



Explore the Effective Ways to Cultivate the "Inner" Hearing of Lower Grade Children in Chinese Primary Schools

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Abstract: The cultivation of inner hearing is one of the important components of music skills learning and mastery. Nowadays, music teachers begin to pay attention to students' inner hearing, but the current lack of effective training methods are available for teaching in China. Although there are many teaching methods to study inner hearing theories at home and abroad, none is based on low-grade music classes in primary school. In terms of physical development rules, the earlier the music needs to be learned, the better. Therefore, the purpose of this study is to provide a set of feasible teaching methods suitable for junior primary school students (6-8 years old) to cultivate music inner hearing, and to provide a feasible training method for improving the inner hearing of the lower grade of primary schools in China.

Keywords: music inner hearing, primary school students, music training method

1. Introduction

Music as an auditory art, all people engaged in music creation, performance and appreciation are inseparable from the participation of hearing. Inner hearing is the psychological activity in the human brain based on the previous accumulation of listening to music and the new combination of music and sound. [1] Therefore, the cultivation of internal hearing is one of the important components of music skills learning and mastery. The cultivation of inner hearing is just like children learning to walk.

The author found that inner hearing lacks attention in the music classroom of primary and secondary schools in China, and music education majors in colleges and universities do not pay enough attention to inner hearing when cultivating future music teachers, which leads to the lack of effective methods for teaching inner hearing in teaching. The author found in the teaching practice that although the primary school music course students can increase the familiarity of the song melody and the lyrics, but due to the lack of melody and back singing, the concept of pitch and interval is not clear, very dependent on the collective singing, once singing alone, there will be various problems such as pitch and rhythm. In such a state of learning, students lack the training of music inner hearing, just learn a song but do not master the ability to read music singing, but also lack of accumulation of pitch, intonation and rhythm, so it is difficult to improve music literacy. It can basically form a stable hearing ability at the age of 6-8, this stage is the golden period for cultivating inner music hearing. Therefore, the author will take the grade one and grade two students as the research object.

In this study, the author used a mixed research method, used the questionnaire method, observation method, interview method and other methods when obtaining the data. Through a large number of folk nursery rhymes, the author created and compiled nursery rhymes and other materials as students to learn, conducted two tests and analyzed the data. The success of this experiment can provide practical teaching methods for teachers who want to improve the inner hearing of students in Chinese primary schools.

2. Methodology

2.1 Develop research objectives

In The Art Curriculum Standards is pointed out that there are four learning tasks for the first and second grades of primary school, they are fun singing games, listening to music, situational performance, discovering the music around them, starting from these four aspects to improve the students' musical ability. The Huangpu District of Guangzhou, where I live, has more detailed teaching guidelines, which explain what musical abilities students in each grade should achieve from the sense of rhythm, pitch and structure (as shown in Table 1).

Table 1. Level 1 Ability Requirements for Primary School Students in Huangpu District, Guangzhou

Learning target	Rhythm	Pitch	Musical form
Ability level requirements of Grade 1, Grade 2	1. When singing or listening to music, you can accurately beat and beat, can root the teacher's command gesture, accurately the start and end of singing.	1. Can sing in a soft, straight, breath-supported voice. Can sing 15 songs and memory music themes	1. Be able to sing musical sentences.
	2. Know the second racket, can show the feeling of the second racket.	2. Mi. sol. la pitch singing of three notes, can sing small three, pure one, two, pure four, big three degrees, and can move the tune singing.	2. The ame, difference and similarity of perceptual phrases.
	3. Know the rhythm quarter note, eight notes, quarter notes, quarter rest, and sixteenth character, can separate the rhythm from the melody, can correctly beat 2-4 bars four two beat rhythm spectrum	3. Can sing 2-four bars of the melody	3. Can sing 2-four bars of the melody Can make the oral creation way, do rhythm, melody solitaire, for the same head and end of aa/question and answer sentences creation.
	4. Can use a rhythm card to place 1-two short rhythm sentences	4. Can distinguish between single part and multipart, perform short ballads, short song round chorus, fixed tone chorus; and a long tone harmonic chorus.	
Identify the height, length, speed, strength, understanding f, p, mf, mp, gradually stronger, weakened. Can achieve pitch, accurate rhythm, have a certain singing ability; shooting sense, stable speed; correct and clear sentence sense.			

