

STUDYING ON THE SOLFEGGIO TEACHING METHOD FOR FIRST YEAR STUDENTS IN GANNAN NORMAL UNIVERSITY COLLEGE OF MUSIC, JIANGXI PROVINCE

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Abstract

Research purpose is to study the teaching method of solfeggio for the first-year students in College of Music, Gannan Normal University, Jiangxi Province. The research method was the qualitative research and the sampling was the first-year students in Gannan Normal University. The research tools were: interview form, observation form, and verification form. The results of the study were (1) Solfeggio teaching method is a comprehensive training process, which involves reading notation, singing the scale, the vocalization, singing accurately (rhythm, melody, intonation, tonality, expression) and ear training. Through the training in these aspects, learners can comprehensively improve their music literacy and performance ability, and better understand and interpret music works, (2) Solfeggio teaching method is an important part of music education, aiming at cultivating students' music perception ability, rhythm sense, intonation sense and expression ability. In order to comprehensively evaluate and optimize the teaching effect of solfeggio teaching method, the observation form of solfeggio teaching method from six aspects: teaching objectives, teaching contents, teaching methods, teaching tools, professional quality of teachers and student participation. (3) The IOC result of the interview form is 0.901 higher than 0.6. It is permitted for research purpose. (4) The IOC result of the observation form is 0.89 higher than 0.6. It is permitted for research purpose.

Keywords: The solfeggio teaching method; First year students; Gan nan Normal University

Introduction

Solfeggio can be traced back to the 1st century in Europe, which has a history of about a thousand years. The original prototype is the French music theory house rules Guido Aretinus. The household ratio is etinus singing training for the church's choir. The method of Guido, which he pioneered, became the foundation of solfeggio teaching and was used for about 50 years Before the term solfeggio appeared. Later, in order to improve students' vocal agility and decorative ability, Italian vocal teachers created wordless exercises. The term solfeggio, which evolved from sol-fa, means "singing training for singers". In 1795 the Paris Conservatoire was established Later, solfeggio officially became a professional basic music course and published the first textbook "Comprehensive Basic Training of Music in the Conservatory", the content of which is vocal practice, music reading practice, singing practice and so on. Subsequently comprehensive training materials integrating basic knowledge of music theory were published one after another. Influenced by it, other countries have gradually emerged a variety of training methods to teach basic music skills Sing and practice your ears." After centuries of development and evolution. It has become an independent school in the field of music education. The discipline and gradually scientific and systematic development into a rigorous teaching system that uses roll names method and a series of exercises to train the ear discipline. Former Soviet Union famous music educator Ostrove (1795) in his book "Essays on Basic Music Theory and solfeggio Ear Training Method", Sky (1768) said that the basic task of solfeggio ear training is to organize and develop students' musical hearing training and actively apply their hearing to creative performance practice. Through the systematic training of solfeggio, students can read music with vision, read music with hearing, listen to vision, and at the same time perceive and cultivate the ear of listening eyes, so as to achieve the realm of high ear, fine music and heart sound, which lays a solid foundation for students to learn music theory, composition and other music skills. After the reform and opening up especially in the 1980s and 1990s the theoretical research of solfeggio has developed rapidly, mainly in the fields of solfeggio teaching materials, solfeggio teaching method dispute, solfeggio teaching reform and new modern teaching methods of solfeggio. (Su, S. Q., 2005, p.4.)

