

Musical Aesthetics Reflections in solfeggio Education

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Abstract. Solfeggio plays an important role in music performing arts. It is a basic course to cultivate students' pitch and rhythm, music feeling, music expression and music appreciation. Through visual learning, actual sight-singing, and ear-hearing, students will be able to grasp the fundamentals of music - melody, rhythm, harmony, strength and weakness, and so on. Therefore, the cultivation of musical aesthetics is an essential part of the teaching of solfeggio. This paper analyzes and discusses the analysis of aesthetics in solfeggio and how aesthetics are practiced in teaching.

Keywords: solfeggio, esthetics, music education.

1. Introduction

Solfeggio, as one of the basic subjects of music, was originally intended to be "singing training for singers ". It later developed into enabling learners to develop human auditory discernment and perception of music through vocal exercises, score reading exercises, singing exercises, and through practicing musical elements such as pitch, intervals, melody, and rhythm. Solfeggio is the foundation of the whole music performing art, and it is the guarantee for people engaged in music career to use music language to carry out all music activities such as music thinking, emotion expression, and transmission of music knowledge, and it is the prerequisite for obtaining comprehensive music feeling and improving music literacy. The famous Soviet music educator Ostrovsky's "Essays on Basic Music Theory and Teaching Methods of Solfeggio " makes it clearer that the basic task of the course is "to organize and develop the student's musical hearing and to train him or her to actively apply it to the practice of composition and performance. "With this in mind, Solfeggio course is based on skills training combined with basic music theory.

Solfeggio is highly scientific, rigorous, and logical. However, some teachers, due to the relatively shallow understanding of the subject, will turn the Solfeggio course into a mechanical exercise course, thus making the teaching process boring, and students' interest in learning decreases leading to low teaching efficiency. Music is an art that brings beautiful enjoyment to people through the auditory senses, and its own beauty should not be lost because of excessive pursuit of technology. Therefore, it is quite important to emphasize the cultivation and study of aesthetics in Solfeggio.

2. On the definition of musical aesthetics

Music aesthetics is both an important branch of aesthetics-philosophy of art and an important part of musicology, which is a basic theoretical science aimed at studying the aesthetic laws of musical art. Music aesthetics will not only help people to recognize the aesthetic law of music art, but also enrich the connotation of art philosophy, making it more complete and generalized by taking the essence and characteristics of music, the form and content of music, the creation, interpretation and appreciation of music, the function of music, the beauty of music and aesthetics as the object of study. However, there is a certain difference between music aesthetics and music philosophy, and this difference lies in the fact that music aesthetics, as a component of musicology, cannot be separated from certain empirical, empirical and specific analyses, and thus we consider music aesthetics as a branch of the philosophy of art.

Music aesthetics also has the dual attributes of aesthetics and musicology, from the point of view of the existence of the structure and logical elements of music aesthetics, it can be said that music aesthetics is both aesthetics as a perspective, aesthetics as an auxiliary means of the study of beauty and beauty in the art of music, and it can be referred to as one of the basic theoretical disciplines in

musicology, but it focuses on the exploration of the basic laws of the art of music. It has its own disciplinary nature and disciplinary object of study and can exist as a part of musicology.

Overall music aesthetics is an independent discipline, which is both associated with philosophy and inseparable from aesthetics, and has its own unique research perspectives and objects.

3. The significance of emphasizing the development of musical aesthetics in music education

Correct instructional conceptual guidance is an indispensable factor in the integrity and systematicity of the disciplinary construction framework of Solfeggio as a basic music education. Philosophy is a science that explores social ideology and reveals the nature of the world and its universal laws, and it is also an important theoretical source for studying the worldview and methodology of music education. Music aesthetics, as a branch of philosophy, has the core goal of guiding students to deeply understand the essential laws of music, so as to shape a correct aesthetic concept of music. Therefore, in music teaching, philosophy and aesthetics should be combined for teaching, which can not only enhance the aesthetic quality of music learners, but also add new observation perspectives for them in the process of learning theoretical knowledge. Music is an art with unique charm and rich spiritual connotation. It is very important to be proficient in complex specialized techniques, but if you only care about the techniques, you will only be able to produce a group of mechanical performers. Therefore, we need to penetrate the idea of aesthetics in education, so that students can feel the existence of musical beauty, so that they not only have deep philosophical and aesthetic concepts, but also have a wealth of musical knowledge and analytical methods. Music aesthetics has a profound impact on improving students' aesthetic and theoretical knowledge, an impact that cannot be fully encompassed by other disciplines.

