the waist slightly in the process of exhaling to form a confrontation. All training is a process that allows children to increase their control of the whole-body muscle skills, which is the same principle as fitness, and in the middle or after the training, the student needs to relax the whole body muscles (Xiao, 2018: 81-83.).

The problem of breath in choral rehearsals and the solution to the problem of singing is "breathing". A master once said, "If you master the qi of singing, you will always master half of the singing technique." "You can see the importance of breath in singing. However, there are many rehearsals and conductors of children's chorus who do not realize the importance of breath! 8]. Only pursue harmony, unity, and the emotional expression of songs, but do not know that breath is the "driving force" of singing, without a good breath, there is no singing. Although some choral conductors recognize the importance of chorus, they often only think that there is breathing during the vocalization process, and they no longer do separate training for fast inhalation and slow breathing and cyclic breathing in synthesis, resulting in a great reduction in the integrity of the entire song, but they do not know that

these problems are due to their failure to unravel the mysterious veil of singing breath (Wang, 2012: 92-93.).

Children's voices and bodies are in the period of development, so sometimes they feel that they lack strength when singing, and it is easy to sing with chest breathing, which is that there is a deficiency of breath and throat tightness, and this method of chest breathing must be avoided. Therefore, it is necessary to do some breathing training before singing. The state of chest-abdominal joint breathing is a relatively scientific breathing state. When breathing, air flows into the lungs through the mouth, nose, inhalation through the laryngotracheal, etc., and expands the chest, which expands to support the diaphragm. Then do the breath maintenance, and the breath is used as the driving force for singing when singing. Inhale the qi into the Dantian under the diaphragm of the abdomen, and when singing, the breath will be as strong and powerful as the water column in the fountain, and the strength will be controlled in your abdomen, the sound will be like a light water droplet supported by the water column, and the soft mouth cover at the throat will be lifted, so that the sound is vertical and solid and powerful. Then perform the training of rapid inhalation and slow exhalation, rapid inhalation and rapid exhalation, slow inhalation and slow exhalation, slow inhalation and rapid exhalation, and the training of breath coherence by playing "toot", and the training of circulatory breathing.

1) Clear breathing rhythm. As the saying goes, "He who is good at singing must first adjust his temper." In children's chorus, the rhythm of students' breathing also affects their vocalization to a certain extent. Under normal circumstances, in the state of natural breathing, should achieve uniform, slow, stable and other standards, in the case of rapid inhalation and slow vomiting, inhalation is the mouth and nose synchronous and rapid completion, and exhalation is smooth exhalation. In order to make students master the correct breathing rhythm, when conducting vocal training, teachers can let students count, that is, softly count from 1 to 10 in one breath, cycle number, and at the same time count a number, the lower abdomen should beat, such abdominal exercises, can help students sing evenly and controllably softly, and can show strong and weak effects during the chorus. In primary school music children's choir training, not only voice coordination is required, but also students' voices are required to be round. In practice, teachers should attach great importance to breathing training so that students can flexibly use and control breath. In breathing training, you can take methods such as blowing candles, smelling flowers, breathing in exercise, etc., so that students can learn how to inhale, including where to inhale, how much to inhale, how to hold, feel the expansion of the waist circle, master the control of breath, learn to use the power of the lower abdomen to promote the breath and achieve the purpose of sounding. In the process of chorus, after the students' breath is effectively coordinated, the voice will be more stable, flexible, flexible and fluid, and then the ideal sound will be obtained (Zhang, 2022: 35-37).

2) Words biting and pronunciation practice in primary school music children's choir training. The key to singing lies in the correct expression of the language of the lyrics. In view of this, in the primary school music children's choir training, great attention should be paid to the practice of biting and pronouncing, which is also the basic skill of singing. The practice of biting and pronouncing words requires students to read aloud and sing, and if students bite and pronounce words clearly, teachers should correct their mouth shape and pronunciation in time. For example, some students pronounced "sh" as the lip-biting "f", some students couldn't tell the difference between "l" and "n", the lyrics in the song "Good Dolls" "Grandma

is old", and some students pronounced "nai nai" as "Lai lai". In the face of such a situation, multimedia means should be used to demonstrate for students, and students should be required to read aloud repeatedly to develop the habit of biting and pronouncing words correctly, and at the same time combined with singing pronunciation, which can make the singing more emotional and infectious.