Since the founding of New China, the development of solfeggio and ear training also needs to look at the history of the founding of New China, and the development of modern music education in China is inseparable from the development and change of China's music history, and the development and change of music history are inseparable from China's modern history. The year 1949 is not only the beginning of the founding of new China, but also the starting point of the beginning of modern Chinese history. To study the development of solfeggio and ear training in nearly half a century after 1949 is to be related to "the history of modern Chinese music - the history of modern Chinese music education - the history of modern Chinese solfeggio and ear training". The diversity of nations in the world is precisely the difference between each other, when the use of comparative perspective in historical research, it is easy to think that the so-called foreign solfeggio training in our country has something corresponding to it. Such a term as "solfeggio ear training" is really imported from abroad. It has quietly begun in the school music movement in the last century. Whether it is Chinese school or church school, the singing education in the same period is the earliest "solfeggio ear training" in China. Even in ancient China has produced the first of a professional quality sight singing practice ear hearing test was introduced into, is actually made early study abroad back into some of the students back to home, such as Tang Xueyong and others; Solfeggio and ear training since it was introduced into China, after the baptism of time, it has been continuously precipitated and accumulated, and the real formation of systematic and systematic development is inseparable from the great help of experts visiting the Soviet Union in the 1950s; Ten years after the baptism of the catastrophe until the resumption of college entrance examination enrollment, China's knowledge output in the 1980s also formally ushered in a large number of rich achievements, then China's solfeggio development has entered a new stage. (Shang, 2023, p. 5)

Students' learning plays a very important role in the whole learning process, and solfeggio is a necessary aspect. In the course of solfeggio, the teacher teaches the method to the students in the learning process, while the students need a lot of practice, therefore, the students' active learning plays an indispensable role in the solfeggio learning. As a new teaching assessment model with students as the main body, learning engagement survey plays an important role in the study of students' learning, in the study of solfeggio in Gannan Normal University College of Music, Jiangxi Province teaching

methods researcher found that there are some problems in the teaching solfeggio education, teachers interact less with students in class, and students pay less attention in class it made the teaching not enough efficiency.

Research objective

1. To study the teaching method of solfeggio for the first-year students in College of Music, Gan nan Normal University, Jiangxi Province.

Literature Reviews

The discipline of solfeggio ear training originated in the West, and its origin and development can be traced back to the church activities in medieval Europe. Solfeggio ear training was originally developed by the theorist Guido for the choir of the church to solve the problem of intonation and visual spectrum of the choir. Guido's suggestion and use of the antiphonal name method pointed out the direction for the development of the later solfeggio and teaching system, and established the earliest teaching system of solfeggio. In 1882, the French music theorist and composer Lavignac put forward the concept of "ear training", indicating that the ear training learners develop the ability to distinguish sounds and music feelings by using a variety of different singing methods for scales, intervals, chords, melodic singing practice. (Zhang, L. 2024, pp.70-71)

In teaching, teachers should make gradual arrangements from shallow to deep, first of all, single tone, tone group, interval playing and singing: starting from the pitch, find the sense of coordination between singing and playing, and initially perceive the sound; Secondly, the playing and singing of scales: experience the interval relationship between the scales, improve the intonation accuracy of listening and singing, and establish the sense of mode and tonality. Then the simple solfeggio singing: familiar with the melody, grasp the sense of rhythm; Then perform chord connection singing: Perceive the color change. Then the one-handed two-part singing training: mouth singing one part, the right hand playing another part, to understand the composition of harmony. Finally, I played and sang solfeggio with accompaniment to further understand the structure of music and the connection of chords, and comprehensively applied the previous learning content. Through training, the "seeing", "listening",

"singing" and "playing" will be integrated, so that the knowledge learned by students can be better implemented into practice. (Yuan, Y. J., 2024, pp.122-124)

Since its introduction, solfeggio ear training has gradually attracted the attention of music educators and become an important part of music learning. At first, solfeggio, as the basic subject of music learning, advocated the principle that teachers should play more and demonstrate more, and students should sing more and listen more, so as to cultivate students' basic ability of listening, singing, remembering and writing. Most solfeggio ear training teaching is still the traditional piano as the only classroom teaching aid, arranging students to dictate single notes, intervals, chords, rhythms, melodies, etc., day after day. (Xu, 2011, p.9)

Professor Tang Junyan from the Composition and Conducting Department of Zhejiang Conservatory of Music put forward his own views on the development of basic music education in combination with the overall goal and existing problems of basic music education in Zhejiang Province. Ms. Cheng spoke on behalf of Associate Professor Fu Hongmei, director of the solfeggio Teaching and Research Section of Tianjin Conservatory of Music, with the theme of "Combining traditional teaching mode with modern scientific and technological achievements to build a teaching mode of "Teaching people to fish". (Wang, Z.,2021, pp.111-112)

To sum up, there are a variety of teaching methods for solfeggio and ear training. Teachers should choose appropriate teaching methods according to the actual situation and needs of students, and pay attention to the principle of individualized teaching, step by step and practice. At the same time, teachers should continue to explore and innovate teaching methods and means to improve students' music literacy and comprehensive ability.