4. The Embodiment of Musical Aesthetics in Solfeggio

Solfeggio is visual learning, actual sight-singing, and aural discrimination to exercise students' musical rhythm, pitch, harmony, melody, and music aesthetic psychology. Therefore, students also need to have some understanding of the aesthetic characteristics of musical sound and the aesthetic characteristics of the basic organization of music.

4.1 The Aesthetics of Musical Acoustics

Musical acoustics is the organization of sound over time, which as the most basic elements of musical acoustics, its pitch, timbre, intensity and length of sound, etc. all reflect the most basic physical characteristics of sound, but also have their specific aesthetic characteristics.

4.1.1 Aesthetic Characteristics of Pitch

Pitch as an audible property of sound determined by the frequency of vibration, it is one of the important elements that make up music. Sound can be categorized into music and noise according to its vibrational orderliness. Musical sounds vibrations are periodic and regular, noise vibrations are not. The former gives a clear and stable pitch experience, while the latter does not. From the point of view of the natural aesthetic habits of human beings who naturally pursue auditory pleasure, musical sound has become the most basic material for the art of music, while noise is less frequently applied to the art of music. The naturally occurring auditory limitations of human beings have made fundamental demands on the aesthetic object of musical sound at the level of physiological perception. First of all, human hearing is relatively insensitive to the discrimination of both over- and under-frequency sounds relative to mid-frequency sounds, and the perceptual characteristics of hearing pitches that are insensitive to discrimination in auditory perception are that they are not distinctive enough, and therefore have relatively low perceptual value. Second, there are limits to how much hearing can separate pitch differences between two tones. Professional musicians with good hearing

are able to discriminate between two tones with a small difference in cents, but most people would have difficulty distinguishing such a difference by a pitch difference in the ten-cent range. With the development of modern electronic synthesized sound technology, people can debug any high and low vibration frequency sound through electronic means. People in the pitch range of exploration has greatly exceeded the limits of human hearing, perception, the pursuit of pitch is no longer a technical problem, but aesthetic performance needs. Certain modern musical works that use extreme pitch, microtone, and noise are the embodiment of explorations in this area, but from the current performance it is still difficult to be recognized by the public, and the reason for this is not the limitations of the listener's musical aesthetics, but also the limitations of the human's basic sense of hearing, perception, and other factors. This shows that the use of these special sound effects is certainly full of out-of-the-box attempts to innovate, but this use is still localized in music works for the general public .

4.1.2 Aesthetic Characteristics of sound Intensity

Sound intensity is an important auditory attribute in the presentation of music, and it is affected by the amplitude of vibration. Even a piece of music with exactly the same pitch can express different musical moods when played at different intensities. Changes in sound intensity to express the richness of the feelings of the music is of great significance, if there is a lack of contrast between weak and strong, the music will be tasteless, bland and lack of artistic expression. The pursuit of a wider range of intensity and more delicate control of the intensity level is an important means for people to enrich and strengthen musical expression. From the development of the early Western ancient piano to the single wind chamber music to the current large-scale orchestra, each improvement and expansion of the instrument actually implies the expansion of the range of sound intensity and the refinement of control techniques, and has become an important indicator of the level of the performer's performance. High level bands can produce deafening sound, but also can control the sound as light as a thread, while the level of the lesser band will be very mechanical handling of the volume without a sense of hierarchical progression and change. Differences in the control of the intensity of the sound determine the difference in the aesthetic expression of the player.

It should also be noted that although humans can hear from roughly 16 Hz to 20,000 Hz, the tones used in music are essentially between 20 and 4,000 Hz. Everyone's perception of sound intensity varies; for example, popular electronic music over 100 decibels may be perceived as noise by some people while others may find it exhilarating. Therefore, among the various elements of music, the feeling of the strength of the volume is particularly affected by the subject's psychological state, aesthetic habits and other factors. At the same time, the human perception of the volume of the strength of the volume is also a limit. More than 140 decibels to bring people not sound but a kind of hearing organ oppression, aesthetic can not be talked about.

