

The Analyzing Solfeggio Ear Practice Teaching Methods for Primary School

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Abstract

This article examines solfeggio ear practice teaching methods for primary school, a crucial aspect of music education. Solfeggio involves using syllables to teach pitch and sight-singing, fostering auditory skills, cognitive development, creativity, and emotional expression among young learners. Recent research indicates that incorporating interactive and immersive techniques can enhance students' ability to recognize pitches, intervals, and melodies. The integration of technology and contemporary pedagogical frameworks can offer innovative solutions to traditional challenges in music instruction. However, a comprehensive analysis of these practices in primary education remains sparse, particularly within specific cultural settings. The article aims to examine the current state of solfeggio ear practice teaching methods in primary school, focusing on their efficacy and adaptability. Through a systematic review of existing literature, interviews with educators, and classroom observations, the study aims to identify key strategies for promoting active engagement and proficiency in solfeggio among young students.

Keywords: solfeggio; ear practice; teaching methods; Primary School

Introduction

Nowadays, in primary education, where children's capacity to absorb information is at its peak, effective instructional strategies are vital for nurturing musical talent. However, traditional approaches to teaching solfeggio often fail to engage students fully or address diverse learning styles. This creates a pressing need to analyze and refine the methodologies employed in solfeggio ear practice, ensuring that they cater to the unique developmental needs of primary school learners. With the deepening of the influence of quality education, primary school music education has received more and more attention. Therefore, teachers need to pay attention to the solfeggio teaching according to it. Music teachers need to constantly improve their own quality, and enrich their teaching methods, so as to better improve the level of primary school students, and then improve the artistic quality of students (Kou, 2022).

Solfeggio ear practice is an important part of music education, which not only helps students to master the basic music knowledge and skills, but also can cultivate students' attention, patience and perseverance. In addition, as a multi-functional instrument with rich timbre and wide range, solfeggio and ear training can help students better understand and feel the charm of music (Lu, 2015).

How to create a good teaching atmosphere for primary school music class, and design more attractive and effective practice activities. Through an in-depth analysis of the

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problems and challenges existing in the current primary school music curriculum, and the importance of creating a good music class environment, a series of targeted and instructive suggestions are put forward. At the same time, this study will combine relevant theories and empirical evidence to fill the gap in the existing literature on the methods and strategies of primary school music class education, and provide strong support for the development of primary school music education (Li, 2014).

The background of this study considered many aspects, including the problem of curriculum arrangement, inadequate music classroom facilities in some schools, and the difficulty in selecting textbooks. Through the in-depth study of these aspects, we hope to provide a comprehensive and practical method of ear practice for primary school music class.

1. The solfeggio ear practice teaching methods for Primary School

1) Introduction to solfeggio exercises

Solfeggio practice teaching is usually divided into two parts: solfeggio training and auditory training. Solfeggio training is to use the music score, the music in the music performance, can effectively exercise students' reading ability, music expression ability. Auditory training is that through repeatedly listening to the music melody and music rhythm, identify the rhythm of music rhythm and chord and other music elements, can effectively exercise students' music identification ability, music appreciation ability. The importance of solfeggio practice teaching in music teaching has been widely recognized, and has become an important teaching content in primary school music teaching. In the stage of primary school music enlightenment, the full application of market ear training teaching has played an irreplaceable role in the growth of students' comprehensive music ability. It can be said that solfeggio practice has become the basic way for primary school students to learn music, and also the main way of primary school music teaching (Kang, 2017). Solfeggio practice is an important part of primary school music teaching, which can cultivate students' musical ability from singing, listening, reading, writing and other aspects. On the basis of cultivating students' basic music ability, it can also teach students a lot of practical music skills, so that students can easily learn music, will learn the music knowledge better application, and lay a solid foundation for students to better learn music in the future (Liao, 2020).

Solfeggio practice is a practice activity of watching the music and singing the tune. The process of solfeggio is the process of turning symbolic music into sound. Simple notation and staff are the two main forms of music used in China. The content of solfeggio includes single-part solfeggio practice, multi-part solfeggio practice, with words solfeggio practice and so on. Solfeggio ability is a comprehensive reflection of musical ability based on "listening" and "singing" ability. Solfeggio ability is related to the ability to perceive, understand, express rhythm, melody and other musical elements. Therefore, to improve the level of solfeggio, it is necessary to improve the music perception ability, appreciation ability and performance ability at the same time. Solfeggio practice is not to see the music to sing at will, but to use a scientific method, eyes, brain thinking, ear listening, hand clap (beat), do: eye, heart, mouth, ear, hand to. In the process, build up the accurate sense of more listening, sense of rhythm, sense of beat and sense of strength." Solfeggio practice we call it basic music subjects. Teaching includes four contents: solfeggio, dictation, music theory, auditory analysis. These four contents are mutually cooperative. "Solfeggio practice discipline in the current stage of China's music education accounted for Has an extremely important position. As an important basic course of music quality, for the cultivation of students' musical ability,

