

The Teaching Solfeggio in Chinese Traditional Music, China

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Abstracts

Solfeggio and ear training is the basic course of learning music, which was spread to China from Europe. After one hundred years of development, it has become an important basic music course in China. This article provided the knowledge in teaching solfeggio and ear training courses combining traditional Chinese music with solfeggio and ear training courses with Chinese characteristics in Chinese music theorists' teaching and research process.

Keywords: Teaching Solfeggio; Chinese Traditional Music; China

Introduction

The music college solfeggio is a basic subject that originated in Europe and has a history of thousands of years. Solfeggio is mainly to train students' singing and to listen, which is an important course for developing students' inner hearing, feeling the music, expressing and creating music. In China, Solfeggio has two main teaching systems. The first is the French Solfeggio Teaching system, and the second is the former Soviet Union Solfeggio Teaching system. These two Solfeggio Teaching systems play an important role in China's curriculum development. With the exchange of teaching resources around the world, there are not only two teaching systems in Solfeggio, such as Kodaly teaching approach in Hungary, Orff teaching approach in Germany, Dalcroze teaching approach in Switzerland, Suzuki teaching approach in Japan, and integrated music teaching approach in the United States. These rich teaching methods have played an important role in teaching solfeggio and ear training in traditional Chinese music (Zhao, 2007 : 91-95). The solfeggio in China has different from the solfeggio in western music. This academic article aims to show the uniqueness of the Chinese solfeggio teaching and the development of solfeggio in China.

The solfeggio

Solfeggio was invented by French musician Guido D 'Arezzo (977-1050) for church choirs, mainly for the training of singing. The word "solfeggio" comes from Italian and means "singing training for singers." A term originally referred to the singing of scales, intervals, and melodic exercises to solmization syllables (Stanley & John, (2012 : 639). At the end of the century, it was first translated into French and was established as one of the basic courses of the Paris Conservatory of Music. Basic Music Training at the Conservatory of Music "was published. Its contents are vocalizations, music reading exercises, singing exercises, and so on (Tang, 2003 : 44). The French music theorist, composer, and professor at the college of music harmony Paris Alessandro le Albert Wigner put forward the "ear." The concept of

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learners by using the method of different kinds of a roll call to scales, intervals, chords, and melody singing practice development of the ear in distinguishes the sound ability, music feelings, etc. In the end, a systematic discipline was formed, “Solfeggio,” a series of exercises to train the ears by singing names. “Solfeggio” has gradually been regarded as a necessary condition for students to develop their musical quality and musical skills.

Solfeggio teaching in China

In China, solfeggio teaching is a compulsory course in professional music colleges. Is to sing and listen to a course open. The teaching of solfeggio involves the notation and singing of names. In addition to the Notation in Europe, there is also the notation in China. In 11th-century France, Guido arranged the words of the first note at the beginning of each melody of a hymn, *The Psalm of St. John the Baptist*, to form a string of scales called to do, re, mi, fa, sol, la (Hoppin, 1978 : 63)

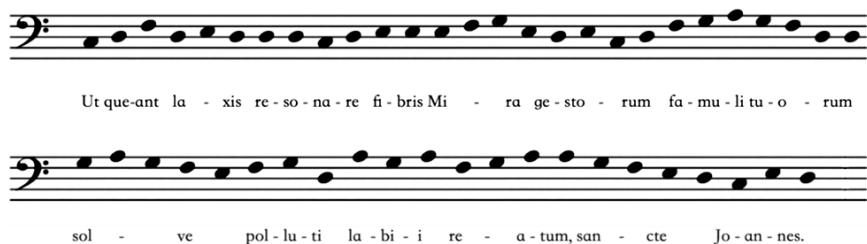


Figure 1, Richard H. Hoppin, *MEDIEVAL MUSIC*, Norton & Company, p. 63.