Solfeggio ear training, as a compulsory course for music majors in higher vocational colleges, has a profound impact on students' professional ability and professional quality. Under the educational background of the new era, solfeggio and ear training teaching is regarded as an important link in cultivating musical talents and is endowed with great significance. With the gradual improvement of the society's requirements on the personal ability of music professionals, the pressure of classroom reform of solfeggio and ear training in higher vocational colleges is increasing, which also requires teaching

workers to "practice internal skills", continue to polish the teaching content of solfeggio and ear training, optimize the teaching model, integrate multiple teaching methods, and constantly promote the innovation of solfeggio and ear training classroom in higher vocational colleges. Achieve the expected teaching objectives.

This paper discusses how to build an efficient music teaching classroom from the perspective of solfeggio and ear training teaching, and puts forward a set of strategies for building an efficient music teaching classroom, including the promotion of innovative teaching mode to efficient music teaching classroom, specific teaching methods and steps, the change of teachers' roles and the improvement of students' participation. (Cheng, 2023, p.9)

Research Methodology

This is the Qualitative research, reading notation, Singing the scale, the vocalization, singing accurately: rhythm, melody, intonation, tonality, expression, ear training. **Key informants:** There were three key informants who gave the information. Requirements for key informants 1) Professor, Associate Professor or Assistant Professor 2) More than 10 years of teaching solfeggio performance experience 3) Graduate in Music. Names of Key Informants: 1) Associate Professor Liu, solfeggio teacher, Gannan Normal University College of Music, Jiangxi Province. 2) Associate Professor Tang, solfeggio teacher, Gannan Normal University College of Music, Jiangxi Province. 3) Professor Wu, solfeggio teacher, Gannan Normal University College of Music, Jiangxi Province.

To verify the tools interview and observation form, the researcher found out three experts to do IOC. **Research tools:** 1) Interview form 2) Observation form 3) Verification form. **Data Collection:** 1) The information was obtained through interviews with three experts. 2) After the interview, observation was continuing. All information were collected. 3) All data of interview and observation were collected prepared for analysis. **Data Analysis:** Descriptive analysis was used to describe all information from three key informants and observation.

Results

The purposes of research are to study the teaching method of solfeggio for the first-year students in College of Music, Gannan Normal University, Jiangxi Province. The sample used in this research were the first-year students in College of Music, Gannan Normal University, Jiangxi Province. The research tools were: interview form, Observation form and Verification form.

The conclusion from the interview: Solfeggio teaching method is a very important part of music learning, which involves reading notation, singing the scale, the vocalization, singing accurately (rhythm, melody, intonation, tonality, expression) and ear training. The content of the interview is centered on these five aspects. In solfeggio, reading notation mainly refers to the ability to interpret music.

Through the training of solfeggio, learners can improve their ability to interpret music scores and understand the structure and emotional connotation of music more deeply. Singing the scale is one of the foundations of solfeggio teaching method. By singing the scale, learners can establish the concept of tone, tonality and pitch of semitone and whole tone. Scale practice not only helps to improve learners' intonation ability, but also lays a solid foundation for subsequent melody and harmony practice. The vocalization is the basic training in vocal singing, and it is also suitable for solfeggio teaching method. Through the vocalization exercises, learners can train their vocal skills, including vocal position, breath control and so on. In solfeggio teaching method, good vocal skills can help learners express the emotion of music more accurately and improve the appeal of singing. Singing accurately includes rhythm, melody, intonation, tonality and expression. Rhythm is the skeleton of music, and learners need to improve their ability to grasp the rhythm of music through rhythm training. Melody is the soul of music learners need to accurately grasp the ups and downs and trends of melody. Intonation, tonality and expression are related to the emotion and expression of music. Learners need to improve their ability of music perception and emotion expression through training. Through the training of these aspects, learners can sing music more accurately and convey the emotion and artistic conception of music better, ear training is an indispensable part of solfeggio teaching method. Through ear training, learners can improve their musical hearing ability and perceive the pitch, rhythm,