Master the basic skills of music, improve music aesthetic and creativity, tap music potential, stimulate students to learn music. It is an important responsibility and mission to enhance aesthetic appreciation. In recent years, China's music education has developed rapidly, gradually integrating the teaching methods and music ideas of different countries, including Kodak teaching method, Orff teaching method, Dalcroze teaching method and other world-famous education systems. At present, foreign advanced music education system began to show their respective advantages, including kodak teaching method is given priority to with singing, pay attention to inherit and carry forward the traditional music culture, the teaching method is easy to operate, learners easy to accept and the characteristics of good learning effect, is loved by many music learners and teachers, and popularity is relatively high. When the Kodak teaching method was used in Hungary, a detailed training plan was made for primary and middle school students of all ages. The teaching level was changed from shallow to deep, and new knowledge was introduced from old knowledge. Students in Hungary use teaching methods such as first tune singing, Kirvin gesture and rhythm reading, and the concept of "experiencing the beauty of music" emphasized by the Kodak teaching method, making students' solfeggio practice ability more outstanding. Kodak core ideas of teaching method can directly guide the solfeggio practice teaching, all over the world "Kodak teaching method", there are some principles are happened to comply with, which contains "use the native language" singing ", " sing local folk songs ", " use the first singing method "and" experience the beauty of music " teaching principles. At present, in some primary schools in China, these music teaching systems are being used in the music classroom, and combined with the national conditions, so that the music teaching system has been localized development, the cultivation of primary school students' music quality has been significantly improved, especially in the Solfeggio practice ability has been significantly improved (Liu, 2020).

2) The importance of solfeggio practice in primary school music teaching

With the continuous progress of society and people's thoughts, people have realized that teaching is not eternal. In China, the music teaching before the reform and opening up is just a simple teaching and teaching, and there is not enough attention to it. With the progress of The Times, people have put forward higher requirements for music education. This paper mainly summarizes and analyzes the situation of solfeggio practice applied by primary school students in the chorus in China, clarifies the important role of solfeggio practice for the chorus, and promotes the development of solfeggio practice teaching for primary school students in China. In the solfeggio practice teaching of pupil chorus training, teachers need to let students have this the consciousness is that Solfeggio practice teaching is the basis of ensuring smooth music activities. All music teachers should maximize the ability to support and promote the learning of solfeggio practice. In this process, need to focus on do, the unity of technology and knowledge, must not only pay attention to the sound technology training and ignore the theory of learning, especially the listening training, only have good hearing habits will have a positive role in singing, only do the singing learning and rich knowledge; to chorus rehearsal more smoothly and smoothly, this is the foundation of pupil music learning and bedding (Liu, 2016).

Primary school students are in the critical period of physical and mental growth. The music teaching should pay attention to the students' physiological and psychological characteristics, and transition from concrete image thinking to abstract logical thinking. Teachers can use a variety of auxiliary learning means to help the solfeggio practice teaching,

so that students really move up. Students are sensitive to Musical Instruments, to deduce also very feeling, to the game, to create the practice is keener, teachers from the perspective of specific teaching design and organization, can form the perfect opportunity to move, happy, dance, learn, formed in the multiple learning experience. Primary school students have a special interest in Musical Instruments, especially those percussion instruments that are easy to control, which can arouse students' enthusiasm for their use. Teachers can organize students to conduct solfeggio exercises with the help of some instruments. Music has the most distinct requirements for rhythm, and Musical Instruments are the basic tools to create rhythm. Teachers can prepare these tools for students timely, which can create good conditions for students to perform solfeggio practice. If the teacher can take the lead to do the demonstration operation for the students, and teach some operation skills, it will undoubtedly form an important touch to the students, and will be of great help to promote the students' solfeggio practice. In students' solfeggio training, teachers provide some Musical instrument support for students to let students accompany themselves, which has more incentive effect on improving students' solfeggio enthusiasm. With the support of Musical Instruments, students will naturally participate more actively in the training and complete the solfeggio practice in the free accompaniment. For example, when enjoying the fourth-grade music volume, the teacher first uses multimedia to play the music, and asks the students to make a judgment when listening: what is the main accompaniment instrument of this music? The students began to listen and quickly gave information feedback: The main instrument of the music is the trumpet. The teacher took out a trumpet and asked the students to observe. When the students are familiar with the melody of the music, the teacher asked the students to start the listening activity again, listen to the teacher playing the music with the trumpet. When the teacher plays, the students sing with consciously, and the classroom learning atmosphere is strong. In order to cultivate students' listening acuity, the teacher requires students to listen and think from the perspectives of music speed, beat, pitch and so on, and make targeted judgments on the content and emotion of the music. Students and students enter the listening session again and naturally walk into the core of the music (Zhang, 2022).

3) Solfeggio practice in Kodak teaching method

In Kodak teaching method, the efficient development of solfeggio practice teaching is built on the basis of fully mastering the key points of solfeggio practice teaching. Only by paying attention to the key points of solfeggio practice teaching can the essence of Kodak teaching method be brought into play and the best teaching effect can be obtained. Kodak teaching method takes the cultivation of children's music hearing as the key to teaching. Through the careful design of children's music textbooks and targeted classroom training, the efficient cultivation of children's music hearing is realized. Long-term music teaching practice also shows that the importance of Kodak's teaching method to children's hearing is very forward-looking, and has a basic use for the cultivation of children's basic music literacy and the improvement of children's future music level. The materials of folk music have certain particularity and reflect the basic characteristics of folk music. Kodai teaching method emphasizes that the cultivation of children's interest in music should start from folk music. Kodak teaching method believes that through singing and chorus, children's musical ability can be fully exercised, and through the practice of singing and chorus, children's own musical potential can be explored to a certain extent, which is conducive to the development of children's future musical ability. Kodak teaching method application of music teaching materials are through careful design and selection, and music teaching material

contains a large number of, rich national music material, help to realize the children's music ability and the cultivation of music literacy, for children this music beginners' group, such textbook writing way is very appropriate.

