Journal of Education and Educational Research
ISSN: 2957-9465 | Vol. 2, No. 2, 2023

The Solfeggio and Ear Training Course in the Context of Innovative Teaching

Juan Yang

General Graduate School, Woosong University, Daejeon, South Korea

Abstract: From the perspective of reforming the teaching of music courses and deepening the construction of solfeggio and ear training courses, this article proposes an innovative teaching method on the web platform and a collaborative teaching method and suggests reforms to the teaching process and evaluation methods of the course.

Keywords: Solfeggio and ear training; Innovative teaching.

1. Introduction

In implementing innovative teaching and learning, the course theoretically strives to provide in-depth lectures and cultivate technical and practical skills. The teaching implementation process promotes an excellent traditional culture in the classroom so that the preparatory music course and the new liberal arts orientation development form a synergistic effect and highlight the value-led function of the art course. Based on the analysis of the current status of the solfeggio course, this article proposes ideas on how to combine them with innovative online teaching, which has specific revelatory significance.

2. Current status of solfeggio course teaching

2.1. Single teaching aim.

Currently, most colleges and universities have separate curricula for solfeggio and ear training, with a bias toward the technical skills of Solfeggio. Some universities have changed the name of the course from Solfeggio to basic musical theory, combining basic music theory with Solfeggio. However, in traditional teaching, teachers of Solfeggio and ear training courses only teach music, and teachers of Solfeggio and ear training courses only teach music training and music practice, failing to integrate with theoretical knowledge, forming a single teaching mode [1]

2.2. Teaching content

The traditional "Solfeggio and ear training" course is based on the content of the solfeggio textbook, which teaches traditional theoretical knowledge and only focuses on rhythm and melody and other content for the training of musical thinking. The teaching content cannot meet the new requirements for abilities in current professional development, resulting in students' general lack of interest in the traditional repertoire, lack of enthusiasm and initiative in learning, and updating of teaching content such as polyphonic music, song-playing and singing, multiple music styles, opera and traditional local music singing in solfeggio and ear training.

2.3. Single method of course evaluation.

Solfeggio exams used to be based on Solfeggio's usual classroom spot checks, with the final exam being marked based on sight-singing. Ear-training exams were based on paper-based exam results in the final exam, with other grades less frequently recorded. This type of assessment reflects a partial range of students' learning and mastery of knowledge and ability and lacks the opportunity for students to evaluate each other. How to reform the teaching of solfeggio and ear training and improve students' professional quality in innovative education is a current issue that needs to be considered and solved.

3. The innovative path of the Solfeggio and ear training course

3.1. Innovative Teaching Design

The teaching design philosophy is the development of students' independent learning skills; students learn through reflection, understand through hands-on practice, and master content by exploring unknown problems. Through hands-on practice and mastering content through the exploration of issues [2]

Innovative teaching with online platforms. Use the learning platform Rain Classroom and other online platforms to establish a library of teaching resources for solfeggio and ear training, which can be used in the course phase to complete pre-course tests independently. In the implementation phase, the course will be combined with the relevant practice APP, such as Ear Training Master, and other APPs to practice with the class. Teachers can analyses students' participation and test results and adjust the content of the next lesson according to the actual situation. At the lesson stage, the platform designs assignments, and students submit audio or video for the reading section.

Collaborative Solfeggio instruction. Task-driven teaching is task-based and involves teamwork. Before the task is carried out, the teacher designs the grouping task and guides the students to comprehend the main points of the study. During the job, the teacher takes part in the students' analysis and discussion of the solfeggio task to ensure that the students can grasp the essential requirements and pathways of the grouping task while guiding them, for example, in an offline teaching platform, when designing the practical study of "Singing the Classics", groups are first divided. Members determine the division of functions and choose music works to compose for practice; the online teaching platform designs team competitions, task breakdowns and online homework submissions. The method of several tasks for solfeggio and ear training not only allows students to master practical skills

but also gives them a deep sense of the value of teamwork.

3.2. Reforming the teaching and learning process

Precourse guide. In the past, the form of teaching for solfeggio and ear training was mainly classroom teaching; with the development of online platforms, such as Learning Pass, offline learning is progressively developed as online teaching, and this hybrid interactive teaching form is gradually formed. With the support of online teaching platforms, the precourse introduction to solfeggio and ear training can be carried out in advance. Teaching Solfeggio and ear training online will be more convenient for absorbing knowledge. Learning will not be restricted by time and space.

Self-directed learning: assign students to complete examples' audio materials for this lesson before the lesson. Self-directed work: completing the reading of the solfeggio and ear training lesson, the collection and preparation of materials for the solfeggio and ear training repertoire, preparing materials for the aural analysis exercises, the online task discussion and the online group return to the lesson reparation for the task: groups will be divided into groups of their choosing; each group will collect and prepare information on the Solfeggio repertoire by the summary "Classroom tasks"; they will prepare the material for the aural analysis exercise, make platform presentations and share their work.

