

## The Application of Auditory Analysis in Solfeggio Teaching——With an Example of Stravinsky's "The Rite of Spring"

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**Abstract:** This article uses Stravinsky's "The Rite of Spring" as the object of auditory analysis, and designs the style elements, timbre acoustic characteristics, rhythm organization and other contents in the works into different forms of questions, interspersed with the above content in a step-by-step manner. Among them, it strives to inspire students' auditory thinking and cultivate students' auditory analysis ability, and then achieve the ultimate goal of understanding the creative techniques of the works, accurately grasping the style the style of the works, and improving the comprehensive music literacy.

In the teaching design of the existing actual music works, there are problems such as standardization and commonality in the "content range" and "teaching style". These problems are more or less influenced by the thinking mode of the traditional vocal and ear training, which is based on the pitch rhythm as the main axis and the audio-visual singer as the main body. The actual music works are used as the traditional vocal and ear training content. Extension, extension and extension, it actually deviates from the original intention of the use of actual music works originating from music and returning to music. In the "content range", most of the works only involve works of typical size and style in the Baroque, Classical and Romantic periods. Do you not need to learn modern music with rich forms, techniques and techniques? Listening to the confusing and unconventional modern music? In the "teaching style", mainly extracting or compiling pieces of musical works and focusing on training visual and dictation, is it true that the musical style elements such as sound and texture characteristics and rhythm organization form are not Is this included in the scope of learning? The above elements are not important for understanding modern music and playing modern music? From music, back to music. The various professional directions of music seem to be very different, but one thing is common, that is, they are inseparable from "music works." [1] One of the necessary prerequisites for the accurate realization of musical works (including modern music works) is the comprehensive understanding, accurate understanding and creative expression of musical works by music performance artists.

Before using modern music works for auditory training, we should consider the following questions: 1. Which pieces of music in the work can be used as the content of the student's specific analysis, and in what form (question type) appears in the teaching link? 2. According to the level of the preset question type, how to carry out the difficult problem training according to the professional characteristics of the students and the professional needs? 3. Through the works, students can understand what is the form and performance of modern music and classical music. different?

This article takes Stravinsky's "The Rite of Spring" as an example to systematically discuss some of the above problems, and strives to provide effective guidance for the listening training of actual works (especially modern music works) in the solfeggio course. prompt. Before we officially start listening to the session, we should first let the students make a concise introduction to the basic background of the creation background, music period style, composer, etc., so that the target audience will leave a preliminary impression on the creation of the work. To lay the foundation for the official entry into the listening session. Then follow the "preliminary listening", "dictation

analysis", "practice practice" three sections for in-depth training.

## 1. Preliminary listening out of the score

In the "Preliminary Listening" training session, questions are asked in the form of multiple-choice questions. Because the options are related to the questions and contain interference options, students are required to understand the content of the options related to the works they are listening to, and to have a solid and comprehensive grasp of the learned items. The theoretical knowledge, combined with hearing, cultivates the ability to summarize works.

### 1.1 Motivation and Center Harmony (from the 1-3 bar of the work)

Motivation and center harmony in music. It is a similar concept, and the center harmony is a pitch organization technique of the 20th century. In this question, the teacher can arrange the relationship between the number of motivations with greater discrimination and the center harmony, so that the students can make choices, which is the purpose of introducing the knowledge related to modern music. At the same time, the students can easily find the corresponding answers by using the exclusion method. See Figure 1

figure 1:

1. In the essay, how many times have the subject motivations appeared? (    )  
A. 2 times      B. 3 times      C. 4 times
2. In this segment, is the relationship between the center and the sound a few degrees of sound? (    )  
A. small second degree    B. small third degree    C. pure five degrees

### 1.2 Listening to rhythm accents (from the 76-83 bar of the work)

In modern music works, the time signature and the bar line are often no longer the meaning of the cycle and the music breathing that express the fixed strength. Their existence is more for the convenience of reading the spectrum or the continuation of the traditional notation. In the works, the composer constructs a music rhythm that is different from the traditional and arguable by adding artificial accent marks. Familiarity with and mastering this rhythm is the key to understanding and understanding modern music.

In the initial listening stage, the recognition of the accent of the rhythm can be made, and the students can initially establish the auditory feeling of the non-beat accent, and then can prepare and recognize the number and position of the accent occurrence at the mark, thereby achieving the training purpose of establishing the rhythm accent. See Figure 2

figure 2:

1. The main feature of the segment presented in rhythm is (    ).  
A. Sharing the rhythm    B. Attaching the rhythm    C. Cutting the rhythm
2. In the clip, how many times did the rhythm accent appear? (    )  
A. 5 times      B. 6 times      C. 7 times

### 1.3 The distinguishing of the characteristic sounds of the main instrument (from the 1-6 bar of the work)

The sound of the instrument in the orchestra is an important part of the training of the vocal and ear training. In modern music, in order to increase the color of music, composers often use less common color instruments, or perform unconventional on conventional instruments—such as playing in extremely high and low-pitched areas. In the initial stage of the timbre resolution, the characteristic timbre of the main instrument in the music can be selected, so that the students can select the timbre and the sound zone of the main instrument, thereby achieving the training purpose of establishing the characteristic timbre. See Figure 3

figure 3:

The big pipe instrument uses the ( ) tone and ( ) zone for performance in this clip.

A. thick, low range      B. soft, middle area      C. slender, high range

After the end of the listening, the students can explain the range and the characteristics of the main instrument according to the instrumental knowledge, so that the students can fully understand the instrument sound.