4.1.3 Aesthetic characteristics of timbre

Timbre is one of the auditory attributes of sound, which is determined by the nature and shape of the articulator and the number of its overtones. When the same instrument is played with different strength and different skills in different tones, there will also be a large difference in timbre, such as violin playing and pizzicato. Timbre change is one of the important means of musical expression, human auditory attributes determine most of the music is mainly used pleasant, beautiful timbre, however, the choice of sound material does not completely exclude those containing a certain sense of tension, tension and even noise of the music. Most percussion sounds belong to the noise category, but reasonably used in music will also have a strong expressive power, such as the use of percussion in the orchestra to increase the auditory impact, and composers in the orchestral works to add ethnic instruments playing, adding works of ethnic style.

Nowadays, the use of sound in musical art is not only limited to the use of musical sounds, but extends to more possibilities, and all objects and even sounds that are not made by instrumental music can be used in musical art. What is at stake is not so much what sounds are used, but how they are reorganized and for what purpose.

4.1.4 Aesthetic Characteristics of Tone Length

The length of the tone is determined by the duration of the tone, the duration of the tone is long, the tone is long; the duration of the tone is short, the tone is short. The temporal character of the art of music is also reflected by the length of each note. The temporal character of music corresponds directly to the object it is intended to express. Fast music creates an emotional experience of excitement and urgency, and slow music creates a soothing emotional experience. The same melody can be artistically different when played at different speeds. Variations in tone length are directly related to the nature of musical expression.

The above four basic elements of music are the basis of all music, whether it is Chinese music, Western music or music from various regions of the world, and no matter what era, style or genre of music, they are all the result of the variations of these four basic elements and the different ways of combining them.

4.2 The aesthetic characteristics of the basic organization of musical sound

Two or more of the basic elements of music together constitute the basic form of music, for example, two or more voices at the same time sound constitutes the harmony, different pitches of music in a certain period of time consecutively constitutes the melody, these music in a certain period of time in the orderly organization of the formation of the rhythm. The basic forms of organization of music mentioned above constitute different aspects of the musical work as a whole. Because the musical sound structure of music is organized by the four basic elements of music according to certain aesthetic laws, rather than randomly and haphazardly blended together, so they reflect the most basic characteristics of the aesthetic art of music. The musical phenomena referred to in this part by the concepts of rhythmic beat, tonal modulation, melody, harmony, polyphony, and orchestration exist in all types of music, in all regions and countries

4.2.1 Aesthetic Characteristics of Rhythm and Beat

The length of the organized tones is called rhythm. Musical rhythm prominently embodies the most essential sensory characteristics of art - orderliness and richness. The orderliness of musical rhythm is mainly manifested in the equidistant and isometric distribution of articulation points in time, and the richness is manifested in the change of length, duration and the combination of other elements. Rhythm is necessary for the representation of various objects in music and has multiple social functions. The soothing rhythms of the dirge, the firm rhythms of the majestic march, the stirring sounds of the war drums, and the joyous sounds of the gongs and drums all show the aesthetic and practical functions that different rhythms have. The complexity and irregularity of rhythm is an important feature of modern music. In European traditional music, the time value is divided into equal parts, for example, the whole note is divided into two equal parts to form the half note, the half note is divided into quarter notes, and so on to form the eighth note, sixteenth note, etc., or divided into three equal parts or two equal parts to form the triplet. In modern music, however, dichotomous rhythmic patterns have been greatly reduced, and the extensive use of extreme contrasting length variations and off-beat falls complicates and makes rhythmic changes unpredictable. There are also rhythms that are beyond human control and even the precision of such rhythms is beyond the range of auditory perception, and there are also rhythms that are not aurally perceptible. These types of rhythms may be extremely organized in terms of rational design, but they are fragmented and disorganized in terms of aural perception. The super-imaginative use of modern music rhythm, on the one hand, has greatly expanded the rich content of rhythm, but on the other hand, there are contrary to the laws of music aesthetics, and its role must be viewed dialectically.