melody and other elements of music more accurately. Ear training can also help learners establish three-dimensional perception of music and better understand and grasp the overall structure and emotional connotation of music works. In solfeggio ear training, the combination of ear training with singing scales and vocalization training can jointly improve learners' music literacy and performance ability.

Conclusion, solfeggio teaching method is a comprehensive training process, which involves reading notation, singing the scale, the vocalization, singing accurately (rhythm, melody, intonation, tonality, expression) and ear training. Through the training in these aspects, learners can comprehensively improve their music literacy and performance ability, and better understand and interpret music works.

The conclusion from the observation: Solfeggio teaching method is an important part of music education, aiming at cultivating students' music perception ability, rhythm sense, intonation sense and expression ability. In order to comprehensively evaluate and optimize the teaching effect of solfeggio teaching method, the observation form of solfeggio teaching method from six aspects: teaching objectives, teaching contents, teaching methods, teaching tools, professional quality of teachers and student participation.

By observing teachers' teaching, we can understand the specific content of teaching objectives by consulting teaching plans, teaching plans and other documents. The practical activities in the teaching process judge that the teaching objectives have been effectively implemented. Through observation and assessment, the teaching content is scientific, reasonable, in line with the age characteristics and cognitive level of first-grade students, and can effectively improve students' music literacy. After observation, it is found that the teaching method is flexible and varied, which can stimulate students' learning interest and initiative. It is observed that teachers adopt teaching, demonstration, discussion, practice and other teaching methods in the teaching process, and the effect is good. Teaching tools (such as Musical Instruments, teaching software, audio materials, etc.) have played an effective auxiliary role in teaching. Through lectures, interviews and other methods, teachers' professional qualities, including music theory knowledge, teaching skills, teaching attitude and sense

of responsibility, are given full play, teachers' ability and teaching level are improved, and teachers' attitude and degree of attention to students vary according to different students. The level of students' participation in class, including the performance of class speeches, group discussions, practical activities, etc., the students' attitude is enthusiastic and positive.

Discussions

The discussion about the interview: This paper discusses the importance of solfeggio teaching method in music learning and its training methods from five aspects: Reading notation, singing the scale, the vocalization, singing accurately (rhythm, melody, intonation, tonality, expression) and ear training.

Reading notation in solfeggio teaching method mainly refers to the ability to read music. Students need to accurately identify and understand various symbols on the score, which are important means for composers to convey the idea of music. Only by accurately interpreting the symbols can students correctly interpret the music works. In actual teaching, teachers can gradually improve the speed and accuracy of music reading by letting students read a lot of music. At the same time, teachers can also teach students how to analyze music scores and understand the composer's creative intention, so as to better interpret music works. Singing the scale is one of the basic methods of solfeggio. By singing the scale, students can be familiar with and master various modes and tonalities, and establish accurate pitch concepts. Singing the scale can help students establish a good vocal state and lay a foundation for the subsequent vocal music learning. When singing the scale, students need to pay attention to intonation and rhythm. Teachers can use piano accompaniment or metronome to assist students in practice, ensuring that students' intonation and rhythm are accurate. At the same time, teachers can also gradually increase the difficulty and complexity of exercises according to the actual situation of students. The vocalization is the key link in vocal music learning. In solfeggio teaching method, vocal training aims to help students master the correct vocal methods and skills, improve the quality and expressiveness of the voice. The vocalization includes breathing control, laryngeal relaxation, and the use of resonating cavity. In the vocalization, teachers need to pay attention to students' breathing and laryngeal status to ensure that students' voice method is correct.