China also has its notation and singing methods. At present, there are also working gong che natation used. This is a kind of music from the Tang Dynasty in China. This is a way of matching the European do, re, mi, fa, sol, la, si in Chinese, Shang(上), Che(尺), Gong(工), Fan(凡), Liu(六), Wu(五), Yi(乙) (Huang, 1956 : 42-43)

上	尺	工	凡	合	四	一
1	2	3	4	5	6	7
上	尺	工	凡	合	四	一
1	2	3	4	5	6	7
上	尺	工	凡	六	五	乙
1	2	3	4	5	6	7
仕	佢	工	凡	六	五	亿
i	2	3	4	5	6	7
往	佢	工	凡	六	五	亿
i	2	3	4	5	6	7

Figure 2, Numbered musical notation & Gong Che Natation

In China's most authoritative paper retrieval website, "CNKI," on the subject words "solfeggio," "ear training," and "sight-singing" search, a total of 4105. Among them are 3559 papers in academic journals, 451 Chinese academic dissertation papers, 59 conference papers, and 33 newspapers. The earliest paper on solfeggio was published in 1956. "The Teaching of Talking and Practicing Ear Lessons" published in *The Chinese People's Music* (Zeng, 1956 : 43-44). As seen from the data analysis in figure3, the most active time for the publication of solfeggio and ear training papers was in 2018, with a total of 431 papers published.

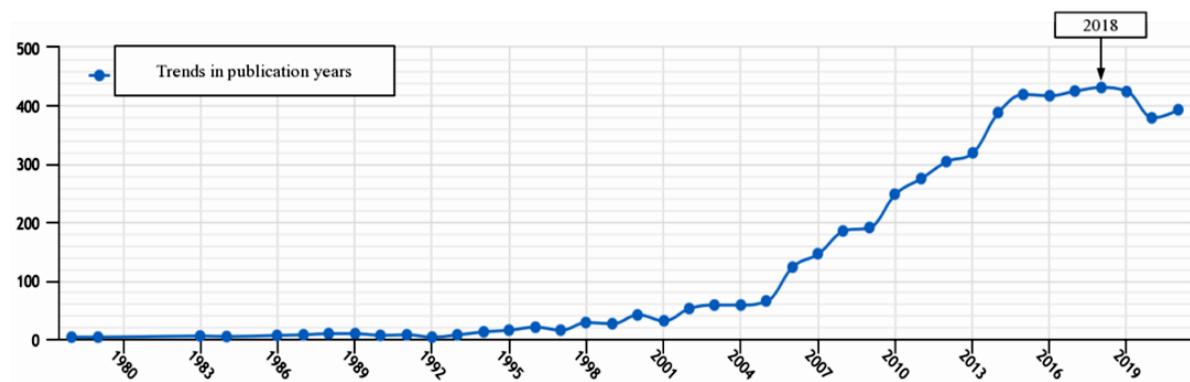


Figure 3, active time for the publication of solfeggio and ear training papers

Solfeggio's teaching research focuses on basic music teaching in every school. The common teaching system is the European solfeggio teaching system, such as the French solfeggio teaching system. The solfeggio teaching in France is divided into three systems: national conservatory, public conservatory, and private conservatory. Different systems have different test requirements. In France, solfeggio is also a very important course. The courses mainly include music reading, listening, solfeggio, and dictation (Zhang, 2017 : 81-83.). The teaching music of solfeggio in China and other countries is different from each other in different cultural backgrounds. However, in terms of the concept of music education, both emphasize the educational role of music. In solfeggio teaching, students should feel the music and learn the music in a relaxed way (Li, W. 2011 : 135-136). The solfeggio teaching in Guangzhou Xinghai Conservatory of Music is graded. The study starts from the first level, passes the examination to the next level, and the learning degree is also from simple to complex. Among the listening materials, the piano is no longer the main tool but also listens to a variety of instrumental and vocal music to enrich the diversity of listening (Li, B. 2011 : 162-167).