At the same time, the author referred to the requirements of huang Music Test and Huang listening Test, and formulated the following learning objectives for grade 1 and grade 2 students (such as Table 2), which are the teaching objectives of this research:

Table 2. Students' inner and auditory learning goals

Music elements	Pitch	Rhythm	Music expression	Musical form	Beat
\	The first grade reached mi-sol two tone column interval formation, involving the interval of pure once, small three degrees; The second grade reaches mi-sol-la three-tone sound interval formation, involving pure one degree, large two degrees, small three degrees, large three degrees, pure four degrees, pure five degrees	When singing or listening to the music, they can accurately beat and stabilize the shots, and they can accurately make the start and end of the singing according to the teacher's command gesture	Identify the height, length, speed, and the strength of the sound, know f / p / mp / mf, Cresc, dim and other strength marks.	Be able to breathe accurately according to the phrase or teacher requirements, and perceive the same, difference and similarity of the phrase	Can listen to the music of two and three beats, and understand the law of its strength and weakness
\	Can know the simple spectrum, understand the spectrum information of the score, can sing 2-4 bars 2/4 beat melody, can fill in the blanks and write 1 bar melody	Know rhythm type X / X X / 0 / X - <u>/XXXX</u>		Be able to do 4 beats of rhythm or melody of oral editing	Know the beat number, the bar line, and the termination line, and you can use the rhythm card to place the 1-2 bar 2/4 beat subrhythm short sentences

2.2 Research methods

In this article, I will apply the mixed method for research. First of all, I can understand the students' current musical ability through Questionnaire and observation method. Then I talked with other teachers through the literature review and the Semi-structure Interview Questions method (such as Table 3), and designed my training method on improving the students' inner hearing. After a one-year course experiment, the Questionnaire and observation method were also used to understand the students' ability after the experiment, and the musical ability and learning feelings of individual students were understood through semi-structured interviews.

Table 3. Semi-structure interview questions

No	Questions
1	What is your perception on the importance of inner hearing ability for students?
2	What is the common teaching method you use during music lessons to promote inner hearing ability?
3	In your opinion, which is the best teaching method for primary school students when it comes to promoting inner hearing ability?
4	Why do you think so?
5	Based on your experience, which teaching method showed a significant improvement on the inner hearing ability of the students?
6	What challenges do you face when implementing appropriate teaching method for your students for the purpose of improving their inner hearing ability?
7	Do you think these challenges prevents students from developing inner hearing ability?
8	What would you suggest to reduce these challenges?

2.3 Teaching methods

In order to achieve the above teaching objectives, I divided each 40-minute music class into four sections: queue song (3 minutes before class), inner auditory practice (5 minutes), singing class (27 minutes) and classroom test (5 minutes).

2.3.1 The queue song

Three minutes before the music class, the teachers usually go to different classrooms to lead the students to the music classroom. The author wrote the following queue songs for practice while marching. When the students march, every step, the teacher gives the first sound of the song, and sing the first sentence, the students sing the song cycle, until the last student sits down in the music classroom, the class begins. We should pay attention to the queue song is the first singing of a music class, before singing to have a clear singing requirements, and to give students a good fan singing, after singing to have appropriate comments, remind students to pay attention to the music sentence breathing, the stability of the beat, the accuracy of the pitch and other issues.

The queue song

1=Any tune $\frac{2}{4}$ TUYIQI

$\underline{5\ 5}\ \underline{6\ 6}\ | \underline{5\ 5}\ 3\ | \underline{5\ 6}\ \underline{6\ 5}\ | \underline{5\ 6}\ 3\ |$
 $5\ 3\ | 5\ 3\ | \underline{5\ 5}\ \underline{5\ 5}\ | 5\ -\ ||$

Figure 1. The queue song

The author only used the three mi-sol-la sounds to be learned in the teaching objectives, which can effectively enhance the students' learning of pitch at this stage. Since the pace is usually two beats, the song uses 2 / 4 beats to create. And the author with the movable-do system, students can sing in a tune at will, and the interval relationship of different tones is strengthened.

2.3.2 Game exercises to improve pitch/rhythm ability

In the first five minutes of each music class, I designed a small game about the inner hearing of pitch or rhythm. In this link, students can review the recent knowledge of music ability, feel the music through games and improve their interest in music, activate the classroom atmosphere, and warm up for the songs of this class.

