



# On the Value of Aesthetic Education in Solfeggio Courses

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**Abstract:** It is urgent to integrate the concept of aesthetic education in solfeggio courses, which are important compulsory courses for all music majors in colleges and universities. Recognizing the disciplinary characteristics of solfeggio and the origin of the concept of aesthetic education, focusing on the value of aesthetic education in solfeggio courses, and mastering the principles and methods of specific teaching practice can play an irreplaceable role in further improving the educational level of solfeggio in colleges of music and arts.

**Keywords:** aesthetic education, solfeggio, value

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## 1. Introduction

Human being is the combination of sensibility and rationality. Yu Dan once commented on the relationship between the two: "We need a clear rationality, which is a force to save lives in this noisy world. At the same time, we also need a cheerful sensibility, which can help us appreciate the beauty in this world and fill the places with joy."<sup>[1]</sup> In our daily life, sayings like "art is useless" are often heard.<sup>[2]</sup> Admittedly, compared with science, art cannot meet people's daily physiological needs, but this seemingly "dispensable" thing plays an irreplaceable role in life.

It is not hard to find that the spirit of art can become the redemption for the soul. The reason why music is called "the language of the soul" is that as a sound image with specific content, it can appeal to people's hearing organs in the form of sound, thus triggering people's emotions, having a direct connection with people's psychological behavior, arousing people's desire and pursuit for beauty, causing a variety of emotions and emotional experience, even philosophical and rational thinking. It can also enhance people's spiritual realm so as to sublimate people's natural emotions. In this sense, music is priceless. In its essence, music is to arouse people's emotional resonance through the attribute of beauty so that people can appreciate happiness and expand the dimension of perception. Therefore, all practical activities related to music, including music creation, music performance and music appreciation, need to be carried out under the condition of certain music literacy and aesthetic consciousness.

## 2. Solfeggio and aesthetic education

For a long time, solfeggio, as a compulsory course for music majors in colleges and universities, has been known as "the foundation engineering of building the tower of music". Its importance is therefore beyond doubt. In terms of the nature of solfeggio, as a music theory course, solfeggio has the characteristics of combining basic theory with basic skills<sup>[3]</sup>, so it is particularly important to deal with the relationship between theory and practice in teaching.

In a broad sense, aesthetic education is an education formed by infiltrating aesthetic principles into the teaching of various subjects.<sup>[4]</sup> The concept of aesthetic education was first put forward by Schiller in the 18th century. However, the practice and consciousness of aesthetic education had already appeared in ancient China. As early as the Western Zhou Dynasty, the Duke of Zhou attached importance to the creation of "rituals and music". At the end of the spring and autumn period, Confucius distinguished education and developed the idea of aesthetic education combined with music, poetry, dance and other art departments, which laid the ideological foundation of aesthetic education in the feudal society.<sup>[5]</sup> Entering the new era, the state also attached great importance to aesthetic education. In October 2020, the general office of the CPC Central Committee and the general office of the State Council issued *Suggestions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era*, which pointed out that "beauty is an important source of pure morality and rich spirit. Aesthetic education is not only aesthetic appreciation, sentiment education and soul education, but also the education of enriching imagination and cultivating innovative consciousness, which can improve aesthetic quality, cultivate sentiment, warm the soul, and stimulate innovative and creative vitality."

### **3. The importance of aesthetic education value in solfeggio courses**

#### **3.1 Solfeggio teaching is fundamental**

As we all know, solfeggio is a course that every music student needs to learn. It is not only a stepping-stone for students to enter music colleges, but also determines whether each student can go a long way in the future. In the basic course of music, the main goal of solfeggio is to train students' musical hearing ability and the ability to recognize and sing music score, cultivate and develop students' basic skills of music perception, listening, memory, reading music and sight singing, so that they can initially understand the role of music elements in music performance, and constantly accumulate music language. At the same time, strengthening the connection of Solfeggio and other subjects can improve students' music quality, promote the establishment of their music thinking, and cultivate their ability of music aesthetics and auditory analysis.<sup>[6]</sup> Music aesthetics studies the essence and internal laws of music from the overall height of music art<sup>[7]</sup>, and uses these universal laws to guide all music activities. In music teaching, if we can combine the relevant principles of music aesthetics with solfeggio training methods, we can cultivate students' ability of solfeggio and auditory ability at the same time, making students feel the joy of music learning and enjoy the beauty of music. At the same time, students can improve and develop music literacy so as to achieve the goal of solfeggio course at a higher level, and make students have a better and deeper understanding of the essential attributes of music.