Accented and unaccented segments of the same time, repeated in a cycle in a certain order, are called beats. The aesthetic significance of the beat manifests itself as a centralized reflection of the rhythmic order. Most musical cultures, represented by European classical music, revere regular beats. This regular beat is characterized by cycles of strong beats at very precise intervals, such as the strong-weak-weak pattern in the round dance. In terms of a broader aesthetic vision and the requirements of

sensual richness, the aesthetic effect produced by deviating to some extent from the basic rules can give the audience a sense of freshness. Taking Debussy's work *Prélude à l'après-midi d'un faune* as an example, the frequent change of beat throughout the piece breaks the usual auditory expectation of music with a sense of regularity, and gives the whole work a sense of momentum. The above phenomenon shows that human beings' aesthetic pursuit of beat rhythm is very diverse.

4.2.2 Aesthetic Characteristics of Melodies and Modes and Tonality

A melody is a musical form that consists of musical notes of different pitches presented in an orderly fashion over time, and it contains variations in pitch, rhythm, and intensity. In the history of the development of European music, the music of the Classical and Romantic periods, with its smooth and clear melodies, harmonious harmonies, and a complete framework of the structure of the song, gives the listener a natural and pleasing to the ear in line with the inner expectations of the aesthetic feeling. Since the Romantic period, however, the proportion of melody in music, especially that which is generally regarded as smooth, beautiful, coherent and complete, has tended to decline. Although the status of melody was weakened during this period, the status of harmony, timbre, and rhythm were greatly strengthened as independent individuals. For example, Debussy's works are not dominated by large contrapuntal melodies; instead, short, delicate, fragmented melodies are most common. By the time of the avant-garde period, melody in the traditional sense of the word was virtually unheard of in musical works. There are three historical reasons for this: First, it was the escalating social unrest and conflict in twentieth-century European societies that triggered psychosocial changes, leading to increased tension and discomfort. Second, as the pace of social development increases, so does the composer's psychological need for innovation. Finally, individualism is fully developed, bringing the composer's self-awareness to an unprecedented level. The melodies of the Classical period cannot fully express the modernist composer's purpose of expressing music, such as the composer's inner experience of tension, anxiety, conflicting struggles, and confusing emotions. On the one hand, we should thus see the tendency of musical art to develop into a broader space of expression and a more diversified aesthetic pursuit, but we should also recognize the irreplaceable expressive role of melody in music, and the natural aesthetic tendency of mankind's preference for melody is likewise not to be ignored.

A mode is a system of no more than seven tones linked together in a certain relationship and centered on a dominant tone. The most familiar European major and minor modal systems and the Chinese pentatonic modal system are just some of the various modal systems in world music. In European music, although the major and minor modal systems have been dominant in recent times, there have been a variety of modes throughout history, such as the Lydian modes of Ancient Greece, Dorian modes, and so on. There is also a wide variety of modes in the folk music of other countries, for example, Russian folk music is prominently characterized by natural minor modes, and Japanese folk modes emphasize minor chromaticism. The difference in tonal structure is the main reason for the formation of style and color differences, but also an important manifestation of the differences in musical culture. Because of the different intervallic structures within modes, different modes thus have different expressive tendencies. Although the music of all the nations and peoples of the world is based on a different basic mode or modes, it is certain that, from the point of view of the listening experience, a musical organization consisting of several tones of different heights around a central tone is more likely to produce a sense of wholeness than a lot of tones of different heights stacked together without a center. Thus, modes have an important cohesive role in musical structure, organically combining numerous isolated single notes into one. The existence of modes indicates that the music follows one of the key principles of aesthetics i.e. unity and integrity in the structure of sound. But while the disintegration of major and minor modes is the most obvious feature of modern music, even in the absence of major and minor modes in sequential music represented by the twelve-tone technique, the modal principle of organically combining isolated single tones in a single column still exists, and there is still a structural center for the whole work. Essentially sequential music is where the composer replaces the traditional tonal tone row structure with an artificial tone row

structure of his own creation. It can be seen that no matter how the times develop and how the creative techniques in music change, the unity and completeness of the sound structure is the basic principle of the structure of musical art. We should look at the tonal function from the important musical aesthetic principles of unity and completeness, and recognize different tonal structures from the principle of diversified aesthetic pursuits.