In the intelligent era of 5G, the Internet of Things, big data, artificial intelligence, and other computer technologies, intelligent education has become an important part of education modernization. In China, more and more people are learning solfeggio and ear training, and the actual class size is getting bigger and bigger. Taking the solfeggio and ear training course of Shanghai Conservatory of Music as an example, the solfeggio and ear training course is transformed digitally by updating the traditional teaching mode with computer technology. Practical teaching was carried out in terms of teaching content, teaching tools, teaching management, and teaching mode, which played an important role, especially during the epidemic (Wu, 2022 : 50-52). In solfeggio teaching, there are also many network teaching platforms. With the help of the WeChat platform, communication information can be quickly realized to facilitate learning and operation. Solfeggio's online teaching platform can take care

of students before, during, and after. Through WeChat, teachers use WeChat to push preview materials to students. The teaching platform can also quickly grasp students' learning situations (Liu, 2019 : 119-123). In China, MIDI computer music technology was introduced into the basic training course of higher music colleges in 1994 and represented by Professor Zhao Yishan of the Central Conservatory of Music. Multimedia technology was used in the teaching of solfeggio and ear training. This teaching method emphasizes interaction in teaching. It has changed the previous single teaching mode, stimulated the students' enthusiasm in class, improved their learning efficiency, and enriched the learning content. "Digital" solfeggio teaching must be the future development trend.

In Italy, solfeggio generally refers to a singer's etudes. In France, the training in auditory and musical quality is solfeggio. In China, solfeggio was first used in the early 20th century. Xiao Youmei wrote the earliest Chinese textbook for solfeggio and ear training, *Singing Textbook for New Academic System* (Xiao, 1924 : 3). This book was mainly used as a music textbook for middle school students in China then. This is a book that teaches Chinese students European solfeggio. In 1927, the Shanghai Conservatory of Music, the earliest conservatory in China, was established, and specialized solfeggio and ear training courses were started (Yang, 2016 : 185-186)



Figure 4, Singing Textbook for New Academic System, Xiao Youmei, 1924 : 4

Solfeggio has formed its unique teaching method in China, combining Chinese traditional music and folk music with solfeggio. In the listening part, monophonic, interval, chord, rhythm, and melody are dominant. In the singing part, besides the basic intonation and rhythm training, we also need to sing the melody composed from traditional Chinese music materials.

Teaching Solfeggio in Chinese Traditional Music for Ear Training

With the prosperity of solfeggio teaching in China, more Chinese researchers began to hope that the materials of Chinese traditional music could be used as the content of solfeggio teaching. The researcher blended the teaching of solfeggio with the Chinese traditional music he was good at. Chinese national instrumental music, Chinese folk songs, Chinese national dance music, traditional Chinese opera, and Chinese minority music have all been applied to

solfeggio practice teaching. Formed the current teaching situation of solfeggio with Chinese characteristics, Chinese traditional music has an important influence on solfeggio and ear training:

1. Chinese traditional music contains a large number of artistic elements, which can broaden the knowledge of practitioners, improve the level of artistic aesthetics, and cultivate students' sense of identity with traditional music culture. It also provides an understanding of the excellent knowledge of music culture, makes up for the deficiency of audiovisual in the past, and lays a good foundation for future music learning.
2. It can cultivate students' good aesthetic sense of music. Traditional Chinese music has beautiful melodies and diverse styles. Integrating solfeggio into the ear can enable practitioners to appreciate different types of music, improve their musical aesthetic sense, help them understand different styles of sections, and increase the learning experience.
3. It is beneficial to expand the scope of audiovisual training.

There are a large number of traditional Chinese music works. Through audiovisual training, we can fully understand music art with national and local styles (Wang, 2020 : 42 - 43).