The title method and fixed singing method are different in the rules of singing and teaching focus. Kodak teaching method, the first tone method can more in a short time to help children learn to read music, therefore, the first tone method as basic teaching method, and the fixed method as auxiliary teaching method, through the first tone method and fixed method and coordination, can realize the efficient cultivation of children's music ability. In addition, the combination of the first tune name method and the fixed name method is also reflected in the use of the first tune name method, and the use of the fixed name method, which can help students understand and establish the concept of full tone and half tone, and improve the sense of music. Kodak teaching method attaches great importance to the cultivation of children's sense of musical rhythm. In the initial stage of music education, Kodak teaching method does not teach students abstract musical concepts such as quarter notes and eighth notes, but applies rhythm syllables marking method to cultivate students' sense of musical rhythm. For example, the marked as "ta-a" and "ta" makes it easier for students to understand the notes and have more interest in musical learning. Kodak's teaching method is a more comprehensive cultivation of children's musical ability, from reading, writing, listening, singing and other aspects of children's musical ability training, and combine these aspects, so that children's musical ability is more three-dimensional, more developmental. In the classroom, Kodak teaching method will read, write, listen, sing and other teaching content into the teaching content, so that students can master a certain musical ability through learning, but also subtly realize the exercise of other aspects of musical ability. In general, in primary school music teaching in China, the basic theory of solfeggio practice teaching is consistent with that in the West, and there is no big difference, which provides a good soil for the application of Kodak teaching method in primary school music teaching. On the basis of fully understanding and mastering the characteristics of solfeggio practice in Kodak teaching method, applying the solfeggio practice teaching to primary school music teaching can realize the full cultivation of the basic music ability and music quality of primary school students, and improve the actual quality of primary school music teaching (Qin, 2015).

Through the practical application of Kodak teaching methods, Kodak teaching method is learning songs and learning bases Development of music knowledge, simple instrumental performance, as well as music memory, ability and other aspects of the extensive Application, show a more vivid, characteristic, diversified music class, to the students' musical ability training Important significance. Music perception refers to the ability to recognize music emotionally and to re-understand music through known information. When students first come to music, they only have a simple cognition of music. Only through systematic music training and appropriate teaching methods can students have the ability to perceive music. This not only enables students to improve their understanding of music, but also is an important step in cultivating aesthetic education. After systematic and long-term training can improve students' auditory ability and the ability to feel music. By learning and training the Kodak method, students are easier to capture musical emotion and information. Kodak in the years of music education and learning process of the enlightenment is: music education teaching content should not only stay in the music theory and music knowledge teaching, in music learning, should grasp the focus is to cultivate students 'love of music itself, and to cultivate the students' music, through such cultivation, students gradually

enhance the music experience, enhance the sensory ability of the feeling of music, this is the fundamental starting point of music education. After the systematic music system was established, the students' appreciation ability and aesthetic perception ability were further improved through many music practices. Music memory ability is very necessary in music learning, which is of important help to further develop music education and learning. How to remember is an important research aspect of Kodak teaching method. Through practice, Kodak believes that the educational means of Kodak teaching method, such as inner hearing and canon training, can improve students' understanding of music and improve their musical memory ability. The use of the national music for music education is due to a better understanding of the national music, so that students cannot learn music because of obscure and difficult to understand. For another example, Kodai teaching method attaches great importance to the training of two-part and multi-part thinking in chorus. Students' harmony hearing has paved the way in singing, and they will pay more attention to the perception of pitch and the understanding of musical elements.

In the music class, through solfeggio learning can improve students' intonation and rhythm ability, which is of great help to students to learn songs. The primary school stage is in the embryonic period of learning music. If teachers can let students have a certain understanding of pitch at this stage, it will be of great help to students' lifelong interest in learning music, which is a gradual process. solfeggio learning can help students learn to sing, which can greatly improve the efficiency of classroom teaching in the future. Through solfeggio learning, not only can help students to quickly establish the concept of pitch, but also can help students to remember the melody and rhythm of the song, quickly complete the learning of the song, and achieve a good teaching effect. In primary school, teachers' interesting solfeggio teaching can effectively solve the important and difficult sentences in singing, promote the pleasant atmosphere of the classroom, so as to improve students' musical performance ability. The key point of ear training is to cultivate students' listening ability and feeling ability, and to help students to experience the content and emotion contained in the music by perceiving the pitch and rhythm of the music in the melody. In the primary school stage, the logical thinking ability has not fully developed, but the ability to feel music has long been shown. For example, babies can sway to the rhythm of music when they cannot speak, which is an early expression of the ability to feel music. Therefore, in primary school, teachers can conduct ear training through various methods to guide students to produce some fixed concepts of music, such as pitch and rhythm. Through diversified ear training exercises, students can feel the music more professional. By listening carefully and feeling attentively, students can feel the ups and downs of music emotions, and effectively improve their ability to feel music. Solfeggio teaching and ear training teaching are complementary in the process of music learning. The organic combination of the two together can steadily cultivate students' academic literacy ability in music. Primary school is in the critical period of laying the foundation of music learning. In classroom teaching, teachers can let students know how to sing music while playing rhythm, which can give students good skills to learn to sing songs independently. Through the training of the ear listening, the students can constantly correct their own small problems in the process of listening, and better feel the music itself.

