

# *Listening and Singing Training of Classical Music Works in Solfeggio Teaching*

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**Abstract:** Listening and singing training in solfeggio is particularly important in music learning. Good listening and distinguishing ability can train people to accumulate music vocabulary, remember and perceive the pitch, rhythm, harmony and melody of music, improve people's music accomplishment and cultivate people's spiritual sentiment. Solfeggio has both theoretical and technical characteristics. Classical music works used in solfeggio teaching can greatly enhance students' interest in learning solfeggio lessons, better stimulate students' creativity in the learning process, and cultivate students' ability to feel and understand music. In this regard, according to my own learning experience and teaching experience, the author constructively combines the training of listening and singing in harmony style of classical music works, and develops multi-voice thinking training from the perspective of listening and distinguishing harmony style, which is also the innovation of this research.

## 1. Introduction

Solfeggio is a basic discipline in the field of music education, which has both theoretical and technical characteristics. Solfeggio includes: "Solfeggio" and "ear training". Solfeggio means reading music and singing. Ear training is a scientific, standardized and musical training for hearing [1]. The cultivation of solfeggio ability has a positive impact on improving the comprehensive music quality of music learners. In recent years, all domestic art colleges have put professional basic disciplines in the first place.

With the development of classical music, the training of listening, singing and memorizing in traditional solfeggio teaching can't satisfy our understanding and mastery of classical music language [2]. The reference of classical music works in solfeggio teaching has not only trained various skills of solfeggio, but also deepened learners' understanding of authors, works and background of the times. Let learners make great progress in analyzing the inner spirit and structure of music works in different periods.

## 2. Teaching Content of Listening Training

Monophonic listening and discrimination is the most basic part of the ear training course, and there are 88 notes that can be played on the piano. Generally speaking, the vocal parts that can be sung by people who have mastered the basic vocalization methods are between the small print

group and the small print group. What the teacher wants to do is to make students understand the pitch of each sound in these groups, that is, its roll call, and constantly grasp the specific position of the pitch of each sound in a short time through the model singing and dictation of monophonic and monophonic groups, so as to establish the “sound sense” of each sound. Or a feeling of fixed pitch, which resonates with the heart and even becomes instinct [3].

After the practice of model singing, the training of fixed pitch is carried out, such as playing a standard note first, then not giving any note to the students to compose and sing continuously, for example, after giving the standard note, the students are required to compose and sing a big third degree, and then think of the next pure fourth degree on the basis of the previous note, so as to improve the students' listening and memorizing ability of single note step by step.

Interval is divided into harmonic interval and melody tone. Harmonic interval: that is, two tones sound at the same time. Melody tone: It means that two tones in an interval make sounds one after another (you can listen to it as a single tone, but the speed is a little faster, but the training method is the same as that of a single tone, which is simpler than a harmonic interval).

In the process of interval hearing training, we should first train and ask students to identify three intervals, which are also called three central intervals: third, fourth and fifth. Because these three intervals are relatively small in span and relatively harmonious, and there is a big difference between sound and sound, after the students have mastered these three intervals, we will start to further increase the difficulty, such as second and large intervals such as seven or six degrees. In the later stage of teaching, we can also add the listening discrimination of increasing or decreasing intervals.

### **3. Significance of Classical Music Works in Solfeggio Teaching**

#### **3.1 Improve the Teaching Quality of Solfeggio**

There is no contradiction or conflict with traditional teaching. On the contrary, it is complementary to traditional pure technical training mode [4-5]. The traditional teaching mode is to separate the intervals, chords, harmonies, rhythms, melodies and even music textures that may appear in actual music works, and to carry out simple technical training, which, to some extent, focuses on the cultivation of the ability to identify specific musical language elements.

In addition, the teaching tools used in the traditional teaching mode basically take the piano as the main body, which makes students lack the ability to perceive the timbre. Therefore, the traditional hearing training mode only solves the listening and discrimination ability of “sound”, and the actual Chinese and foreign classical music works must be introduced in order to enable students to cultivate a true “musical” hearing.

#### **3.2 Improve Students' Understanding of Music Aesthetic Feeling**

The ultimate goal of solfeggio class is to cultivate students' perception and understanding of music, and to enhance students' understanding of musical beauty. In the single training of solfeggio skills, we should also integrate the basic knowledge of harmony, musical form, polyphony and other disciplines and the analysis of music works, so as to grasp the skills training, be close to the theoretical knowledge and close the distance between skills training and music works [6].

When classical music works are integrated into solfeggio teaching, students can recognize all kinds of intervals and chord connections, analyze harmonic progression in music works, and rationally understand music works at a deeper level.

### **4. Application of Classical Music Works of Listening to Singing Training in Solfeggio**

## Teaching

### 4.1 Multi-Sound Thinking Training

In solfeggio teaching, we should start the training of multi-voice thinking from the various musical elements that constitute the harmony style. Conventional solfeggio teaching focuses on students' basic training, which refines and decomposes the independent elements of music (pitch, timbre, sound value, sound intensity, harmony, function, form, texture, etc.) from music works, and sums them up into subtle theoretical knowledge points in solfeggio.

In harmony hearing training, teachers explain the composition of specific knowledge points in advance, so that students can have a general understanding of the theoretical structure of knowledge points. Then, play demonstration from the piano to guide students to master their musical image and color in sound and hearing [7]. On the basis of understanding the structure and nature of chords, through playing on the piano, the chord sound and structure theory can correspond to each other, and the differences in sound colors of three kinds of chords with different properties can be compared, so that students can build up their musical image memory of these three chords in the sense of hearing, and then deepen this musical memory through model singing. In dictation, you can give a set of inter-tonal chord connections with different tonality for listening.