Tonality is a trait that includes the dominant height and the tonal category itself. When you keep the tonal structure the same and raise or lower the pitch, you are changing the key of the music. Tonality has many functions: Each human voice and the registers of different instruments have their own pitch range limitations, and changing the tonality is the only way to keep the basic structure of the music unchanged, the basic expressive nature of the music roughly unchanged, while becoming attuned to the limitations of the human voice and the range of the instrument. Adjusting the range to fit the limitations is an important role of tonality. Another important role is related to the expressive nature of the music; different pitches present different musical expressions, and the same melody can present unique expressive characteristics in different keys. From the psychological law of music aesthetics, new sound material is the main source of music vitality, and tonal change is to give the music from the pitch aspect to a new sound material, because of this, the change modulation and off-modulation often become an important technique in the process of music development, which is not only the most dynamic and tense part of the development of the music, but also a part of the frequent tonal changes. Changes occurred after the development of European music to the late Romantic school. In the music of the famous late Romantic composer Wagner, there were frequent transpositions and chromaticized harmonic progressions in which the dominant became ambiguous and finally led to the disintegration of the tonal system, and the natural result of tonal disintegration was also the disintegration of the tonal structure. The emergence of Serial music was the result of the replacement of natural tuning by man-made tone rows, and in the new system of Serial music, tonality as the pitch of tuning no longer held an important place, for the richness that could be brought to music through inversions, retrogrades, and other compositional techniques could replace transposition altogether when all twelve tones could be used. Because Serial music has evolved so far from natural aural expectations, it is often perceived as having strange and harsh melodies and harmonies, but countless composers have demonstrated through their works that sequential music has an expressive power that traditional tonal music does not possess. Some composers even combine mathematical formulas to create sequences of music with the aim of controlling the development of the music through absolute logic and reason, which is a new compositional technique.

4.2.3 Aesthetic Characteristics of Harmony, Polyphony and Orchestration

Harmony is formed when two or more tones with different pitches sound at the same time. Different pitch combinations produced by the harmonic effect is not the same, it can give people a different auditory experience or full or empty, or pure or tense, which is rich in changes in the auditory effect known as "harmonic color". The essence of harmony depends on the proportionality of the two sounds, so the pleasant feeling of harmony is a natural attribute of hearing, and harmony is always characterized by harmony in spontaneous and simple folk music. The early development of European Gregorian chant harmony also almost all use the highest degree of concordance of the octave and fourth intervals, giving a sense of purity and harmony, showing the sublime holiness of religion. However, these types of highly concordant harmonies can also give the impression of slackness and lack of fullness. In the search for harmonies that are both harmonious and full-bodied, harmonies in thirds and sixths were used. Harmonious and full auditory feelings can make people have a quiet and peaceful psychological experience, but lack of tension. Tension is not only an important part of human psychological activity and emotional experience, but also a source of motivation for the development of musical works. In order to satisfy people's needs for musical aesthetics and deep emotional expression, it is necessary to apply dissonant harmony to music. In the twentieth century, the "high stacked chords" consisting of five or more intervals stacked on top of each other, or the chords constructed by deviating from the third stacking method by using intervals such as the second and the

fourth are more and more widely and freely used, and the vertical combination of the tones and the tones has more possibilities, and the concept of "harmony" has been expanded from the third stacking of the tones to the simultaneous voicing of any intervals, or even the non-tonal tones, and this "simultaneous voicing" has already replaced the concept of the traditional "harmony" in the modern music.

The history of harmonic development shows side by side the expansion of the range of objects of musical expression, as well as the complexity of musical aesthetic phenomena. The harmonic sound of the ancient battlefield depicted in the Chinese pipa piece "Ambush on Ten Sides" is one of high dissonance and tension. The heart-rending tension and struggle of Polish composer Penderecki's work for 52 strings, *Elegy for the Victims of Hiroshima*, is also expressed by dissonant acoustics. The significance of applying dissonant harmony to music is not only to liberate music from certain traditional rules of harmonic composition, but also to open up the world of free combination of sound, giving more means and materials to enrich musical expression.

Polyphony is the simultaneous playing of two or more melodies, which must be combined following certain classical harmonic laws, so polyphony is also characterized by harmony. Since the Renaissance, polyphony has been the main form of European music, and polyphonic counterpoint has developed into an extremely subtle and complex compositional technique. The aesthetic function of polyphonic music can be manifested in the following two aspects: from the perspective of artistic interpretation, polyphonic music derives a richer and more complicated melodic performance due to the comprehensive use of various melodies; from the perspective of musical structure, there exists both horizontal melodic tension and vertical harmonic tension in polyphonic music, which is therefore a kind of music with strong structural tension, and the richness of its expressiveness and the strength of its structural dynamics are hard to be reached by the music of monophonic parts.