At the same time, teachers can also combine the specific melodies and rhythms in music works to guide students to carry out targeted vocal exercises. Singing accurately (rhythm, melody, intonation, tonality, expression). Rhythm is the skeleton of music, and students need to accurately master various rhythm types, including average rhythm type (such as quarter rhythm type), compound rhythm type, etc. Teachers can help students improve their sense of rhythm through rhythm training, rhythm dictation and other ways. Melody is one of the most expressive elements in music. Students need to sing the melody accurately, including pitch, length, timbre and so on. Teachers can train students' sense of melody by means of melody solfeggio and melody dictation. Intonation refers to the cadence in music, and students need to accurately adjust intonation according to the emotional expression of the work. Teachers can guide students to correctly grasp intonation by analyzing the emotional changes in music works. Tonality refers to the overall pitch organization of a musical composition. Students need to accurately master various modes and tonalities, including major, minor, and ethnic modes. Teachers can help students improve their sense of tonality through tonality training, tonality dictation and other ways. Expression refers to the way of student express music emotion through facial expression and body language when singing. Teachers can guide students to correctly express musical feelings through demonstration and explanation. Ear training is an important part of solfeggio teaching method, aiming at improving students' musical hearing ability. Music hearing ability includes direct music hearing ability and inner music hearing ability. Direct music hearing ability means that students can accurately hear and distinguish various elements in music (such as pitch, rhythm, timbre, etc.); The ability of inner music hearing means that students can construct and perceive music image in their heart without external music stimulation. In ear training, teachers can train students' music hearing ability by listening to sound discrimination, rhythm dictation, melody dictation and so on. At the same time, teachers can also combine the specific elements of music works to guide students to conduct targeted auditory analysis.

Conclusion, the importance of solfeggio teaching method in music learning can be fully analyzed by discussing solfeggio teaching method from five aspects: Reading notation, singing the scale, the vocalization, singing accurately (rhythm, melody, intonation, tonality, expression) and ear training.

These teaching methods are interrelated and promote each other, and together constitute a complete system of solfeggio teaching method.

The discussion about the observation: Through the summary of the observation method of solfeggio ear training, the teaching effect and existing problems of solfeggio ear training are more comprehensively understood. In order to further improve the teaching quality of solfeggio and ear training, teachers need to optimize the teaching content, improve the teaching method, strengthen teacher training and enhance the participation of students. At the same time, it is also necessary to pay attention to the feedback and comprehensive evaluation of teaching effect, so as to find problems in time and take corresponding improvement measures.

(1) Strengthen teacher training and improve teachers' professional quality and teaching ability.

(2) Optimize the teaching content to make it more in line with the actual situation and cognitive level of students.

(3) Improve teaching methods and focus on stimulating students' learning interest and initiative.

(4) Strengthen the monitoring and feedback of student participation, and timely understand the needs and opinions of students.

(5) Establish a sound teaching effect evaluation system, and regularly evaluate and summarize the teaching effect.

Through the implementation of the above measures, teachers can further improve the teaching quality of solfeggio and ear training, and lay a solid foundation for the improvement of students' music literacy and the sustainable development of music education.