The basis of learning music, and intonation practice plays a vital role in the development of students' musical talents. In the primary school music learning stage, the intonation requirements are from shallow to deep, but there are still many students cannot sing. The reason why the singing is that there is no fixed concept of pitch, especially cannot

remember the previous sound. Kodak Yi's "Colvin gesture" can "visualize" the invisible intonation, allowing students to truly feel the sound in the visual space range. "Colvin gesture" is very effective for students to master the concept of fixed pitch. Students can find the corresponding pitch feeling through familiar gestures, and form the physical memory, and feel the change of pitch through the direction of gestures. For example, in teaching, pitch fa and si are often the difficulties of students, and pitch is difficult to control, so students cannot accurately grasp the position of hemi pronunciation. Teachers can use Colvin gestures in teaching to let students feel the close chromatic relationship between mi-fa and si-si-do, and master the two sounds by constantly adjusting the pitch position. Through the oblique gesture, constantly bias the pitch stable tonic and three tones, primary school students through the space of the "visual", the distance between the sound and the sound will have an image of the understanding. When singing, the heart will distinguish his singing, and subconsciously tell myself that is cannot be low. Some students will naturally lift their chin with the gesture. Such body movements are clear at a glance, and students can find the position of pitch through the visible spatial changes.

Method for elementary school students is difficult to understand, at the beginning of the music learning, music can be based on the students have learned the letters, the initial of each pitch and music title closely linked, with d, r, m, f, s, l, t represent seven basic scale, respectively can also be in the upper left and right corner of the mark to indicate bass and pitch, the letter marking method can quickly let pupils master seven basic scale and its title, can quickly open solfeggio. In solfeggio, it takes time to recognize music and recognize musical notes, It is not easy for students to sing them out as soon as they see the notes. Once the help of letters, established on the original knowledge system of students, it can greatly reduce the difficulty of students' learning, so as not to weaken the interest in learning solfeggio, which is of great help for students to construct the concept of pitch. For primary school students, the alphabet spectrum can not only play a transitional role for students to learn music, but also has a great help for students to master the basic concept of pitch and inner memory. According to the physical and mental development characteristics of primary school students, in the early stage of learning rhythm, if all "da" is used to express all rhythms will be easy to be confused, leading to unstable rhythm. At this time, we can use the rhythm mark reading to learn the rhythm, such as naming the eighth note "ti" or the fourth note "ta". Students in lower grades are very interested in simple pronunciation and repetition. Students like this "titita" game very much. Through simple small links that students are interested in, they can consolidate and deepen their understanding of music professional knowledge. Through the "letter" and "rhythm" notation method, the professional solfeggio practice knowledge in a simple way, with pupils can quickly understand, so that students can "see" the method of music learning, can help students quickly learn the content of solfeggio practice, so as to better feel the music (Yu, 2019).

4) Emile Jaques-Dalcroze music teaching method is applied to primary school solfeggio practice teaching

As a solfeggio practice teacher, Dalcroze attaches great importance to the teaching of solfeggio practice and regards it as an important part of the education system. He takes the experience of music and emotion as the starting point and purpose of teaching, follows the characteristics of students' physical and mental development, guides them to experience the various elements of music in the process of hearing and listening to music, grasp the rhythm, pitch and other elements from the heart, and improve the ability of music perception. The

application of this music teaching method to the solfeggio practice teaching in primary and secondary schools hopes to attract the attention and thinking of peers, absorb more ideas and methods conducive to solfeggio practice teaching, promote the development of solfeggio practice discipline, and provide a broader prospect for the development of solfeggio practice teaching in China. In addition, the learning method of body rhythm cannot only improve students' music intelligence, but also have positive significance for shaping a sound personality and the comprehensive and coordinated development of students.

In his teaching process, Dalcroze found that students generally lack emotional experience of music in the learning process. By learning rhythm in mechanical digital form, they could not feel the sense of rhythm and expression brought by rhythm in their heart. Even if they had good performance ability, they could not express the aesthetic feeling of music. Some students cannot grasp the speed when playing the music, but in ordinary walking can have a flow of rhythm; some students with good music literacy, when they enjoy the music, constantly shaking the body, make different expressions, and with the strength of the music, the speed of the change to adjust their movements, will be freely with the rhythm of the hands and feet. So, he realized that the human body is the best musical instrument. He began to explore the combination of body and music rhythm in the teaching of solfeggio, created corresponding postures and movements on the basis of hearing and vision, and designed a set of exercises of various elements of body movement and music. Later, on the basis of the first two, Dalcroze introduced improvisation teaching, trying to let students learn to transform their inner music feelings into audible music. Finally, a new music education system was formed, with solfeggio practice, body rhythm and improvisation as the main content.

