

The Application of the Kodály Teaching Method in Multi-voice Teaching in Junior Middle School

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Abstract: The Kodály teaching method is widely used in the world, but there are some difficulties and problems in its spread in China. Through literature review, experience summary, classroom practice and other research methods, this study summarizes the unique advantages of Kodály music teaching method for multi-voice teaching in junior high schools, proposes ways and methods to optimize multi-voice teaching by using teaching method, mainly conducts individual research on the application of rhythmic reading and the Curwen gesture and other teaching methods, and at the same time, according to the teaching concept, and illustrates the classroom application of the teaching method through real cases.

Keywords: The Kodály Teaching Method; Multi-voice Teaching; Psychology of Junior High School Students

Kodály believes that the ultimate goal of music education is not to train musicians, but to improve the musical quality and artistic accomplishment of the whole people. The most important thing is to cultivate people's aesthetic and practical abilities in music, making music a "language" that everyone can use. As the connecting stage between primary school and high school, middle school is easy to be ignored. For music teachers, facing the situation of students with different musical levels in the class, they need to deeply think about how to improve their own education level and summarize and apply effective teaching modes. Kodály music teaching method has unique advantages for the cultivation of multi-voice singing ability in junior middle school. It has produced obvious teaching effect by using appropriate teaching methods and educational ideas.

1. Advantages of Kodály Music Teaching Method

Multi-voice singing is a teaching difficult point in most junior high schools. In order to solve the difficult point, various teaching modes and methods have been formed in teaching. Kodály music teaching method can improve students' intonation sight reading and inner hearing level from multiple senses such as vision and hearing by establishing the concept of mode, mastering the rules between scale steps and understanding the tendency of sound, so as to establish musical thinking, and develop all-round musical ability.

1.1 In line with the characteristics of junior high school students

The multi-voice music level of junior high school students is not consistent. And Kodály music teaching method is suitable for most students. In addition, singing as the main teaching method has low requirements for the training environment. And insisting on taking 5-10 minutes before each class to carry out targeted basic exercises of intonation and rhythm not only does not delay the completion of the teaching content of the fixed textbook, but also improves the teaching quality of multi-voice teaching.

Firstly, it is limited that the content of multi-voice parts in the fixed textbook. Kodály has written a large number of reference books suitable for students of different degrees for teaching use, such as Kodály 333 Reading Exercises (Choral Method), which provide content guarantee for teaching. Secondly, Kodály's teaching model fits in with the particularity of junior high school students' psychological state. Junior high school is an age where psychological activities are in a contradictory state, showing the obvious imbalance between resistance and dependence, closure and openness. Kodály music teaching method is committed to directly connecting students' hearts through music. And the teaching method and concept are more acceptable to junior high school students. Finally, the teaching concept of Kodály music teaching method is consistent with the physiological characteristics of junior high school students. Junior high school students are generally in the special stage of voice change, and their vocal cords are easily damaged. However, multi-voice singing advocates the light tone and high throated singing technique, pays attention to the breath, the pronunciation and emotive

expressions, which is extremely suitable for the music teaching of junior high school students during the voice change period. The 50% proportion of multi-voice works in junior high school textbooks is sufficient to demonstrate their importance and adaptability.

1.2 Follow the philosophy of multi-voice training

Multi-voice singing emphasizes harmonious cooperation and high coordination among many people. Kodály advocates creating harmonious interpersonal relationships through music and growing up in the music environment. Junior high school students are in a special life stage, affected by puberty and other factors, and are prone to interpersonal conflicts. Multi-voice singing can satisfy all students' participation at the same time, increase the communication and cooperation between teachers and students and within students, and make everyone feel good in music, which coincides with Kodály's educational concept.

Intonation is the core content of multi-voice singing. Listening, music memory and other abilities are the basis of multi-voice singing. Kodály music teaching system can help students exercise these abilities. The Movable-do system includes the Movable-do system, alphabetic note, Curwen gesture and Letter Names and other teaching methods. The Movable-do system can effectively cultivate students' the concept of tonic solfa and exercise students' intonation in multiple tonality, which is more suitable for the training of multi-voice parts. Curwen gesture can help students understand the relationship between different sound levels and the tendency of each sound through movements. Teachers can use gesture to conduct multi-voice inner hearing training to train intonation, hearing and music memory, and lay the foundation for future multi-voice training.