Instructional Design Process. First, Lesson knowledge. A web-based teaching platform with audio and text materials uploaded for students to analyse and reflect on. Based on the previously assigned course score reading, the lesson knowledge will be sorted out, and the solfeggio difficulties and the steps to solve them will be presented.

Second, groups of students actively discuss the relevant musical pieces in the discussion forum for analysis. Students elaborate on their different understandings and perceptions of the music as they participate.

Third, video viewing. The video materials on the platform are selected to supplement the video teaching materials with content relevant to the course and to broaden students' horizons—the sharing of learning methods for solfeggio and ear training for students to improve their Solfeggio ability. Besides practising independently, they can supplement the singing part by listening, listening, and singing as a unified whole, reflecting on their problems with Solfeggio, pitch, rhythm, meter and musical expression by observing each other's video assignments.

Fourth, Assignment design. In the usual method of after-school assignments for solfeggio and ear training, there needs to be a clear distinction in grades because of the limited online teaching of Solfeggio. Ear training assignments comprise theory questions, solfeggio questions, and ear training assignments. Students answer the questions using an online video answer format. The coursework can be marked as modular; besides assessing the essential solfeggio part of the work, the student's ability to create and analyse music and practice the job are all concerns in the work's design.

Fifth, Online Phase Test. Currently, for online learning, the end of the platform tasks can be counted to show students' performance, teachers adjust teaching content according to the questions, students get wrong, and students adapt their learning plans through feedback on their results. Implementing the new music teaching model includes pre-class inspirational, in-class experiential, and post-class perceptive education[3]. Students are instructed to pay particular attention to the main points of development and testing and the problems that arise, combined with teamwork in experiential learning in the classroom and on-site teacher guidance.

3.3. Reform the evaluation content.

Course assessment methods focus on participation and interaction in classroom activities. Assessments are based on platform data, and engagement is valued. Teaching content is accurately communicated to students. For example, elements of world multiculturalism are used as curriculum material on the Learning Connect platform to guide early learning and promote students' perception of the appeal of multicultural music.

Focus on developing practical skills in the assessment criteria of the course. First, to teach resources, the content of traditional ethnic music and practical assignments is designed. After completing the weekly and step-by-step lectures, students are encouraged to take part in applicable class competitions to promote learning through competition. Second, to teach methods, case studies are used to integrate musical elements into genuine works and sound analysis cases, in which students are guided to improve the effectiveness of education. In addition, educational contexts assess parenting effects through Solfeggio musical assignments, Solfeggio and ear training concerts, and competitions of classical solfeggio work.

Diverse student performance management. The public platform provides an after-class homework review and feedback. In the classroom ear training and problem-solving sessions, questions such as monophonic, interval, chord, group, melody, and rhythm are designed in the "Sound Shell" App. On the one hand, it gives the students an appropriate time limit to strengthen the compactness of the classroom and monitor their active participation in the live classroom; during the students' thinking and problem-solving process, the correct answers will be displayed in the app to assist the students in their ear training. In addition, through the "Interactive Classroom - Assessing Assignments" module of the app, assignments can be easily retrieved in the classroom. The live classroom can be designed so that the interactive classroom session allows students to show their answers and discuss. The interactive classroom session will enable students to show their answers and discuss problem-solving strategies, making the content more relevant to learning.

Because of the limited time available for traditional solfeggio and ear training assignments to return to class, grades must be clearly distinguished. The assignment requirements are sent to students promptly and are completed within a time limit. With the support of the Ear Training Master App, daily Ear Training punch card assignment on the Learning Pass platform has allowed teachers to mark students' projects in a variety of ways, such as rapid grade marking, text comment marking, manual marking and revisions, and to develop teacher-student interaction through the assignment.

The above practical programme for the solfeggio course is integrated. The practical aspects of the significant music course are expanded through teaching, creating a context in which explicit and implicit education is integrated throughout the Solfeggio.

4. Conclusion

This paper describes the current state of the solfeggio

course and the problems in teaching the class. Starting from improving students' ability to perceive and remember the musical elements in the study, suggestions are made in three areas: innovative teaching design, reforming the learning process and learning assessment, extending teaching outside the classroom and innovating the teaching model solfeggio and ear training. The innovative system requires in-depth reflection, continuous research and improvement in practice.

References

[1] Li Ting. Research on the effectiveness of music theory solfeggio and ear training in higher education [J]. Journal of Jiangxi Electric Power Vocational and Technical College, 2022, 35(06): 62-63.

[2] Wu Jinghong. Research on the blended teaching mode of professional courses with integrating "curriculum thinking and government" [J]. Logistics Science and Technology, 2021, 44(10): 174-176+185.

[3] Ma Qianfeng, Teng Yuemin, Zhang Yuhua. Research on the innovation of the "lesson within a lesson" model of ideological and political education integration into professional practical training courses [J]. Journal of Ideological Theory Education, 2018, (12):142-144+150.