The teaching process from simple to complex can enable students to systematically master the musical elements extracted from works and gain solid basic auditory skills. Before the training of listening and singing in harmony style classification, do a good job in the preliminary work, and have a precise and full understanding of the basic knowledge of the structure and acoustics of each constituent element in advance.

### 4.2 Rhythm and Beat Training

Music is a kind of auditory art, which requires us to give feedback to sound. Through training, we can identify the rhythm and the structural framework between each part.

Although classical music emphasizes innovation and breaks the main forms of various elements in traditional music, there are still a large number of works marked with beats and some works marked with the same beats. In classical music works, the time signature changes frequently, often every measure changes once, and even the time signature of every part is different at the same time. At this time, a strong sense of counterpoint will be reflected, which is a typical technique in classical music.

Composers no longer mark the time signature, which has become a major difficulty in the teaching of solfeggio in classical music. The beat-free form is divided into two forms, which are the same rhythm and different rhythm, and the latter is divided into regular and irregular. When training, we should learn from simple to complex, from easy to difficult, understand the meaning of beats, and distinguish the different requirements of each voice. The key point of rhythm is to grasp the stress.

### 4.3 Listening and Singing Training of Harmony Style

Beethoven is a master of classical music. Although his works are in the same strain as Haydn and Mozart, they have different meanings in essence [8]. Beethoven's music embodies the historical turning point of sociology and aesthetics of European music, and embodies rich and profound philosophical connotation.

Beethoven's piano sonata is the peak in the history of piano art. Every capital is a classic, and its position is no less than that of Beethoven's symphony works in the history of music. Beethoven

developed and improved the expressive force of modern piano music through the creation of piano sonatas, which made his works surpass the times and become an important part of piano culture, which not only reflected the evolution of his personal style, but also showed the process of piano music changing from classicism to romanticism.

Beethoven's symphonies are more complex, magnificent, longer in length, more profound in ideological content, more difficult to analyze harmony, and more difficult to distinguish the same harmony style. Therefore, before listening to Beethoven's symphonies, we must divide the musical form structure of music works.

From Beethoven's Symphony of Destiny, we can see that Beethoven's symphony is more complex in harmony, larger in texture and more difficult in harmony analysis. Therefore, it is necessary to simplify the listening and singing training of Beethoven's music works, that is, first decompose and then integrate. First, divide the sound of music works into several small pieces, remember the feeling of chord progression, then connect the small pieces together, listen to them as a whole, and find out the relationship between the small pieces.

In the training of listening and singing of music works, the music works of Haydn, Mozart and Beethoven should be separated. Because Haydn's harmonic style represents the characteristics of early classicism and has religious color; Mozart's music works are fresh and refined, with beautiful melody; Beethoven's music works are dramatic and philosophical, and at the same time, it also opened the precedent of romantic music style.

#### 4.4 Textured Four-Part Chord Connection Listening and Distinguishing

The training material of the textured four-part chord connection in tune should adopt the chord connection segments with typical texture types in music works, or write the chord connection which is basically consistent with the complete music form. The four-part harmony training method, which draws materials directly from actual works or uses them as a model, can better grasp the interpretation method of polyphonic music based on harmony theory from the perspective of hearing. At the same time, it can also stimulate students' interest in listening and discrimination and improve their training enthusiasm.

For example, the listening and discrimination of Mozart's sonata K545. The music piece in this example is a relatively short and difficult exercise in the listening and discrimination of textured four-part chord connection, which is suitable for students who are in initial contact with textured four-part harmony training. Its main characteristics are: unity of tonality, non-transfer of tuning chords; Harmony language is relatively simple, and the function of big mode is prominent; The texture changes uniformly, which is in the form of broken chord; Rhythm, melody and harmony are relatively smooth without much fluctuation.

In the specific listening process, first of all, it can be easily recognized that the first row of the first bar is the main triad, and then, referring to the standard sound given by the teacher, it is concluded that the chord connection tonality is C major. In the second step, according to the texture characteristics of broken chord, we can find out the bass part (the part with brackets in the spectrum example) for listening and distinguishing.

It is necessary to recognize the intonation of melody parts, and then infer that the inner parts and chord functions are carried out in C major T-D<sup>3</sup><sub>4</sub>-T-S<sup>6</sup><sub>4</sub>-T-D<sup>6</sup><sub>5</sub>-T with reference to the external parts and harmonic sound colors.

After listening to the discrimination, the teacher can add some follow-up consolidation exercises. For example, divide students into three or four parts, sing four parts respectively, or exchange parts and sing at the same time. This kind of practice can help students get involved in it, and feel the function and coordination of each part more comprehensively.

## 5. Conclusions

Solfeggio is a professional basic course with strong technical and theoretical features in music colleges and universities. It is an indispensable link in music education and plays an important role in improving students' overall music quality. Listening and singing training in solfeggio is an important means to cultivate students' ability of listening and distinguishing music, enrich their inner hearing, and improve their imagination and creativity in music. In the solfeggio training of classical music, we need to gradually build up the ability to understand and analyze classical music works, pay attention to the aesthetic sense of hearing, and combine with visual and abstract concepts. In addition, the integration of classical music works into solfeggio teaching not only enhances students' interest in solfeggio class, but also improves students' creativity and understanding of music in the learning process.

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