3) Voice pitch training in primary school music children's choir training. Elementary School Music Children's Choir Training. Pitch training is a key content and at the same time a difficult content, if there is a problem in pitch, then it will inevitably have a serious impact on the choral efficiency. Primary school music children's choral pitch is mainly divided into two types: melodic pitch and sound pitch, of which melodic pitch is also known as transverse pitch, and pitch is also known as longitudinal pitch. Students' hearing ability, pitch sense, and vocal methods are the main factors affecting pitch. In order to ensure the effectiveness of voice pitch training, a variety of measures should be taken flexibly, mainly including the following: Kodály gestures, games and musical instruments.

4) Rhythm training in primary school music children's choir training. Exercising students' sense of rhythm is also an important task in children's choir training. When students sing, they often have unstable rhythm, insufficient time value, dragging and snapping, and any voice error will have a great impact on the chorus effect. Faced with such a situation, in primary school music children's choir training, teachers must attach great importance to rhythm training. For music, rhythm contains a certain rhythm, sense of space, sense of time, can be regarded as the skeleton of the melody, different rhythms and rhythms also have certain differences. In the primary school music children's choir training, rhythm training can effectively promote students' auditory development, which is conducive to improving students' musical ability. In actual teaching, it should be gradually combined with the rhythm training of mono-voice and multi-voice parts to cultivate students' interest in rhythm training and form a feeling of multi-voice. In elementary school music children's choir training, the following methods can be taken when it comes to rhythm training

5) Emotional processing in primary school music children's choir training. In children's chorus, it is generally necessary to carry out appropriate artistic treatment of the song and give it a certain emotion. In primary school music children's choir, the key to the success of a song interpretation lies in the teacher's ability to process and grasp the song. When teaching students to sing songs, teachers should use emotions to bring sound, and integrate sound and emotional expression on the basis of the right cavity of words.

For example, for the song "Rocking the Net Bed Under the Betel Tree", during the children's choir training, the teacher can guide the students to expand their imagination, imagine that they are on a quiet and peaceful island, as if they see the mother gently rocking the child on the net bed, and the child enters the sweet sleep. In this process, multimedia can be used to display pictures of the island, combined with music, so that students can have an immersive feeling. The whole song should be handled a little slower, with the sixteenth notes of the first voice and the rhythm of the second voice forming a clear dynamic contrast. In teaching, teachers can instruct students to control the volume in a small and medium state and sing in a soft and sweet voice. It should be noted that when biting words and processing sounds, it is not only necessary to sing the lyrics clearly, speak naturally, fill the belly, lightly close the tails, and sing lightly, but also make the voice harmonious and beautiful, so that students can rehearse many times, so that they can understand the charm of the song in repeated practice and stimulate their interest in learning music.

Voice training, singing state, good choral timbre comes from the correct singing state, open the throat, relax, raise the laughing muscles, half yawn feeling for vocal training, students who have just joined the choir do not understand what singing is, the voice is "flat" and "white", the breath is shallow, no position, the mouth cannot be opened, and the chin is tight. In this case, the teacher should use "humming" for training, so as to unify the position of the voice, must use "straight" singing, can not have vibrato, which is strictly required in choir training, because it is easy to produce the commonality of the sound, it is easier to make the timbre crisp, sweet and pure. After the voice is erected, add vowels for training: use "mi" and "ma" to start practicing from a small character group of C, and then slowly expand to high and low tones. The training of the low voice area is relatively easy to see results, the vocal cords remain closed and transformed, sing the "mo" vowel downward practice, and then use the "ma", "ho" vowel from ppp to f to find the position, and then slowly expand the exercise to the high area. The training of the loud voice area is difficult, it is easy to raise the larynx, the teacher must ask the students to open the throat, raise the laughing muscles, gently find the position of the head cavity, the voice should be round and bright (Xue, 2021: 151-152).

Pitch training. Whether it is choral singing or other forms of singing art, in order to achieve its artistic expression and convey beauty, the most basic thing is that the pitch must be correct. The training of choral pitch generally includes training in pitch and melody pitch. Melodic pitch, also known as transverse pitch, is generally influenced and restricted by the style and key characteristics of the melody; In contrast, harmony refers to the longitudinal pitch, which is influenced by the color and nature of the chord. Pitch training in chorus is usually carried out using contrast.