In traditional Chinese folk music, musical thinking is basically a linear developmental structure based on a single-part progression, with more emphasis on the horizontal expressiveness of the melody, and a relatively simple vertical harmonic combination. The traditional Chinese instrumental ensemble's "heterophony" is in fact only a variation of the same melodic backbone tone with similar additions and variations by each instrument. This kind of "heterophony" is different from the polyphony carried out independently by each voice part in the basic concept, and in principle it does not strictly conform to the development technique of polyphony. From the perspective of long-term historical reality, it is true that it is difficult for monophonic music to develop more complex and enriched musical structure forms, but it is not possible to evaluate the high or low aesthetic value of another musical culture based on the model of one musical culture. The mood of traditional Chinese folk music has its own unique flavor, as well as aesthetic qualities and cultural values that cannot be replaced by other music cultures.

orchestration is one of the components of compositional method, meaning the assignment of instruments to voices, the artistic conception of instrumental combinations. The artistic use of timbre is an aesthetic pursuit that is particularly reflected in orchestration. Different musical instruments, different vocals, due to their different structures or different playing methods and produce different vibration state, so that people get different auditory experience, some timbre close to the fusion of good, some timbre personality is strong and difficult to integrate, coupled with the fact that each musical instrument has its own specific range, and different tone characteristics of different sound zones are also not the same, so how to make good use of the combination of instrumental timbre is the relationship to the aesthetic value of the musical works of the important factors. A good combination of timbre produces a wonderfully novel aural effect, while the opposite produces a cluttered, unclear, fragmented and unwelcome aural effect. But there's more to orchestration than just timbre. There are four psycho aesthetic requirements when orchestrating a musical composition as follows: The first is the requirement of volume balance, which requires the combination of instruments to pay attention to the volume balance of bass, midrange and treble. Secondly, it is the requirement of harmonic effect, which requires the use of a group of instruments whose sound quality blends with each other to ensure a good harmonic effect. Thirdly, each instrument has a specific range

and timbre, and selecting the instrument best suited to express the situational requirements of the work is an important aspect of orchestration. Fourth, learn to use timbre skillfully. Similar timbres have coherence, while contrasting timbres can enhance the sense of segmentation and hierarchy, so in the process of musical development, the application of timbre also has an extremely important structural role.

Throughout the development process of symphonic music in Europe, it can be found that the development of orchestration method has its own law. From the point of view of the symphony orchestra's preparation, the number of violins, violas, cellos, double basses and other instruments in the string section strictly follows the sound requirement of balanced strength to allocate, and in the configuration of the wind section, the selection of those who are easy to merge the sound, and the sound effect of good woodwinds and brass instruments. Modern symphonic music is also determined by the aesthetic need for volume balance and unity. Composers from various countries after World War II have widely added their own traditional instruments to the standard orchestra configuration due to the pursuit of national styles, such as Japanese composers' choice of traditional national instruments such as the shakuhachi and shamisen, and Chinese composers' choice of the erhu and guzheng. Although the concept of orchestration developed with European symphonic music, the core of its aesthetic pursuit: the art of combining timbres. It is not unique to European music. Judging from the efforts of contemporary composers to establish national orchestras, there are no obstacles to the integration of national instruments into the creation of large orchestras, which suggests that the pursuit of aesthetic concepts is an important factor influencing the creation of orchestral music.

4.2.4 Aesthetic Characteristics of musical form

In a broad sense, a pattern refers to the style of the music structure of a piece of music, that is to say, the morphological characteristics of the various parts of the piece and the interconnections between them as reflected in the course of its temporal development. The focus of the "Formenlehre" is not on the specific form of a single work, but on the characteristics and laws of the universal musical structure. Starting from this concept of "form", the types of form are very diversified, which is due to the different aesthetic pursuits of people for music forms under different music cultures. In European music, for example, the most commonly used compositional structure is the three-part structure with echo endings, while traditional Chinese music has a multi-part continuo structure. The word "music form" in a narrow sense refers to the typical structure generalized and refined by many musical works in the history of European professional music, not to the dogma formed by the musical works. Chinese folk music is not characterized by this structure to a large extent, but it has produced many excellent works. It should be said that the construction of a typical melody is merely the easiest way to achieve a good sense of structure, and that it is neither the structural form of all music, nor exactly the structural law that must be strictly followed. It is difficult to generalize and explain all the structural laws of musical art at a higher level by starting only from the concept of classical composition.

