

Research on Solfeggio Ear Training Teaching under Multiple Background¹

Qingqing Cai

Nanjing Normal University Zhongbei College, Jiangsu, China 212300

Abstract: Professional study of solfeggio ear training in colleges and universities of music is a required basic course. Along with the continuous maturation of music education in colleges and universities in our country, students' majors have gradually refined, the teaching objects of solfeggio ear training course include music education, digital music, tune and law major, vocal music major, instrumental music major, music theory major and so on. Based on the course form of large class teaching and students from different regions and different levels, how to make adjustment This paper will summarize and reflect on its own teaching reform practice from the three aspects of course content, course form and evaluation mechanism, and constantly promote the development of solfeggio ear training.

Keywords: Solfeggio; Ear training; Diversification

1. The development status of solfeggio and ear training in universities

At first, the teaching content of solfeggio training was mostly borrowed from France, by Henry. The Solfeggio Course, compiled by Ramone, consists of 10 sequences and 34 volumes, each volume contains 30-195 pieces of solfeggio music with varying numbers. From the aspects of pitch, time value, flavor and tonality, the concept of pitch is gradually enhanced to enhance the classical harmonic arrangement and clear musical structure, so as to understand the fragments of Western classical music works in different periods. Among them, many classic contents have been compiled into the textbooks of various universities, such as the solfeggio Course of Monophony compiled and published by the solfeggio Training Group of Shanghai Conservatory of Music; Solfeggio published by Nanjing Normal University Press; "Music Theory and solfeggio Ear Training" written by Mr. Chen Yaxian of Guangzhou University. With the development of Chinese college music education, there are many experts teachers who have put forward some new ideas and have some practical results. For example, in the application of traditional Chinese music in solfeggio, the Course of Southwest Multi-Ethnic Folk Songs Solfeggio, edited by Luo Jia and published by Southwest Normal University Press, adopts a large number of local characteristic folk songs to inherit the folk music culture through the carrier of solfeggio. The solfeggio Ear Training Grading Course, compiled by the Composition Department of the China Conservatory of Music Teaching and Research Section, published by Higher Education Press, not only integrates Chinese folk songs, but also adds excellent Chinese song and dance drama music fragments such as the Red Detachment of Women as solfeggio teaching repertoire. Huang Qian edited Classic solfeggio of solfeggio Music published by Anhui Literature and Arts Publishing House as the result of "2014 Provincial Key Discipline Construction Project" of Wuhan Conservatory of Music. In the book, many guqin tunes are compiled into solfeggio. For example, "All Rivers Red" and "Three leng of Plum Blossom" also change many western instrumental music into solfeggio teaching songs, among which the themes are particularly rich. There are not only concertos, symphonies, but also selections from string quartets and operas, which are carefully edited. For example, excerpts from Mahler's Symphony No. 1 in D Major; Excerpts from the third movement of Beethoven's Violin Concerto in D Major; "Carmen" by Bizet (Excerpt from the third movement of the second Suite of the Girl of Alais). In

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particular, Henry. The series of courses of French solfeggio by Ramone includes solfeggio for two voices, three voices and four voices. However, in recent years, experts and teachers from the Central Conservatory of Music have arranged harmonic accompaniment for the series, which makes this textbook more perfect and provides a new way of learning to understand the melody and harmonic trend of solfeggio through playing and singing. The common series of courses of the Composition Technique Theory Department of Wuhan Conservatory of Music, Multi-voice solfeggio -- Changes according to Classical Masterpieces, is based on the composition technique of classical works from the perspectives of Renaissance Period, Baroque period, classical period, romantic period and modern music. It is very difficult. At the same time, the composition technique and solfeggio are organically integrated. The above shows that Chinese colleges and universities borrowed some western teaching models at the beginning of solfeggio training. In recent years, with the research and thinking of some teachers, they constantly enrich the diversity of this course and strive to develop a solfeggio training curriculum system with Chinese characteristics.