The standard of pronunciation and biting in choral singing is also very important. Chorus is to shape the image of music art through clear and moving musical language, and perfect chorus must require each member of the choir to bite and spit words very standard, so that the collective and sound can be standard. In the training of pronunciation and biting, due to the complexity of Chinese characters, they are generally simplified into eight categories: wide vowel narrow singing, narrow vowel wide singing, flat vowel round singing, horizontal vowel vertical singing, back vowel front singing, front vowel back singing, bass high position singing and high pitch low breath singing. Compared with other vocal art forms, choral singing also has a very important feature, that is, the need for mutual cooperation between group members, so when the singer is trained in the voice, it is also necessary to pay attention to the coordination of the voice between the voices and the group members, and the group members should pay attention to listening to the voices of other singers when singing, so that the timbre between the voices is more harmonious, and then the voice of the chorus is more coordinated, beautiful and moving. The vocal technology of singing directly affects the overall level of choral singing, and improving the sound technique in choral singing can make the voice in the chorus more beautiful and harmonious, and make the chorus more perfect. However, not only vocal techniques are needed in chorus, and a good choir needs to be able to produce beautiful voices, but also the appreciation ability of the members themselves. The choir members' own quality and musical accomplishment also greatly affect the level of choral singing, only by fully understanding and grasping the content and soul of musical works can we better use the sound to express the artistry of excellent works. Sound is the foundation of singing art, but it is not the whole of expressive art, while improving the production technology, constantly improve their own literacy and other aspects of the musical

accomplishment required for singing, in order to more perfectly show the artistic value of choral singing.

Choral singing is a collective singing art that includes unisons, turns, leads, duets, and harmonies, voices, polyphonics, accompaniments, or cappellas. The chorus has the characteristics of a wider vocal range, longer breath, greater dynamics, and more timbre. A good chorus should be balanced and coordinated, and the balance of the chorus depends on the volume of the voice and the balance of timbre. The coordination of the chorus depends on the harmony of the voice and the accuracy of the pitch.

Cyclic breathing practice Teacher Yang Hongnian's "Children's Choral Training" is one of the books that people trust the most for children's choral training. "Children's Choral Training" introduces the categories and training problems of children's voice, covering breathing training and vocalization training in chorus, resonance training, as well as the basic knowledge content of choral training, choral pitch training, etc. (Kang, 2020: 80-81).

In the practice rehearsal of children's choir practice, there are many ways to learn from it. For example, the relationship between basic long tone exercises and circulatory breathing. At first, when I was rehearsing children's voices, I found that many students could only hold a few beats when the long tone was maintained, and they felt that they did not have enough breath to last, so they stopped, resulting in eight beats and nine beats of long notes that could only be sung for four beats and five beats and then broken, and even sometimes there was not enough breath support when the long tone was maintained, resulting in pitch problems and instability. For such a phenomenon, the use of the long tone maintenance practice in Mr. Yang's book, starting from four beats and five beats, stabilizing the pitch, gradually lengthening the time value to seven beats and eight beats, but at this time breath support is a very important issue, because many students' breath is not enough to support so long, in the ventilation and then continue to sing, the ventilation action and sound are too obvious, so you can always hear the ventilation sound of "Hoo hoo hoo...", such a phenomenon is particularly common in long tone maintenance and is not conducive to acoustics. Therefore, for this kind of problem, using circulatory breathing can be a good solution. When the long tone to maintain the breath is not enough and needs to be ventilated, that is, it is not synchronized with the companion ventilation, and when it continues to be pasted after ventilation, it is first quietly pasted, and then adjusted to the normal volume after fusion, so that "traceless ventilation" can be achieved, and the effect presented is a continuous long tone effect.

Training of choral rhythms. The rhythm pattern of four sixteens is a very common rhythm type, found in many songs practice but it is difficult to sing clear sound patterns, rhythm density, fast speed, then for such a rhythm proposed solution is to first sing and dance slowly, sing each note clearly, and then slowly speed up to achieve fast jump practice. After practicing the fast-skipping practice, sing the slow ligature with the four sixteens in a row, and gradually accelerate into the four sixteens at normal speed. In this way, each note can be sung clearly and the time value is even. Practice alternating between skipping and long notes to find a sense of grain and line in the rhythm.

There is also the singing of triplets, and some people are still not very clear what triplets mean. A triplet is a note divided into three equal parts, just like an equilateral triangle, each side is the same length, and the triplet is the same, each note is the same time value, which is an important key part and the value of this note. When training, you can first draw the illustration of one beat on the blackboard or paper, divide it into three parts evenly with three points, and then sing these three points while beating, and these three points are triplets. In the same way, the two eighth notes are drawn for training, and the triplet is contrasted to

reinforce the impression, which can make the difference more clearly understood by the group members, and it can also be well presented in the work.