As for the reason why most musical works have adopted the classical compositional structure, we should recognize this issue from the essence that musical works, regardless of ethnicity or genre, contain the aesthetic characteristics of structural forms such as coherence, unity, contrast and balance. The above summarizes the aesthetic characteristics possessed by the basic organizational forms of music, from which we can find that no basic organizational form is a simple superposition and random combination of the basic elements of music. They are combined under the domination of certain aesthetic needs and aesthetic laws. Only with an understanding of the aesthetic characteristics of these basic forms of musical organization can students learn solfeggio with thought and experience, rather than just blindly following the teaching without knowing the purpose of learning.

5. How to Practice Aesthetic Principles in solfeggio

5.1 The Aesthetics of Timbre and Intonation in Teaching and Learning

In the teaching process of solfeggio, it is generally divided into two parts: sight singing and ear training. Sight-singing includes rhythmic sight-singing and melodic sight-singing, which requires students to accurately sing the pitch and rhythm of the piece according to the requirements of the sheet music, and also includes an overall grasp of the key as well as intervals, and the handling of musical expressions. Vocalization is a fundamental part of the process. Some students simply think that only need to sing the pitch and rhythm is all the sight-singing, and will not pay attention to the sight-singing when adjusting the tone to a kind of performance singing posture to prepare, so that in the voice change area of the true falsetto articulation is hard, and will even happen to sing not up, broken tone and other mistakes. In fact, while good sight-singing does not require students to have very deep vocal technique, it should require them to sing using a pure, focused, and resilient tone that makes for a unified and pleasing aural experience of the musical work. Intonation is the basic requirement of sight-singing, only accurate pitch can show the shape of the musical work itself, the accuracy of the musical pitch should be trained on the basis of tuning, that is, to start with tuning scale exercises. While practicing the singing scales, you also focus on the three chords of the tonic, the dominant, the subordinate and the dominant chords, in order to strengthen the sense of the harmonic function of the tonic. After completing a certain number of tonal scale exercises, there are also exercises for singing any consecutive single-note constructions within a key, with the purpose of allowing students to practice controlling the intervallic distance feeling of a single note within a key, so as to stabilize the tonal feeling and not run out of tune in any intervallic jumping-in situation.

5.2 The aesthetics of rhythm and melody in the teaching of solfeggio

The aesthetics of rhythm and melody are based on the underlying beauty of timbre and pitch. Rhythm, one of the three elements that make up music, is the focus of practice in the solfeggio course. Some students are sensitive to pitch and can quickly distinguish it, but are very slow to respond to simple rhythmic patterns. Especially in the ordinary teaching process, some teachers only require students to memorize rhythmic patterns, but do not guide them on how to memorize and generalize rhythmic types, making students feel that rhythmic training is boring and even reject rhythmic exercises. In fact, the rhythm itself is full of rhythmic beauty. The Orff Method, summarized by the famous German music educator Carl Orff after many years of teaching research, trains students' sense of rhythm through verbal rhythms, movement rhythms and percussion rhythms. In the case of verbal rhythm, for example, language is basically an ability that everyone possesses, and using speech to train rhythm can be very simple for students. Teachers will design certain words, idioms, ballads and even students' own names into a certain rhythm, so that students can increase the closeness to life when reading aloud, and students can also design their own language rhythm to mobilize students' independent enthusiasm in learning, which can better help remember the rhythm. Another famous music educator, Emil Jacques Dalcroze of Sweden, realized in his pedagogical research that judgments of musical motives and dynamic elements were not limited to the sense of hearing, but were also based on another sense: the motor responses produced by other parts of the body than the hands, such as the movement of the feet, the movement of the head and the torso, that he observed in his students when they played the piano. It shows that a rhythmic sense of music requires the involvement of muscles and nerves throughout the body. So he finally constructed the Dalcroze teaching method based on the theory of "Eurhythmics" after continuous experiments. The teaching method is based on body language, such as stopping, clapping, breathing and other daily elements to assist students to practice, most students are easy to accept and try, according to the differences in experience and body movement habits can be constructed to stimulate the students' desire to perform better. Both the Orff method and the Dalcroze method break away from the traditional teaching method of rote memorization by introducing language, gestures and body movements to help students better memorize rhythms and experience the beauty of rhythmic movement in an associative way.