Introducing Guangdong traditional music into solfeggio training teaching materials will certainly improve students' solfeggio training ability. Compared with western music, Guangdong traditional music is easier to understand, can reduce students' learning pressure, and students are more familiar with Guangdong traditional music. Most of Guangdong's traditional music is created based on life. Life into the music gives music vitality. Guangdong traditional music is rich in content and close to society, which can arouse students' interest. However, nowadays, students prefer pop music, and the public has forgotten traditional music. This situation is worrying and also causes great difficulties for the inheritance of intangible cultural heritage. Therefore, traditional music is integrated into modern music.

Improve their solfeggio ability but also play a significant role in the inheritance and rise of traditional music in Guangdong. The foundation of China's survival and development is excellent history and culture, Guangdong traditional music is one of China's history and culture, and it should be widely concerned. Sight-singing practice ear courses are not exclusive to forming a complete set of Chinese traditional music. All the listed above are the subject of sight-singing practice ear integrated cross attributes as the basis. In the teaching, should still practice ear sight-singing teaching law as the starting point, the Chinese traditional music works on the analysis and material added, should be more in-depth exploration, its essential for a hearing on the accumulation, and do not put the cart before the horse. Solfeggio training requires students to accumulate a large vocabulary of Chinese and foreign music. Students will be exposed to many musical works to improve their musical level and quality in the learning process. In this process, if we can add Guangdong traditional music, it will open up a new teaching model. Some schools have added Guangdong traditional music into their teaching materials, which has received a good response. The most important point is that the traditional music of Guangdong is rooted in indigenous people's life. Guangdong's traditional music has strong local conditions and customs and reflects the real society of Guangdong. The teachers must grasp this, create a student in the music class of music kindness, and improve the teaching quality and students' learning efficiency. Integrating percussion, the most characteristic of Guangdong traditional music, into teaching is of great help to improve students' solfeggio and ear training ability. It is necessary to add it to teaching materials and make it fully used (Jiang, 2020 : 74-76.).

From the present traditional Chinese music teaching can be found. The teaching system of traditional music and solfeggio should be improved. China has a vast territory and 56 ethnic groups. Different regions and ethnic groups will form different cultures. Therefore, traditional Chinese culture has different characteristics and musical modes. If the major and minor keys of music are emphasized in the actual training and teaching work, the lack of solfeggio training in Chinese folk music will affect the students' musical feelings (Li, 2020 : 104.) Chinese opera music can also be used in solfeggio lessons. The rhythm and melody of Chinese opera have their characteristics, which can let students feel the charm of Chinese opera.

Students have little sense of traditional Chinese music in solfeggio and ear training. In teaching, we should cultivate students' sense of melody, harmony, rhythm, and tonality according to the characteristics of Traditional Chinese music. To enhance students' experience of traditional Chinese music, students should feel different melodies of music works. There are many ways to understand music, including Chinese notation, western notation, and even ancient Chinese notation (Hao, 2020 : 41-44.).

Traditional Chinese music requires a pair of ears to appreciate Chinese music. Solfeggio's teaching has its unique teaching mode to train the sense of sound and improve the aesthetic appreciation of music. In the in-depth study of western universal music concepts, we should integrate Chinese traditional music into solfeggio teaching. Taking Traditional Chinese music as the main content of teaching can train learners' sense of music. Such a teaching mode enhances the requirement of traditional music aesthetic ability. Under the teaching of solfeggio and ear training, the students have a rich understanding and accumulation of Chinese music melody and musical expression form of various regions, which is conducive to improving the knowledge of Traditional Chinese music. In this way, learners can deepen their improvement of Traditional Chinese music culture (Zhang, 2013 : 123-124).

Discussion

Solfeggio teaching in China

Solfeggio was introduced into China from Europe, and with the development of history, it has become a very important basic subject in Chinese music education. There are two main schools of solfeggio and ear training in China. One is solfeggio, taught and transmitted entirely in the European system. One is solfeggio teaching with Chinese characteristics, based on the European system (Li, 2020 : 104.). The solfeggio in China were taught mostly in Chinese language combining with using the Chinese melody to teach solfeggio which is different from solfeggio in western music system (Yang, 2016 : 185-186).