According to Dalcroze, music is an emotional process of aesthetic experience, and its essence is a reflection of emotion. His basic point can be summed up in the following four points: First, the rhythm instinct is innate, which can be induced and nurtured for music. Rhythm is the bone of music, is the most powerful element in music, and the human body is the first carrier of rhythm experience. Therefore, the experience of sound and emotion in music must be based on the combination of music and physical movement; secondly, the combination of body movement and music can stimulate the natural musical instinct. Isolated and single auditory training cannot make students more intuitive contact with music, so that they cannot understand music and love music. Only from the natural rhythm instinct and the direct exploration of the music, can the music have a "human power" and can promote the development of students' body and mind. Body rhythm integrates music, body and emotion, emphasizes the cultivation of music memory and attention, promotes the coordination of hearing, kinesthetics, emotion and thinking, and achieves a high degree of physiological and psychological unity, which not only solves the problem of feeling and performing music, but also promotes the comprehensive and balanced development of people. Finally, pay attention to the cultivation of qualified teachers. For the training of teachers, Dalcroze requires unified training, qualified posts, to create a relaxed and harmonious music learning environment for students, to ensure that the teaching plan can be correctly implemented. The teaching purpose of Dalcroze is that the goal of music education is not only limited to cultivate professional performers or composers in the field of music, but more importantly, to emphasize the development of people's sense of music.

Solfeggio practice, through continuous auditory training to cultivate the inner auditory ability, improve music perception, help the development of music practice activities. In the solfeggio practice teaching, Dalcroze takes the premise of listening to music and

experiencing music, expresses music in the way of body rhythm, and adopts the full participation of hearing, vision and kinesthetics to strengthen the music experience of all parts of the body. After the experience, students are more curious and imaginative about relevant theoretical knowledge. Teachers can introduce the learning of theoretical knowledge and think about knowledge corresponding to experience, which can greatly satisfy students' desire for knowledge. Because students are the carriers of rhythmic experience, they are the most understanding of the experience, so they will accept and understand the knowledge learned in a good state. The whole process always takes the body movement as the core, and connects the musical perceptual materials with the rational knowledge and skills. On the basis of auditory training, it is supplemented by the kinesthetic experience and transformed into visual effects to feel and express the music. The body rhythm method not only improves the tradition, but the boring teaching method in solfeggio practice teaching, but also makes students realize the value of the body rhythm method.

One of the basic characteristics of music education is that people can receive education in pleasure. As a sub-subject of music education, solfeggio practice teaching also embodies the aesthetic interest. Primary and middle school students are in the special stage of comprehensive physical and mental development, and they are all active and fun. Cross game introduced in solfeggio practice teaching, combined with the way of body rhythm, will liberate them from the seat, teachers consciously put the music knowledge into the game, and the teachers and students, students in a relaxed and pleasant state, highly concentrated, enthusiasm also naturally, move, will consciously actively learning related knowledge and skills, their music potential tells us with dialectical materialism, practice is the only criterion to test the truth. The cognition of each element of music, the accumulation of music language, the development of inner hearing are all to improve music, perception and appreciation, so as to better apply to singing, performance, conducting, composition, music creation and other fields. It is only in music practice that we can test whether we have mastered the music knowledge and skills we have learned. In the teaching process, some students have a good knowledge of music theory, but cannot perfect performance in practical application (playing, singing), thus affecting the actual performance, singing and even creation level; the analysis of pitch, rhythm, tone and ignoring the comprehensive characteristics of music, and emphasizing theory over practice, thus affecting the improvement of music ability. Darcroz in solfeggio practice teaching attention to theory knowledge into the actual sound, with the body each part of the experience to strengthen the students' feelings of music and use, and into the psychology, philosophy, sociology and other humanities view, strengthen the relationship with dance sister art such as music as the connection between the internal elements, improve the quality of solfeggio practice teaching, play to the role of solfeggio practice. Good at discovery, can have innovation, and then develop. In the teaching of solfeggio and ear practice, Dalcroze emphasizes that teachers should create certain situations and use the most concise language to allow students to think and discover knowledge and concepts through experience, rather than passively accept them. After thinking, the knowledge that students understand in personal practice is more solid than what teachers directly teach to students. What students learn is not only knowledge but also a learning way and learning attitude. Their thinking ability and learning desire are also stimulated, and their innovation consciousness is cultivated. Discover-based teaching also reflects that students are the main body, and teachers are not professors but guides, which puts forward higher level requirements for both teaching and teachers. Teachers need to start from the actual ability of students, pay attention to the progress of

teaching content and the design of activity forms, and constantly mobilize students' thinking ability, so that students are highly focused. Teachers should also guide students to find problems, and at the same time, they should be good at finding students' learning problems, starting from students' own problems, to guide students to solve problems (Zhou Hui, 2012).

5) Body rhythm in primary school music solfeggio practice teaching

As an important part of the theory and practice of Dalcroze music education, the body rhythm teaching method has always been committed to the study of the relationship between movement, body and music, guiding students to feel the essence of music by arousing students' movement cells and body movement of music, and awakening students' musical instinct and nature. The introduction of body rhythm teaching method in the primary school music learning stage is based on the comprehensive consideration of the characteristics and habits of pupils' learning, which can really stimulate the motivation of pupils to learn music. Solfeggio practice is the basic content of learning music. If you want to really understand music, perceive music and even use music, you need to start with solfeggio practice. In order to cultivate the comprehensive musical ability and musical artistic accomplishment of primary school students, it is necessary to improve the quality of solfeggio practice teaching in primary schools, enhance the interest of solfeggio practice teaching, and help students really improve their musical ability. This paper combines the body rhythm teaching method with the primary school music solfeggio practice teaching, guides the primary school students to participate in the solfeggio practice class extensively, and helps the primary school students to lay a solid foundation of music theory and practice.