Melody is the idea that the composer wants to express, a means of writing scenery or lyricism or expressing a story. Music composition is a process of expression of emotional thinking, a process of physiological and psychological movement of the composer in social practice. For example, Beethoven's Symphony No. 5 in C minor, Op. 67, begins with four powerful tones that make up the classic "knocking of fate" in music history. The theme of these four strong tones has been repeated in the presentation section of the work, which seems to warn people not to listen to the destiny arranged by God but to fight with it bravely; the melody of the second theme is changed from the first theme, but the melodic form is more beautiful and softer, which expresses people's desire for a better life; the melody in the unfolding section has been transposed several times, which highlights the instability of the auditory sense, and demonstrates the difficult twists and turns of the struggle against destiny; The recapitulation section is the same as the presentation section, except that Beethoven added a majestic extended ending to it, showing a strong will and the determination that the resistance against destiny will surely be victorious. These abundant and rich emotions are all part of the profound experience that Beethoven brought to the public with his melodies. In the teaching of solfeggio, teachers should guide students to experience the beauty of melody through the analysis of musical elements. Especially those classic musical works, you can select the clip to organize the students to perform again in the form of chorus, solo, acappella and so on. Classical melodies also help students build up a rich musical language of their own to use in their future creative practice.

5.3 The Aesthetics of Structure and Style in the Teaching of solfeggio

Each piece of music has its own musical structure and style, which expresses the aesthetics of the music on another level, but usually students pay little attention to the structure of the piece when practicing sight-singing. The structure of a typical musical piece can be divided into an introduction, a main song, a chorus, and a coda, with possibly additional connecting passages in between, and even the simplest sight-singing exercise consists of at least a contrasting bisection or a bisection with the same head and variant end. Students should first analyze the structure of the piece when sight-singing, paying attention to the expressive terms labeled by the composer, and controlling different expressions and tones to express contrasting parts. Music aesthetician Hanslick's point of view that there is an ingenious relationship between the sound, there are coordination and confrontation, chase and encounter, retention and fading, which are presented to us in a free form and make us feel the pleasure of beauty. This shows the importance of musical structure for the beauty of music, and in the teaching of sight-singing and ear training, we should pay attention to the students' understanding of musical structure and the role of each structure in music, so as to improve the students' aesthetic ability in music.

Musical style often carries the cultural characteristics and historical background of a region. The musical and cultural styles of different regions and ethnic groups are also completely different. The beauty of the style will be gradually divided and integrated according to different times and places and social situations, and will continue to change over time. Solfeggio is a discipline introduced to China from Europe, and its teaching selections were originally based on Western classical music. However, with the development of the times and the awakening of national consciousness, Chinese music educators have called for the inheritance and development of national music, and the status of Chinese national music has been emphasized more and more, and more and more traditional music of Chinese nationalities has been edited into practice materials for students to practice sight singing and ear training. When practicing traditional Chinese folk music sight-singing, the teacher should introduce the characteristics of the musical style of that ethnic group. For example, Uyghur music in Xinjiang, China, often uses syncopated rhythms, dotted rhythms, and frequent chromatic and augmented intervals in the melody to add exotic flavor, so we should seize these characteristics when instructing students to sing Uyghur folk songs. Uyghur people are good at dancing, and their music has strong rhythmic movement, so when instructing students to sing at sight, they can join the classroom session of imitating dance, and lead students to feel the rhythmic movement of Xinjiang's music and dance in order to better grasp the stylistic characteristics of Xinjiang's music.

6. Conclusion

solfeggio teaching combined with the study of aesthetics has a strong theoretical connection to practice. Although solfeggio is a professional discipline that emphasizes theory and skills, it actually has a set of logic behind the development of musical language and thinking, a logic that is consistent with the connotations and requirements of musical aesthetics. By emphasizing the attention to aesthetic elements in the teaching of solfeggio, we are not only able to cultivate students' ability to read music quickly and grasp pitch, rhythm, strength and weakness, but also to cultivate students' ability to express and manifest the overall beauty of music on top of these technical elements, so as to lay a good foundation for becoming an excellent music creator and performer.

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