2. Optimize Multi-voice Teaching with Teaching Method

Multi-voice teaching has multiple advantages such as wide coverage and strong popularity. And the effect of multi-voice training without accompaniment has the most obvious. Multi-voice training can be combined with rhythmic training and intonation training in the teaching process. Kodály music teaching method combines many kinds of teaching methods organically and optimizes the traditional multi-voice teaching effectively.

2.1 Rhythmic training

Rhythm is one of the basic elements of music, and rhythmic training for students in teaching is the basis of music learning. Therefore, rhythmic training is the first step of multi-voice training. The rhythmic reading of Kodály music teaching method can effectively train the accuracy of rhythm. At present, "da" is used to reflect all the rhythms, which is difficult to distinguish for beginners. Rhythmic reading specifies the corresponding symbols and sounds for each rhythmic duration, and uses different sounds such as "ti" and "ta" to represent different rhythms to establish a reading system to make abstract concepts concrete and readable. The multi-voice rhythmic training of Kodály music teaching method can be divided into three steps: the first step is to lay a good foundation for the practice of steady beat; The second step is the practice of branch voice part; Step three is to practice dual-voice thinking by adding pitch.

Rhythmic reading separates rhythm and pitch in melody to enable students to have a clearer understanding of the two concepts, which can improve students' rhythm perception ability and music understanding ability, and lay a foundation for later music learning and the improvement of multi-voice ability.

2.2 Intonation training

The most important factor is the accuracy of pitch in multi-voice singing and even in music subject, so intonation training is a "compulsory" in multi-voice training. The premise of accurate singing is to flatus voice. Therefore, establishing multi-part singing on the basis of single-part singing allows them to truly hear their own voice and overcome pitch dependence.

In order to achieve the organic unity of the two, most of the works use the Movable-do System, while the atonal works use the Letter Names. In addition, with the help of Calvin gesture, the intonation problem of students can be solved effectively. The basic intonation training of Kodály music teaching method in multi-voice singing mainly includes three aspects: the first is the harmonic training of system of stacking of triad intervals; The second is Canon practice; The third is a cappella. Students should persist in long-term practice from intervals, scales, to melodies, and then into multi-voice coordination exercises to control their volume and timbre, solve their intonation problems, and improve their multi-voice singing ability.

3. Application Practice in Specific Lesson Examples

According to the application concept of Kodály music teaching method in multi-voice teaching, a round singing extended experience practice lesson is designed for students, which is used after the students are able to fully grasp the singing of the song. Kodály music teaching methods, such as rhythmic reading and Curwen gesture, are used to lead students practice Canon round singing of "You and Me" through the movement, melody and the song and prepare for further chorus training.

Greeting Songs before class can not only play the role of practicing voice before class, but also narrow the distance between teachers and students; Through movement-assisted teaching, different musical notes are represented by different movements. At the same time, the pitch practice of pentatonic mode is carried out throughout the whole class, and Curwen gestures are mainly used to give students pitch tips. For example, three-voice Canon can use the left hand to suggest one-voice, the right hand to suggest two-voice, and the voice to suggest three-voice, so that one person can clearly suggest multi-voice practice of three voices. However, this method requires a high level of ability of teachers, which needs teachers to practice the coordination between hands and singing before class to improve their own multi-voice thinking and multi-sensory collaboration ability.

After leading the students to practice, the teacher puts forward conceptual questions, tries to give the students enough thinking space, guides them to think step by step, and finally gives a summary. The movement, melody and song of the Canon round singing practice, all stages go forward one by one and link together to make students experience the effects of canon and round singing. In the process of teaching practice, we always pay attention to the students themselves, and adjust the course content and teaching methods according to the actual situation of students.

Conclusion:

Mr. Kodály advocates teaching in the mother tongue, which is one of the reasons why the Kodály music method is widely used around the world. In Kodály music teaching method, there exist teaching methods and ideas that can effectively improve the teaching efficiency of multi-voice singing, which need to be explored and popularized. And it puts forward high requirements for teachers, schools and teaching of primary and secondary school.

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