Body rhythm is a method created by the famous Swiss music educator Emile Jacques Dalcroze to express the form of musical rhythm through body movement. Dalcroze posture rhythm teaching requires students to pay attention to and follow their own inner feelings, perceive music from the depths of the heart, and make a certain emotional reflection to music. The teaching of body rhythm movement emphasizes the coordination and coordination between human ears, eyes, body and brain. Visual, hearing and each part of the body should be able to produce internal tacit understanding. On the basis of rapid analysis of musical information, musical information is used to express emotions. These are not only the basic requirements of Dalcroze teaching of body rhythm, but also reflect the expectation of body rhythm teaching can cultivate students' perceptual ability, analytical ability and expression ability to master music. By expressing the musical elements and personal feelings with body movements, the transformation of music from abstract art to concrete art is realized, and the leap of music education from passive hearing and initiative is realized. According to Dalcroze, life itself is the unity of physical rhythm and mental rhythm, and the growth of life requires constantly training the balance between the body and mind, as well as intuition and reason, and then forming a close connection and free transformation between physiology and thought. The body rhythm teaching method follows this idea, pays attention to students' behavioral experience and spiritual experience, so that students' body can achieve a state of balance with their hearts, so as to better grasp the rhythm and aesthetic feeling of music. Body rhythm teaching can be regarded as an experiential teaching, guide students to mobilize their own body to participate in the solfeggio practice course, let students personally feel the voice from the heart and body expressed feeling, rather than let students blindly to imitate a certain tone; guide students into a pressure-free learning environment, enable students can feel the essence of music through the phenomenon of music, music theory into students' artistic connotation (Hao & Lu , 2022).

2. Solfeggio exercise

Dalcroze emphasizes that body rhythm is to "melt" the various elements necessary to express music into the body and mind, and he teaches body rhythm through the rhythm elements of Dalcroze. Here, the "rhythm element" refers to the various elements of the music that can be combined with the body movement: sound value, beat, speed, strength, and so on. When primary and middle school students learn sound value, in order to avoid the boring and single teaching method, we can introduce the combination of music and body movement, design corresponding movements for various sound value and sound patterns, and replace the digital calculation with the movement of each body part. Book 1: When learning two notes, quarter notes and eighth notes, We can let the students walk to feel the second notes, natural walk to feel the fourth notes, small running to feel the eighth notes, Teachers first let students walk freely around the classroom at normal speeds, The arms can also be stretched freely, To accompany them based on the average speed they walked, Or with language, percussion instruments, piano accompaniment, Adapt to the student's speed, To at their pace, Let the students feel the rhythm of the quarter-note accompaniment while walking, In the same way, students can experience and perceive the second notes and the eighth notes. It is one of the important teaching principles of Dalcroze music teaching method for teachers to adapt themselves to students' natural movements. After the students have a certain degree of mastery, the notes of the three values are combined. The teacher will beat the rhythm with a percussion instrument, and the students will distinguish and follow with the corresponding walk (Zhou Hui, 2012).

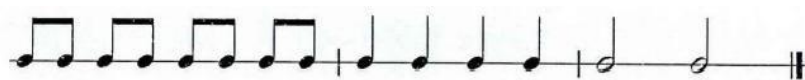


Figure1: the fifth lesson of Ode to Joy (volume 6 of primary school) Source: Wu, (2024)

Take the fifth lesson of Ode to Joy (volume 6 of primary school) as an example: for example, 2, all the students are divided into three groups (two group, three group, four group), the teacher plays music and emphasizes the stress of the racket. When you hear the music of your own group, immediately follow the music to do the clapping action of your own group. After the group performance, all the students can do different beats clapping movements with the music of different beats, so as to experience the sense of beat and feel the change of speed.





Figure 2: the fifth lesson of Ode to Joy (volume 6 of primary school) Source: Wu, (2024)

Primary school students have a special interest in accepting music games, which is also a great opportunity for solfeggio practice. Teachers should have the enthusiasm of innovative design and exploration, and put music games from more angles to let students move. Solitaire singing, duet competition, rhythm display, imitation games, music riddles, music stories, etc., all belong to the category of music games. Teachers can use these games to launch solfeggio practice training, so that students can establish music cognition in playing. The role of games is very significant, teachers need to have a correct understanding of this, let students fully move, in order to improve the level of classroom teaching, cultivate students' consciousness of solfeggio practice. Music games have different forms of presentation. When in the music classroom teaching design, teachers need to have a sense of innovation and make personalized exploration of music games, so as to improve the teaching adaptability and let students form the cognitive basis of the subject in the deductive experience. Solfeggio practice is a more professional learning experience, teachers need to make more professional guidance, even with the help of music games to conduct the educational operation, but also need to carry out the corresponding design and guidance from more angles. For example, when teaching the Czech folk song "Local wind dance", the teacher first interprets the characteristics of the song: this folk song shows the harvest scene of farmers singing and dancing. The whole song is composed of six phrases, and we need to learn through rhythm practice, singing creation, game performance and other forms. Students under the guidance of the teacher to think and training, the teacher gave the rhythm "| 0 |", asked students to read the lyrics in the form of solitaire, read together, feel the emotions expressed in the song. In the process of solitaire singing, you can take turns in various forms, teachers and students solitaire, raw solitaire, boys and girls solitaire, so that the whole class presents a lively scene. In the process of singing the song, the teacher encourages the students to start the rhythm operation freely and participate in the classroom interaction in a more vivid form. Teachers then carry out teaching guidance from the perspective of improving interactive quality, so that students gradually form a new learning cognition. In classroom teaching, teachers require students to carry out independent singing and learning in various forms of games, which forms a rich solfeggio opportunity and promotes ear training. Music games have their own characteristics, with distinct interactivity, fun, and also a stronger discipline. When rhythm, beat, solfeggio and other learning links form docking with the game, and bring students' musical thinking to the classroom learning links, music solfeggio practice can really happen (Chen, 2020).