Solfeggio ear training generally takes 1-2 years of study as a basic course, and students with various specialties have a large class class together. For students of music performance, the study of this course is relatively more important, because solfeggio or sight-reading of musical score is a very important professional skill for technical specialties to sing or play. However, for students majoring in music theory, the role of this course is almost very small. Reading a lot of literature and developing writing ability are the most important things. Among them, instrumental music is divided into folk music and western music. For example, viola needs to read music with the middle clef as the background, while cello needs to read music with the bass clef as the background. Students majoring in vocal music read different music notes when the soprano and bass have different vocal ranges. Students majoring in temperament should focus more on the part of ear training in class to strengthen the sense of fixed pitch and twelve equal temperament; Students majoring in composition analysis have higher requirements for analysis of composition structure and harmonic direction. Therefore, the role and significance of this course are different for each music major student.

2. Diversified teaching content

2.1 Chinese and foreign instrumental music

The content of Chinese and foreign instrumental music is very rich, such as Chinese guqin works “Three nong of Plum Blossom” “High mountain water”; Foreign instrumental music also includes solos, symphonies and chamber music, such as Bach’s Twelve Equal Temperament and violin’s Love Salute. In my opinion, more famous domestic and foreign instrumental works should be added to the solfeggio textbook, and their singability should be re-arranged at the same time, so as to strengthen students’ musical quality through solfeggio ear training courses. At the same time, you can help improve your instrumental playing skills by solfeggio to instrumental music.

2.2 Chinese and foreign music

Vocal music majors account for a large proportion of college students. We can integrate some famous vocal music selections and some popular songs into the class to help students improve their intonation ability.

2.3 Folk song solfeggio

Solfeggio is a musical and cultural symbol belonging to our national characteristics. China is a country composed of many ethnic groups. We can learn excellent music culture from our own country through solfeggio ear training courses, enhance national cultural identity, and inherit and develop excellent music culture.

3. Diversified teaching forms

3.1 Multi-voice solfeggio teaching

The requirements for students’ horizontal melody, vertical harmonic construction and the coordination between strong and weak parts are much higher than those for students’ solfeggio in monophonic part. Many students are not active in learning solfeggio in monophonic part. The teaching of multi-vocal solfeggio will make students have to practice, and the construction of multi-vocal thinking is very helpful to the improvement of intonation concept. It is also shown in the videos of the mid-term report that some students have made remarkable progress in the one-year study.

3.2 Long solfeggio

In previous solfeggio ear-training textbooks, short solfeggio is more abundant, with 8-20 bars and 3-6 lines. Especially when entering solfeggio students with key notes, short solfeggio practice passages cannot get students into tune. Therefore, we should not be confined to the basic equivalent of short passages. You’ll get better results if you practice more.

3.3 Work in groups

Many solfeggio songs are without accompaniment. In the actual teaching process, we can encourage students to cooperate with each other. Through instrumental accompaniment or multi-part cooperation, students can adapt and create the music, and then display the music, so as to achieve an equal and open classroom teaching form.

4. multiple evaluation mechanism

4.1 Strengthen the process evaluation

The comprehensive evaluation of students' knowledge, ability and quality requires the establishment of diversified management methods from the aspects of content, process and method. The establishment of a diversified evaluation mechanism is an inevitable requirement of quality-oriented education. A single evaluation mechanism ignores the communication between teachers and students, and leads to a lack of understanding of students' daily learning process, learning methods and learning effects. Without a full understanding of students, it is impossible to timely get students' demands and feedback on the course, which ultimately affects students' learning effects. This course reform pays more attention to the reform of curriculum evaluation mechanism and formative evaluation. On the one hand, it improves the communication between students and teachers and urges teachers to actively understand students' learning situation in each class and each stage. On the other hand, it is of great significance to build a scientific scoring mechanism for the cultivation of high-quality talents and innovative talents. Sometimes it's discovered in every class. Therefore, the course grading of this semester will be changed to 60% in the regular period and 40% in the final period. Students are required to pay attention to the learning content of each class.

4.2 Evaluation of course features

The characteristics of the evaluation system of solfeggio ear training class are as follows: returning solfeggio lessons in monophonic section; Multi-voice solfeggio class; Evaluation of solfeggio adaptation ability; The evaluation of solfeggio concert practical ability, all the above belong to the characteristics of the evaluation mechanism of solfeggio ear training course.

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