Example 1: A pitch exercise

The author created a game called "Who to Who". The teacher sings a pitch in the ear of a classmate, the student notes the pitch and gently passes it on to another student, passing on 3 students is a round of game, the last student sings the sound loudly, the teacher uses the piano to check whether the pitch is correct. So it can exercise students' ability to imitate pitch, memory and good singing state of low voice.

Example 2: Rhythm combination exercises

I imitated the clock dial to make the game "clock clock , what time is". The student gets a time by turning the pointer, namely a 4-beat rhythm combination. Students state the time through the combination of short rhythm sentences. They should be noted that it has been accompanied by a steady tapping in the process.

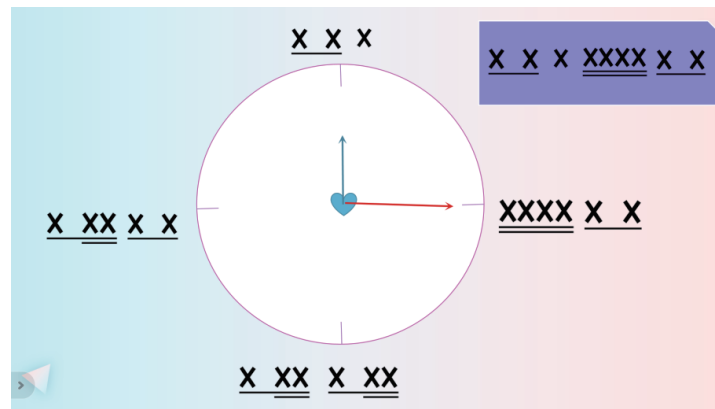


Figure 2. Rhythm combination exercise

2.3.3 Cultivate the inner hearing in singing

After doing the basic exercises before class, the author should also focus on cultivating the inner auditory ability of each lesson.

Example 1: Song of the shepherd boy

In the song "Song of the shepherd boy", after the students sing the lyrics well, the author will cover up the part of the sound on the score, and make the hand number in the covered place to ask the students to sing out the sound name.

牧童谣

1=C $\frac{4}{4}$

$\underline{5\ 5}\ \underline{5\ 5}\ \underline{6\ -} \mid \underline{5\ 5}\ \underline{5\ 5}\ \underline{3\ -} \mid \underline{3\ 5}\ \underline{6\ 5}\ \underline{3\ 6}\ \underline{3\ 5} \mid \underline{3\ 3}\ \underline{3\ 3}\ 2\ - \parallel$

Figure 3. Song of the shepherd boy

Example 2: Flute

The song "Flute" is a folk song from Zhejiang province China, The song tune is melodious, gentle, the last sentence of the song uses the "multiword" writing technique. Students often in the last sentence of "了" the word is difficult to sing accurately, the author through the students to see the music to do the hand number and then encourage the students to draw the melody line on the paper, and finally sing the sound accurately.

箫

1=C $\frac{4}{4}$

$\underline{6\ i}\ \underline{6\ i} \mid \dot{2}\ 6 \mid \overset{\frown}{5}\ \cdot\ \underline{6} \mid \underline{2\ 3}\ \underline{5\ 6} \mid 5\ - \overset{\frown}{\parallel}$

 鸣的 鸣的 学会 了!

Figure 4. Flute

2.3.4 Classroom inspection

Testing is an important means to verify the classroom results. In the last five minutes of each class, the author will test certain students, who are selected at random, to test 3-5 students in each class. The detection of individual students rather than the collective detection is the most easy method to find out the students' current ability, and also the most beneficial way for teachers to find out the deficiencies in teaching and adjust the teaching methods in time. There are 6 ways of testing: listening, singing, playing, creation, moving, basically oral testing, rather than paper and pen testing.

Example 1: Listening

Students look at the music score and listen to the teacher sing to judge whether the singing is correct.

Please observe the "little donkey" line 1 melody, listen to the teacher which section sing wrong? (The teacher sang line 1, section 3 as "lala lala", and the answer is "section 3 is sung wrong")

小毛驴

1 = C $\frac{2}{4}$
中速 调皮、风趣地 北京儿歌

1 1 1 3 | 5 5 5 5 | 6 6 6 1̇ | 5 - ^v |
我 有 一 只 小 毛 驴 我 从 来 也 不 骑 ，

4 4 4 6 | 3 3 3 3 | 2 2 2 2 | 5 . ^v 5 |
有 一 天 我 心 里 高 兴 骑 着 去 赶 集 。 我

1 1 1 3 | 5 5 5 5 | 6 6 6 1̇ | 5 - |
手 里 拿 着 小 皮 鞭 我 心 里 真 得 意 ，

4 4 4 6 | 3 3 3 3 3 3 | 2 2 2 3 | 1 - ||
不 知 怎 么 咕 噜 噜 噜 我 摔 了 一 身 泥 。

Figure 5. Little donkey

Example 2: Creation

Oral editing and creation ability inspection (The teacher sings, and the students went on singing).