Music rhythm is a more intuitive expression of people's music rhythm. If the music arrangement and solfeggio practice can be combined together, it can bring a more three-dimensional learning perception experience for students. The music arrangement ability of primary school students is still limited, so teachers need to make more hints and guidance to students in the specific design and launch, especially the demonstration display, which can bring psychological touch to students. Students are familiar with the rhythm of some gameplay music, and teachers should give more photos in the design, such as letting students create their own works such as "rubber band dance", "clapping dance" and other musical performances, which can improve the training effect of students' solfeggio practice. Students have more initiative in the creation of music rhythm learning, which is undoubtedly an important teaching opportunity. Teachers can make timely layout and guidance, so that students can naturally form the cognitive basis of the subject.

In order to improve students' ability to grasp rhythm and pitch, we can combine the practice of rhythm changes with scale, sound list and music, require students to maintain a high degree of concentrated attention in the practice process, and cultivate students' memory and rapid response ability to rhythm and pitch. It can be a certain kind of fixed rhythm practice, such as the following spectrum 3, or a way of changing rhythm practice: the following spectrum 4. In order to exercise students' rapid response to the rapid rhythm of pitch, teachers can first write several rhythmic combinations and make the serial number. In the process of singing scale, students quickly change the rhythm according to the teacher's instructions, but do not affect the overall speed and intonation.



Figure 3: rhythm practice
Source: Wu, (2024)

Adding multi-part rhythm exercises to the solfeggio can improve students' ability to experience the thinking sense of multi-voice music, exercise the coordinated movement of all parts of the body, and lay a good foundation for the learning of multi-part solfeggio. In the teaching process, we should not only achieve the pitch accuracy of the gio part, but also achieve the stability of the rhythm and the unity and coordination of the speed. It will be difficult for students, and they may ignore one and lose the other. Therefore, step by step practice can achieve the coordination and unity of music, rhythm and body movement. Take the fifth edition of the seventh grade first lesson "youth dance" as an example: the following spectrum 5, first, under the guidance of the teacher, the hand clap the familiar melody, it is best to recite the melody; then the foot, the teacher plays the melody of the piano, the students sing silently; finally, after the current two master, you can sing the melody, hand clap accompaniment part rhythm form, step on the unit of the multi-voice rhythm. On this

basis, teachers can also guide students to pay attention to the strength of the strength of each part, to give the music more musical sense. At this point, various parts of the human body play a variety of "instruments", in the words of Dalcroze, "the human body is the first carrier of rhythmic experience". In the practice, you can also experience the rhythm and rhythm of different parts in groups, so that the rhythm effect of multiple parts will be more obvious (Chen, 2020).

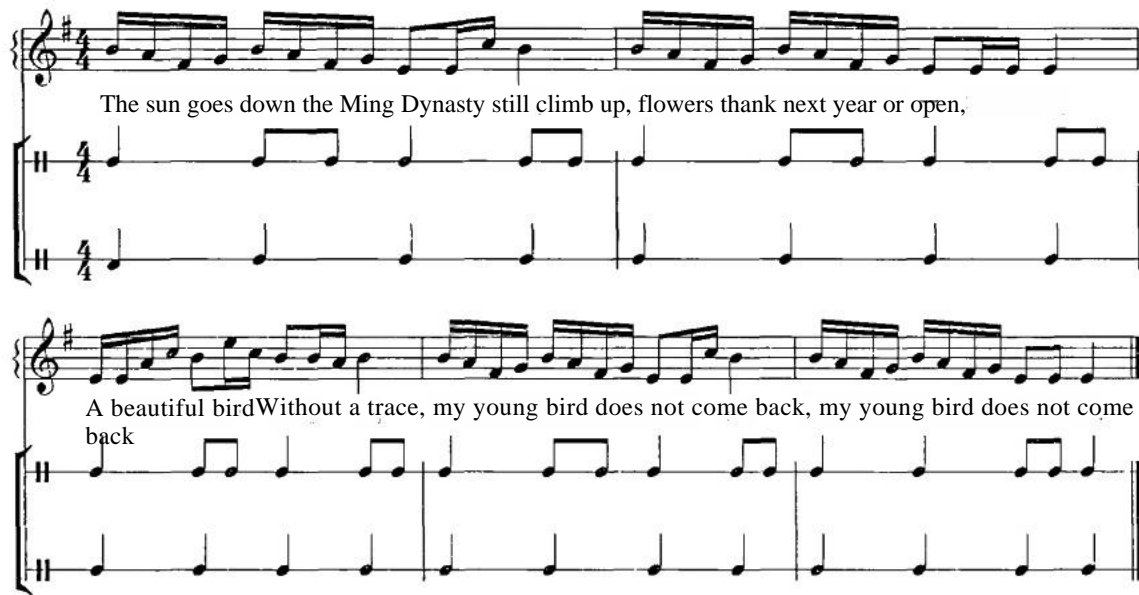


Figure 4: rhythm practice

Source: Wu, (2024)

To do the solfeggio practice, first of all, to guide the students to read music. In this way, students can have a more comprehensive grasp of the various music symbols in the music theory knowledge, and understand its exact meaning. In the specific practical method, we can use musical instruments to assist in teaching. I first used the piano to play, and let the students have a preliminary understanding of the style and rhythm of the score. Then, I played the different notes separately, and then let the students know where each note is reflected in the score. As a result, the students will grasp the relevant knowledge in the repeated exploration. In addition, we can also guide students to play Musical Instruments and feel the score. We can also encourage students to use the clarinet to play, and then think about the value and beat of the music when playing. In short, use changeable means to teach the music, help students understand the basic knowledge, identify the name and value of the notes, which is the key to the implementation of the music practice in the solfeggio practice. At the same time, it can also play a good foundation for students' later study.