The voice of science. We know that the most basic thing in the process of choral training is vocal training, which is the foundation of choral singing and an important prerequisite for improving the level of choral singing. First of all, we need to train students to inhale correctly, just as the so-called good singer must be able to regulate their breath well, the first step in our training students to sing is to correct the student's standing and sitting posture, so that the student can maintain a straight and upright body posture and maintain an excited emotional state. Let students relax their upper body and stretch their waist, and guide students to inhale at the same time with both nose and mouth, so that they can make their body space more natural and powerful. At the same time, students should always be reminded not to rely on brute force to force the breath into the body, for example, you can guide students to experience the process of smelling flowers, which is very helpful to help students find the feeling of inhalation (Cai, 2020).

In addition to the training of breath, attention should also be paid to the training of pitch. Pitch training includes basic syllables up and down as well as listening and mock singing training, in order to make students well accepted, our music teachers should first start from a single tone and then to harmonies, first provide works for students to "listen" training, and then let students start to try how to sing, through this gradual way from shallow to deep can not only improve teaching efficiency, but also allow students to truly experience the concept of pitch in the harmony effect. In addition, it is also necessary to cultivate students' sense of rhythm, and only by combining rhythm and pitch can we ensure that students' high and low voices can be harmoniously unified.

In children's chorus, in addition to paying attention to the training method of vocalization, we must also pay attention to the correct use of breath. Like all singing, children's chorus needs to be supported by a good, stable atmosphere. Breath is a necessary basic factor in singing, if the breath is not stable enough, it will make the voice intermittent and not achieve a good performance effect. Therefore, it is necessary to train children to develop a way of singing that can coordinate breath and voice. However, children's body and mind are still in the process of development, and there is no sufficient breath like adults, nor too many singing skills as support, and it is inevitable that there will be intermittent or stiff problems when singing. Therefore, sufficient breath is a necessary condition for practicing chorus, and it is necessary to train from the following aspects: first, to teach some breath control skills to children, and conduct one-on-one investigation of their breath support, and eliminate the use of chest breathing when pronouncing; Second, we should not only rely on vocal training to improve the choral effect, we should adopt some targeted training in terms of breath, such as abdominal expansion and other methods. At the same time, it is necessary to select some songs suitable for children to practice from a wide variety of musical works for training, rather than just choosing those classic and popular tracks (Yaun, 2021).

In the teaching of multi-voice sight singing courses, scale training is also an important content. At the beginning of the tone training, you can use the concord interval method, and then gradually deepen to the fourth or fifth degree. When conducting training, music teachers take minor and major as the starting point, use the right hand to adjust the major scale, and the left hand to debug the minor scale, so that children can experience the relationship between the major scale and the minor scale of 11. When children sing together, they need to be able to listen to each other, so that each part can hear the melody of the other part when singing at

the same time, so that a high degree of integration between the two voices can be achieved. When training children to sing scores, students can use their posture appropriately to perform rhythm, and then let the right hand and left hand respectively play any of the voice rhythms to start training, and after proficiency, combine the two hands, beat the rhythm of the two parts at the same time, and then identify the melody horizontally after the children are familiar with the rhythm of the score.

1. For the mastery of "deep breathing", in this training we can combine the movements of daily life contact "smell the flowers", this movement can be easily mastered by students under the teacher's prompting. "Smelling the flowers" first of all allows children to calm down and concentrate, as if there is a flower in front of the nose, slowly inhale with the nose, as if slowly inhaling the breath into the waist and abdomen, and then spit it out when it is full. After students master it, they keep practicing to let them experience the meaning of "deep breathing" and understand "deep breathing" more clearly.

2. For the training of "long exhalation", we can practice blowing paper, for children, the most difficult to master is a stable and uniform control of exhalation, and as far as possible to "exhale" longer, and blown paper is the simplest and can see the effect. Specific method: let students prepare a one-finger-wide note, use the thumb and two thumbs to pinch one of the ends and put it in front of the mouth, inhale deeply with the mouth and nose at the same time and slowly blow the bottom of the note, try to "drag" the breath a little longer, while the students blow, the teacher can judge whether the children's breath is even, concentrated and powerful to exhale by observing the vibration frequency of the note. This exercise not only effectively exercises the abs, but also strengthens the children's ability to control the breath.