Listening, singing, reading, and writing are the four main aspects of solfeggio teaching. Intonation and rhythm are the basic teaching standards of solfeggio teaching. Solfeggio teaching in China also needs these requirements in teaching and learning, the Chinese form of solfeggio teaching is excluded. However, the musicians encouraged to promote Chinese music believe that solfeggio and ear training with Chinese characteristics should be developed (Hao, 2020 : 41-44.). This is a very controversial point. China has its traditional music theory, which has a very long history in terms of temperament, even older than European music theory. With the development of the Industrial Revolution, the world formulated international standard tones, which formed international standards in pitch and music theory. A series of musical instruments was also produced. The piano, for example, is a musical instrument with equal

temperament—the international request for better standardization. During the development of instrumental music, China's equal temperament music discipline has gradually become internationalized. The development of solfeggio teaching in China did not develop independently. It is closely related to the development of Chinese musical instrument nationalization.

In China's conservatory of music, there is specialized solfeggio training for undergraduate and graduate students. But they teach more in the European system (Yang, 2016 : 185-186). There is no further innovation and development in terms of Chinese characteristics. Chinese solfeggio and ear training should have Chinese characteristics (Wang, 2020 : 42-43) For example, the Chinese notation method and the Chinese singing method. It is challenging to combine solfeggio teaching with Chinese characteristics in practical teaching. The main reason is that students receive solfeggio teaching in China in the European system, and the solfeggio teaching theory in China is suddenly added. They are difficult to convert, and the Chinese solfeggio system is more complex than the European solfeggio system. It is of great significance in the research field of Chinese music theory.

Conclusion

Teaching Solfeggio in Chinese Traditional Music for Ear Training

The teaching of solfeggio and ear training in Chinese traditional music:

1. The melody of traditional Chinese music is used in solfeggio teaching.
2. Solfeggio teaching is carried out with the Chinese traditional music theory system.
3. Sing the melody of traditional Chinese music with the theoretical system of traditional Chinese music.

In the study of solfeggio teaching of Chinese traditional music. Chinese musicians teach their traditional melodies. They were used in melody singing and dictation. At the same time, it is required to analyze the tonality and musical structure of Chinese traditional music in teaching. If the use of traditional Chinese music theory for teaching. In particular, long hours of training are required in the singing of names. Different from European systems DO, RE, MI, FA, SOL, LA, SI, DO. There are many kinds of singing names in China. For example, Gong Che Natation, Chinese Natation, Guqin Natation, Pipa Natation. There is also the notation method with Chinese characters as symbols.

These traditional Chinese solfeggio training methods are indeed more complex than the European solfeggio training system, which is why European solfeggio training is more international. However, solfeggio and ear training in traditional Chinese music are of great historical and cultural value to the theory of traditional Chinese music.

The European solfeggio system in China has gradually developed into the nationalization, specialization, and nationalization of Chinese solfeggio system teaching. There is a contrast and connection between the nation and the world. Solfeggio was introduced to China in 1582. Beginning the formation of western bands and the spread of western music theory, solfeggio training began to enlighten China. After 1840, The period of "new music" began in China. Solfeggio began to enter schools for systematic teaching and learning. After 1921, solfeggio training became a compulsory course for major music students, and every Chinese music major student needed training. Also began to appear special solfeggio training teaching materials. In 1927, the first conservatory of Music in China was established, and solfeggio teaching entered a mature period in China.

More Chinese musicians are hoping to boost their confidence in traditional Chinese culture. In music, more musicians will transfer their studies from Europe back to China. The author also wishes to return to traditional Chinese music in solfeggio teaching. In China, several very excellent music theorists are already in this aspect of practical teaching.

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