Sensibility is the basic element of music and the key to singing well. If you want to improve your intonation, you must first be able to listen to the song, you can understand the melody, you can understand the beat. Therefore, it is particularly important to use solfeggio to practice ear teaching. In the implementation stage, in order to improve the teaching efficiency, I properly integrated the game elements. For example, based on the seven colors of the rainbow, seven scales are designed, that is, each color represents a syllable. Then, I guided the students to listen to the music and marked the syllables in specific colors. In this

cycle, students can gradually form a good auditory experience. Of course, there are many similar games, such as "listening to sound to pick fruit". During the operation, I changed "do, re, mi, fa, so, la, si" seven scales with seven fruits. Then, I asked the students to pick different fruits (the fruit was a model and pasted on the blackboard) while listening to the music. For example: the end sound is do, then you should pick the corresponding fruit. In this way, on the one hand, the intonation practice class becomes different, and on the other hand, the students can gradually form a good music perception ability in the process of listening.

"Strong and weak sound, long and short sound, high and low sound" is an important music theory knowledge of primary school music class, but also the knowledge point that requires primary students to master firmly. During the organization of students' ear practice, we can make full use of this part of music theory knowledge to guide students to listen to the music, so as to strengthen their perception of music image. However, due to the age characteristics of primary school students, they often say the concept of sound, so we should let the students accept the terms of "strength", "height", "short and short" in the intuitive teaching, and then let the students feel the specific effect of these sounds in practice. In the specific practice method, we can also use the limb rhythm technique. Take the song "I love you, Snow in Saibei" as an example: When I sang for the student's fan, I told them to observe my arms carefully. As I sang "I love you...", I gradually raised my arm, and as I sang "Snow...", my arm gradually opened to the side. Later, I told the students that this was a reflection of the growing and rising voice. Then they are asked to experience themselves, thus achieve good practice results.

While stimulating students' interest in music learning around solfeggio practice and cultivating students' basic ability, we also need to consolidate students' musical literacy through daily training. For example, when leading the students to review the knowledge, you can use the way of solfeggio practice training, let the students will learn the knowledge to comb again. For example, the song "Jasmine Flower" (Hebei folk song), when appreciating this song, we can show the scores of other versions of "Jasmine Flower" together, and lead the students to compare them. During this period, we can also use the instrument to play simply, and then ask the students to compare the characteristics of different versions of Jasmine Flower in the beat, rhythm and rhythm. Through this kind of training, on the one hand, students can apply the music theory knowledge that they have learned before, and on the other hand, they can also strengthen their music theory experience. In the long run, students' musical literacy can be improved in an all-round way (Liu Yu, 2019).

Conclusion

In conclusion, the integration of solfeggio ear practice teaching methods in primary schools is vital for enhancing students' overall musical abilities. By combining solfeggio training with auditory exercises, educators can effectively cultivate essential skills such as music reading, expression, identification, and appreciation. The multifaceted approach that incorporates various teaching methodologies, including Kodály, Orff, and Dalcroze systems, offers a rich educational experience that resonates with students and aligns seamlessly with the cultural context of China.

Solfeggio practice serves as a foundational element within primary music education, fostering both basic musical competencies and stimulating creativity and aesthetic appreciation among young learners. This robust training equips students with the necessary tools to navigate their musical journeys, laying a solid groundwork for advanced music

education. The advancements in teaching methodologies, along with localized adaptations of global practices, have significantly improved students' solfeggio abilities and overall musicality, underscoring the need for ongoing innovation in music education strategies.

Furthermore, the significance of solfeggio practice extends beyond technical skill development; it enriches students' entire musical experience. As educational paradigms evolve, it becomes increasingly important to adopt comprehensive and engaging approaches to music instruction. By blending theory with practical application—especially through chorus training—educators can foster a deeper understanding of music while considering the physiological and psychological development of children.

Creating an interactive learning environment that utilizes instruments and playful activities enhances student engagement and enthusiasm for music. When teachers demonstrate techniques and facilitate hands-on experiences, they not only reinforce rhythmic concepts but also encourage active participation, boosting motivation and confidence.

Ultimately, solfeggio practice is essential for developing well-rounded musicianship in young learners. It lays the groundwork for a lifelong journey in music, enabling students to cultivate their talents, express their creativity, and appreciate the beauty of music. Acknowledging the successful implementation of methods like Kodály and Dalcroze allows us to harness their strengths in nurturing children's musical abilities while promoting emotional engagement and kinesthetic learning.

As we look to the future of music education, prioritizing solfeggio practice will remain crucial in fostering the next generation of musicians. Through innovative and adaptive teaching strategies, we can ensure that students not only acquire the necessary skills for musical success but also develop a profound love for music that lasts a lifetime.

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