3. "Quick inhalation and quick exhalation" training, let students stand well, put their hands on their stomachs, use the lower abdomen to make the lower abdomen bounce up, when the students are familiar with it, plus make a short and powerful "hiss" and "hiss" sound, repeat eight times, then exhale the breath, and then perform a new round of inhalation and sing "hiss", continue to repeat eight times, and then deflate... If this cycle is repeated, the student's breathing rate can be well trained.

During the voice training of children's choir, teachers can find that many students use the method of singing loudly, and there will be shouting when singing to the high voice zone. This singing method is not conducive to students' voice training, not only cannot ensure the beauty of the voice, but also easily cause vocal cord damage. Therefore, in the basic stage of sound training for students, teachers should correct students not to pursue sound volume excessively. The sound training of children's choir should start with light singing, and should be gradual and down-to-earth, so as to lay a good foundation for the improvement of students' voice level. The way of light singing can greatly reduce the inconsistency of children's choral voice, and at the same time, it can also allow students to maintain concentration and flexibility and nature in the process of practicing singing, and also facilitate the flexible use of oral adjustment and breath, so that the voice of children's choral singing is more concentrated, rounded and unified. For example, when rehearsing the children's chorus "Beautiful Dream", when performing a two-voice chorus, the teacher can first guide the students to sing softly in the split voice, feel the melody of the song, and then guide the students to sing the two voices a cappella exercise, focusing on the improvement of the students' sound quality. In the early sound training, teachers should pay attention to the sound quality level of students, rather than overly pursuing the volume of their voice. After the students have mastered the correct vocalization method through the practice of singing softly, the teacher will let the students practice strength to improve the intensity and volume of the voice. Through the practice of

soft singing, students can easily and naturally experience how their vocal organs coordinate and cooperate when singing, and then establish a correct sound concept, while protecting students' voices, they can also obtain beautiful children's choral singing (Gui, 2016:73).

The unity of children's choral voices. It includes the unity of breathing, sound position, and resonance. The unity of the breathing method, in the breathing exercise, the chest is relaxed, the mouth and nose inhale at the same time, like the feeling of smelling flowers, the breath is deepened, the attention is placed on the waist and abdomen, and then the lower abdomen is slightly inward, and the breath is evenly pushed out. Exhale must be controlled, like the feeling of yawning, the abdomen like the feeling of inflating balloons, exhale evenly and smoothly, and maintain the state of inhalation. When singing an etude, it is necessary to divide the ventilation points of the phrases, unify the ventilation, and keep the breath coherent when singing. Second, the unity of sound position and resonance, must have a high position of the sound. High position means that the vibration of the sound in the head cavity should be felt as high as possible. Trying to find head cavity resonance, high position and head voice work together, is an important way to obtain sound unity. Maintain a clear focal point when pronouncing, and every sound, whether high or low, must be at this resonance point. The sound resonates in the head cavity, and then penetrates through the point of the eyebrow, and the lower the voice goes, the more you think about this point, that is, sing low and high to keep the voice high, never let the voice go out of focus (Zhao, 2011: 37).

Using the ladder learning method to form a good pitch and rhythm, many people think that people's pitch is innate, but in fact, this is not the case, and the cultivation and training of the day after tomorrow is very key. So, the sooner students train, the better. As long as one person in a choir has a bad pitch rhythm, the overall harmony and balance of the choir will be destroyed, so pitch rhythm training is very necessary and important. However, the problem of pitch rhythm is a common obstacle in choirs, so after members enter the choir, they should have strict requirements for every note and every rhythm, and strive to be accurate.

Conclusion

In conclusion, it is necessary to train in the natural range of children's vocal range at the beginning. When training children to sing, some teachers are often eager to expand the vocal range, and often pay too much attention to the practice of expanding the vocal range when vocalization, and practice has proved that this method is wrong. In order to achieve a beautiful children's voice, it is first necessary to concentrate on practicing within the natural range, and then extend this stable sound to the high and low ranges. It has to be a step-by-step process. Children who have been trained in the overly heavy vocal range often bring the problems of "squeeze" and "too loose" bass to singing, and there will be low pitch in the high range and high pitch in the low zone. In the choral training, the teacher's demonstration of singing, the interaction with the piano, the listening and singing among classmates and other training are very important, so that students can gradually improve their singing level. You can also sing in a simple second voice with the piano to feel the harmony between the singing voice and the voice. In this stepwise practice, students can gradually complete the process from single melody to harmony, from simple rotation to two- or even four-part singing.

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