New Knowledges

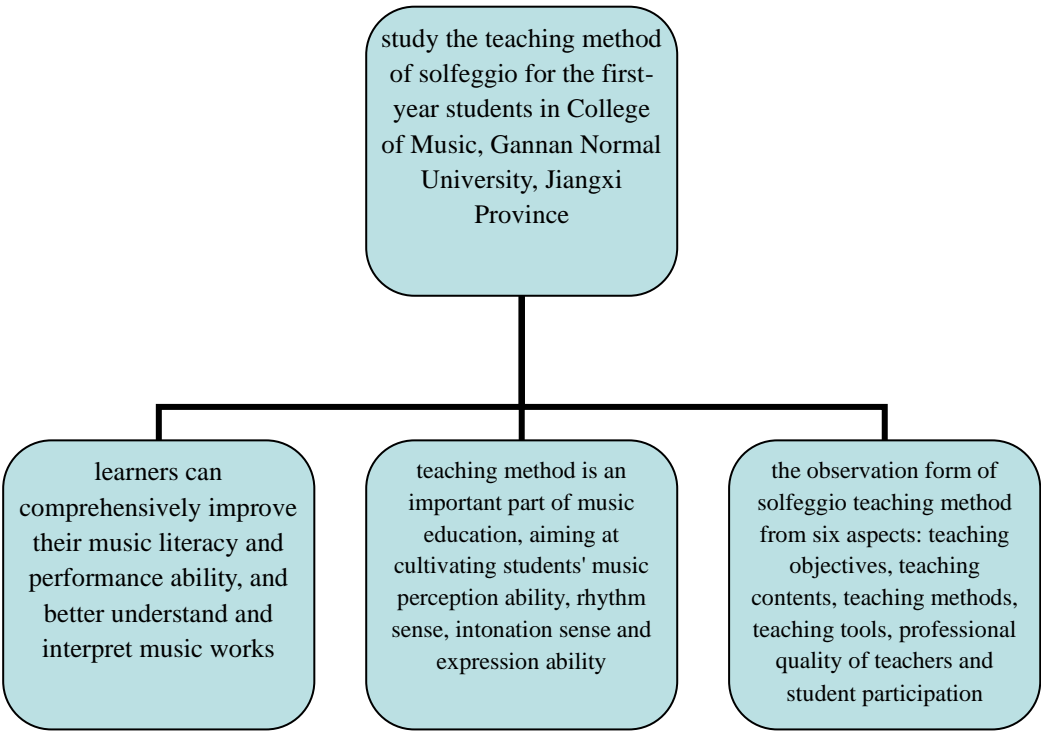


Figure 1: Research results Diagram Studying on the Solfeggio Teaching Method in Gannan Normal University College of Music, Jiangxi Province”.

Conclusions

Solfeggio teaching method is a comprehensive training process, which involves reading notation, singing the scale, the vocalization, singing accurately and ear training. Through the training in these aspects, learners can comprehensively improve their music literacy and performance ability, and better understand and interpret music works. In order to comprehensively evaluate and optimize the teaching effect of solfeggio teaching method, the observation form of solfeggio teaching method from six aspects: teaching objectives, teaching contents, teaching methods, teaching tools, professional quality of teachers and student participation.

Recommendations

Traditional solfeggio and ear training teaching often only pay attention to the teaching of theoretical knowledge, lack of practice links. students can participate in the creation and expression of music, so as to improve their music literacy and performance ability .

Traditional solfeggio ear training teaching often adopts a single practice mode, which is easy to make students feel boring. to increase students' participation and sense of competition, and stimulate their learning motivation .

Traditional solfeggio and ear training teaching often only pay attention to the whole teaching and lack of attention to individual differences.

Traditional solfeggio ear-training teaching methods often only pay attention to the teaching of basic knowledge, lack of innovation and interest. In order to stimulate students' interest in learning,

Solfeggio ear training is not only a kind of skill training, but more important is to cultivate students' ability of musical expression. In order to cultivate students' teamwork ability, teamwork can be strengthened in solfeggio training .

Recommendations for Future research

In solfeggio and ear training teaching, the uneven ability of students is a prominent problem. In order to solve this problem, we can adopt the methods of detailed class division and mixed age teaching.

Solfeggio teaching should be combined with the problems encountered in actual performance, more practical tutorials need to be written and more effective syllabi designed to solve the practical problems that performers encounter in practice .

Solfeggio ear training teaching should not only be limited to theoretical teaching, interactive online solfeggio ear training courses can be developed to provide rich practice materials and instant feedback mechanisms to help students better grasp intonation and rhythm .

Solfeggio and ear training teaching can also conduct interdisciplinary cooperation with other music disciplines such as composition, conducting, etc

Through the above suggestions, solfeggio ear training teaching can better adapt to the needs of future development.

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