

The Application of Piano Accompaniment in Solfeggio Teaching

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Abstract

Solfeggio teaching is an important basic course for music majors. It is a course combining theory with practice. It is integrated with other courses in music learning, such as piano, sound, music history, harmony, etc. In solfeggio teaching, in addition to the multi part works that require no accompaniment, other solfeggio works are indispensable for accompaniment. Because of its rich expressive force, wide range, rich harmony and changeable texture, piano has an obvious influence on solfeggio.

Keywords

Piano accompaniment, Solfeggio.

1. Introduction

Solfeggio, as a basic compulsory course for music majors, has never been absent from the teaching plan of conservatory of music. Both teachers and leaders know that this is a very important course.

However, with the passage of time, we do not often mention and emphasize its importance in our daily teaching. This may be due to the improvement and enrichment of the music curriculum system, or due to the expansion of enrollment for many years, the substantial increase in the number of students and the influence of popular education consciousness, solfeggio is sometimes simplified.

It is a pity that the focus of teaching is put on the two most basic requirements: accurate pitch and accurate rhythm.

Therefore, here we must emphasize the importance of solfeggio, at the same time, put forward the application strategy of piano accompaniment in solfeggio teaching, hoping to retrieve the attention of some professional students and music lovers.

In solfeggio teaching, in addition to the multi part works that require no accompaniment, other solfeggio works are indispensable for accompaniment. The role of piano accompaniment in sight singing is obvious, because the piano is known as "the king of musical instruments". With its rich expressive force and wide range, it can play rich harmony and changeable texture, which has an obvious impact on solfeggio. In solfeggio teaching, teachers should clarify to students that this course is an important basic course for music majors, and it is a course combining theory with practice. It will be integrated with other courses in music learning, such as piano, sound, music history, harmony and so on.

In solfeggio, piano accompaniment can cultivate students' aesthetic ability of music. Teachers should guide students to understand the composer's creative intention and add their own subjective feelings. At the same time, appropriate piano accompaniment can set off the music characteristics of the works, and help students understand the works more quickly and deeply. In solfeggio teaching, teachers should use appropriate piano accompaniment to present the musical images contained in solfeggio repertoire vividly and reasonably, and guide students to construct their own pictures with specific significance and each student's own different

pictures. On this basis, the aesthetic of solfeggio will be gradually improved to the height of music aesthetics.

In solfeggio, students should be required to sing according to their own understanding and with the emotion required by the solfeggio repertoire. At the same time, we should attach great importance to the interpretation of music expression terms marked in solfeggio. On the one hand, we can understand the composer's requirements more accurately. On the other hand, we can compare our understanding of music to better understand the image and connotation of music. This is also the best help and preparation for students to understand the works in piano, vocal music and other courses.

In solfeggio teaching, the use of piano accompaniment can inspire students' musical inspiration. The inspiration of music is not a symphony or a concerto at first, but also a musical motivation one by one.

Solfeggio repertoire is often not a very long work, teachers should guide students to be good at capturing music motivation in teaching, at the same time, use piano accompaniment texture which complements music motivation to release the emotion contained in music motivation better. At the same time, we should study some classical cases that some composers develop simple musical motivation into an excellent work. This not only stimulates students' interest in learning, but also paves the way for students to understand big works.

The proper use of piano accompaniment in solfeggio teaching can help students more accurately identify the performance style of different music.

First of all, let's not discuss the works with clear music style. A piece of ordinary music melody, with different accompaniment textures, can shape the melody into the main melody music or the melody into the polyphonic music. This is not a difficult thing. The same melody may become a happy one because of the different accompaniment texture and harmony selection dance music, or a sad memory.

Therefore, the appropriate accompaniment is an important weapon to present the style of music works directly and clearly. When a solfeggio work has not started to sing, the teacher starts to play a distinctive prelude, which is enough to tell the students the style of the work. When a piece of affectionate melody is sung, and it is still not enough, the end of the teacher's performance is right, this feeling has the best aftertaste. In the works with pause and longer duration notes, the appropriate filling and adding changes are the best outline of the artistic conception of the works.

Piano accompaniment also plays a very important role in the multi part solfeggio training. In addition to the absence of accompaniment, piano accompaniment needs to provide the singer with prelude and ending, the determination of pitch, speed and emotional guidance.

In solfeggio teaching, we should be careful to use adapted works. It is not difficult for composers to adapt works. They have many means to change the original appearance of a complete classic work, or to exaggerate the emotional expression of the original work without changing the appearance.

They can easily adapt a single melody work into a polyphony work, or simplify a certain paragraph of a chorus or a symphony into a simple work that soloists are competent for. These changed materials can be selectively used or used as teaching materials.

Here, I suggest careful use. The advantage of using adapted works is that students can be exposed to the important or even landmark pieces of music in the early stage of music learning, so as to eliminate the strangeness for later learning. On the other hand, if the degree of adaptation is relatively large, it may have a certain impact on the cultivation of students' sensitivity to the analysis of the style of works.

After simplification, the integrity of the work is destroyed. Students only touch a small section, which is a happy mood. However, the whole work may be a tragedy. If students do not have

some basic knowledge of the whole work, they may have a deviation in understanding the style of the work before contacting the whole work. When students learn this work in the future, they will find that the cognitive experience stored before is greatly different.

In the application of piano accompaniment in solfeggio training, teachers should guide students to cultivate harmony auditory perception. The cultivation of harmony hearing is not only functional, but also color, structure and style of harmony.

For music majors, harmony learning is a compulsory course. However, due to some limitations, most comprehensive colleges and universities only carry out knowledge-based learning in harmony class and do exercises in staff notation books. It is difficult for students to establish good harmony hearing. Then, in solfeggio teaching, teachers should guide and help students consciously listen to and debate harmony, and change the color of harmony, so as to help students make up for the short board of harmony hearing training which is lack in harmony acoustics course.

In teaching, teachers should make more use of the melody that students are already familiar with, and carry out some simple analysis and explanation with different harmony, so that students can better digest the theoretical knowledge of harmony and further highlight the foundation of sight singing. It is precisely because solfeggio has scene application in many courses of music major, which will make students more interested in the study of solfeggio.

Piano accompaniment in solfeggio teaching is the greatest help to teachers and students in piano accompaniment course teaching. Because solfeggio repertoire is often a fragment of a complete work, or its structure is relatively short, but the music image is very clear and vivid. In the solfeggio class, students are influenced by the music emotion played by the solfeggio teacher according to their understanding of music. The sense of picture will provide great help for understanding a complete musical work in accompaniment class.

Two basic conditions for piano accompaniment are harmony and texture. In the courses offered by the conservatory of music, harmony is offered separately, while the texture is not offered separately or as a complete set.

When students learn accompaniment, it is not a big problem to configure harmony for works, but a large part of students are often difficult to choose texture. Therefore, in solfeggio teaching, teachers' proper use of accompaniment texture is not only necessary for solfeggio itself, but also essential for piano accompaniment teaching.

Solfeggio teaching should gradually add positive score of solfeggio training, and gradually transition to full use of positive score of solfeggio learning. Because of the backward economic foundation, the lack of musical talents, the opening of music courses and the holding of music activities cannot meet the requirements of using positive music score.

With the continuous development of social economy, people's requirements for music appreciation have been improved, which makes the conditions of using positive score accompaniment gradually mature. Adopting positive score accompaniment is the best choice for solfeggio course accompaniment.

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