In the form of oral creation, the teacher sings two pieces of music, and the students do improvisation orally. These two bars of music can be two-quarter or four-quarter or three-eighth. When teachers give students creative motivation, they also need to give them stable shots. Students need to steadily beat them and sing the creation sentences.

The notes used in the creation are mi / sol / la. The rhythms used are half note, quarter note, quaver note and quaver note rest. Students can make any combination until they think the music they create is dulcet.

- (teacher)3 5 | 6 5 | (student)6 6 | 3 5 |
- (teacher)3 5 | 6 5 | (student)5 6 5 | 3 3 |
- (teacher)5 3 5 | 3 3 | (student)3 5 6 | 5 5 |
- (teacher)5 3 5 | 3 0 | (student)3 3 6 | 5 0 |

3. Results and discussion

Through the above research, the research of inner hearing in primary school has achieved stage results. The author has compared the degree of students' musical ability before and after the development of this teaching method (such as Table 4):

Table 4. Comparison of the data before and after the experiment

Music elements	Pitch	Rhythm	Music expression	Musical form	Beat
Before the experiment	60% students can distinguish the pitch of mi. sol. la three tones, most of them can hear the pitch, and the intonation is poor; 55% students are able to sing the correct sound name through the Colwin hand number or sound name card according to the standard sound given by them, but they cannot sing the pitch and pitch relationship without the instrument guidance.	66% Students can identify and play out the four notes, eight notes, two notes, four rest parts of the rhythm of the short sentences; 30% Students can create two or three bars of one or two rhythm sentences.	80% Students can listening to the resolution to f/p/mp/mf/cresc/dim...	80% Students can distinguish the phrases and sing and breathe as required.	70% Students can listen to distinguish two and three beats; and can grasp the rules of strength and weakness. 90% Students can accurately sing or listen to music when shooting stability, can accurately according to the teacher's command gesture, singing to the start and end.
After the experiment	80% students can distinguish the pitch of 3. 5. 6 notes and sing it accurately; 75% students are able to sing the pitch and range relationship through the Colvin hand number or sound name card according to the standard tone given.	80% Students can identify and play out the four notes, eight notes, two notes, four rest parts of the rhythm of the short sentences; 71% Students can create two or three bars of one or two rhythm sentences.	95% Students can listening to the resolution to f/p/mp/mf/cresc/dim...	93% Students can distinguish the phrases and sing and breathe as required.	90% Students can listen to distinguish two and three beats; and can grasp the rules of strength and weakness. 96% Students can accurately sing or listen to music when shooting stability, can accurately according to the teacher's command gesture, singing to the start and end.

From the comparison of the above experimental results, it can be seen that this experiment is effective, and the inner auditory ability of the students in the first and second grades in the pitch rhythm Music expression musical form beat is further improved. It can be seen that as long as there is attention to how students' inner hearing, in the classroom to explore, practice will achieve good results. The method to train inner hearing lies in trying to repeat the same content with different interesting methods, so that students can unknowingly have solid skills and improve their music literacy.

4. Conclusion

The author at home and abroad about "inner music hearing" article, about the inner hearing has been related research, but researchers' research direction is to instrument learning and visual practice ear learning, or pure theoretical research, rather than focus on elementary school music class, to the compulsory teaching stage of conventional music routine teaching training of inner music is not too much reference value.

The author's research object is the first and second grade students, with 7 classes and a total of 280 students, and the total number of data is small. Moreover, the school is in an area with better educational resources, and the measured data may not be applicable to other areas with weak educational resources.

Music education based on the background of core literacy should not be limited between textbooks and within classrooms. Teachers should sort out the broad teaching thinking and lead students to carry out interesting and effective deep learning. For example, how to correlate course content to core literacy? How to make students listen more and practice their inner hearing after class? How to use more materials that students are more interested in to cultivate their inner hearing? How to use the traditional music teaching method to teach courses to improve the students' inner hearing?... These are the topics that teachers can continue to study in the future music inner auditory teaching.

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