The content of “Preliminary Listening” is from shallow to deep, requiring students to think as much as possible from simple to complex, and to break away from the music scores, and only rely on auditory judgment to lay a solid theoretical foundation for training the hearing ability at a wider level.

## 2. Dictation analysis based on scores

In the training session of “dictation analysis”, students on the basis of “preliminary listening”, through the combination of music scores and basic theoretical knowledge, auditory excerpts, analysis and thinking, in order to carry out further technical training. Technical training can be divided into two parts: technical training of pitch and technical training of rhythm. On the basis of two large blocks, the teacher can also ask questions as a guide in the form of multiple-choice questions, paving the way for the subsequent dictation.

### 2.1 Comparative analysis of musical scores (from section 76-83 of the work)

Music scores are a form of notation used by most music in the world. Teachers can design students to listen to the spectrum and listen to the works, and compare and analyze them. This is not only a theoretical test of the previous “preliminary listening”, but also a training and improvement of the students' reading and auditory analysis skills, which will “see” and “see” Listening to the two major training sections is better integrated, so that the relationship between the two is mutually dependent and complement each other.

2.1.1 Rhythm accent analysis. Add the correct accent marks to the appropriate notes based on the audio and spectral hints that are played.



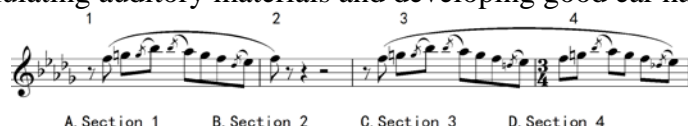
### 2.1.2 Comparative analysis of rhythm (from the 815-822 bar of the work)

In modern music, the transform tempo becomes the normal state, which is used to break the periodic law inherent in rhythm beats.



## 2.2 Analysis of melody (from the 341-344 bar of the work)

After the comparative analysis of the scores, the students have a certain impression on the theme, and can arrange the scores to find the wrong type of questions, which can strengthen the students' ability to distinguish the intervals and rhythms, and deepen the auditory cognition through music works, which is beneficial to Cultivate positive and active musical hearing, and thus consciously lay the foundation for accumulating auditory materials and developing good ear habits.



A. Section 1      B. Section 2      C. Section 3      D. Section 4

### 2.3 Melody fill in the blank (from the 1-6 bar of the work)

The melody fill-in is for students to quickly respond and fill in the pitch without the burden of rhythm, so that the students' hearing is improved in the subtle practice. Students are required to read the rhythm of the middle of the rhythm while reading the rhythm, forming a conversion of "sound" and "spectrum", and finally filling the rhythm with pitch.

Fill in the correct pitch of the theme rhythm



### 2.4 Two-part hearing (from the 164-171 bar of the work)

The second part of the listening is to let the students quickly respond to the tone of each part under the multi-voice thinking, so that the students can grasp the vertical harmony sound effect while paying attention to the horizontal lines of the high-pitched melody.

Fill in the blanks and fill in the two-part melody that has not been recorded.



Through the three exercises of "dictation analysis", students are closely connected with the music and sound, forming a combination of visual and auditory perceptions and exercising their ability to transform each other.

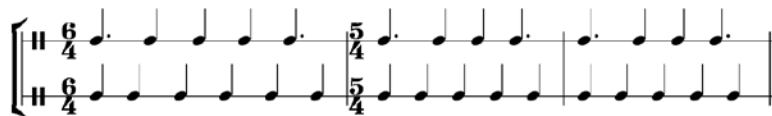
## 3. Excerpts focus on practical exercises

After the training of "Preliminary Listening" and "Dictation Analysis", the key pieces of the works can be extracted for practical practice, further accumulating music materials and consolidating the training content. In the training session of "practice practice", self-training content from easy to difficult is arranged, and the training types are divided into rhythm exercises and vocal practice. Students are required to "read" and "tap" the rhythm-free rhythm type selected from the works, as well as the "singing" and "singing" excerpts from the works. Through the practice training, the various "cell elements" in the works are gradually instilled into the students' ears, so that they can truly understand the works.

### 3.1 Single part rhythm exercise



### 3.2 Two-part rhythm practice



### 3.3 Sighting practice



### 4. Conclusion

In today's vocal and ear training, the listening and training of actual music works has attracted more and more attention and attention, but there are very few modern music works introduced into the teaching of vocal and ear training. How to intersperse and integrate modern music science into the teaching of vocal and ear training courses; how to effectively transform the results of sing and ear training into music practice activities is the focus of academic research. The author believes that modern music with various forms, different styles and complex changes has become an indispensable part of teaching. In the specific application process, the following factors and problems should be fully considered: 1. The selection of content in listening content Aspect: The core features of the work (pitch, time value, rhythm, texture, tone, etc.) should be used as the entry point, and the main feature segments of the work should be selected from points and faces, and gradually penetrated into the listening training; 2. In the arrangement of listening and arranging content: relying on the syllabus for sing and ear training, the training content of pitch, rhythm, tempo, and tempo should be gradually interspersed according to the training process of auditory perception, auditory analysis and practical practice from shallow to deep. In the meantime; 3, in the design of the question type: should be guided by the content of the study, the theoretical knowledge in modern music is placed in it, to guide students to gradually understand the relevant content in modern music works. In short, in the application of actual music works, it is necessary to put forward specific training objectives, but also must consider the feasibility and interest in the training process; audibility and visibility, and finally achieve the application of auditory analysis to music practice activities. The fundamental purpose of this.

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