#### **3.2 Solfeggio teaching is diverse**

In music colleges and universities, solfeggio teaching is very rich and diverse in content. However, in the actual teaching process, in order to complete the teaching objectives in a short time, teachers tend to focus on skill trainings in the classroom and rarely explore the essence of solfeggio most of the time. It is believed that the goal of solfeggio is not limited to skill trainings of students' listening, memory, sight singing and so on. These trainings are only the means to achieve the goal of solfeggio curriculum. The basic task of solfeggio is to "organize and develop students' musical hearing, and train them to actively apply auditory ability to the practice of creation and performance".<sup>[8]</sup> In other words, solfeggio serves the purpose for music practice. Its ultimate goal is to cultivate students' cognition, performance and aesthetic ability of music, lay the foundation for further music learning, and promote students' music quality and theoretical cultivation.

#### **3.3 Solfeggio teaching is enlightening**

In music colleges and universities, solfeggio plays an important role in the cultivation of basic music literacy in music courses. Its primary role is to provide learners with a music illuminative education, or "music enlightenment". The purpose is to make students feel the beauty of music and experience the fun of learning music so that they are willing to welcome music learning afterwards. Therefore, solfeggio is ultimately serves the purpose of music practice. On the premise of having the same goal, if we can combine the nature and characteristics of solfeggio in the teaching process and explore the topics related to music aesthetics, it can bring important enlightenment for the classroom teaching of solfeggio and provide positive and beneficial guidance for the development of solfeggio.

### **4. The practice of aesthetic education value in solfeggio courses**

The fundamental of the research method of music aesthetics is to adhere to the unity of theory and practice. It requires music aesthetics to take practical experience as the source of theory, make theory play a role in music practice fundamentally and regularly, and provide theoretical basis for music practice from the height of aesthetics.<sup>[9]</sup> In short, as a subject with high generality and abstractness, the theoretical system of music aesthetics is very complicated. Nevertheless, it ultimately serves the purpose for music practice.

Let us take a very common example in solfeggio teaching to explore how to integrate the concept of aesthetic education into Solfeggio teaching. When carrying out sight sing, many people believe that completing a sight sing song means singing accurately. However, good intonation and rhythm can only be regarded as the premise. The higher-level requirement of solfeggio is to bring people the feeling of "beauty". So, how to achieve the goal of "pleasant to listen" in solfeggio? "Pleasant to listen" is actually a subjective feeling of people. To make the audience feel the beauty of music, it is necessary to start from the basic principles of music aesthetics, grasp the basic aesthetic principles of music sound structure according to the understanding of the natural perceptual needs of human hearing and the basic laws of human psychological activities, and use these principles to guide the practice of solfeggio. Only in this way can we make our own music be accepted and appreciated by others. In music aesthetics, the principles of good auditory perceptual style are as follows.

#### 4.1 The principle of auditory appropriateness

The "natural attributes of hearing" in music practice, or the basic characteristics of human auditory perception, includes the perception of pitch, intensity, quality and harmony. Under the guidance of this principle, when performing solfeggio, we need to control our own volume within an appropriate range on the premise of ensuring the accuracy of intonation. Otherwise, in the need to make strong and weak contrast or change, too large or too small the volume will make the performance space compressed. For example, when the singer starts to sing with strong strength, it is difficult to express it well when encountering gradually strong mark. In addition, for the pronunciation of solfeggio, the goal is to pursue mellow, full, beautiful and pleasant voice at any time. Such a sound is the natural choice of human auditory feeling, and also the inevitable requirement to meet human auditory needs.

#### 4.2 The principle of unity and integrity

The principle of unity means that in a short work, the scope of its strength and the nature of its timbre are often not very different. The principle of integrity refers to the connection and echo of the overall structure of the work and the sense of completion at the end of the work. This requires us to keep the unity of singing style on one hand, and analyze and grasp the structure of the work as a whole on the other hand. Only in this way can we express the organization and integrity of the work, especially the sense of termination.

#### 4.3 The principle of inspiration and balance

The principle of inspiration mainly refers to people's expectation for the coming music. The inspiration of music works can drive the change of audience's aesthetic reaction, and then make them produce rich aesthetic feeling. The principle of balance means that people cannot be in a state of high tension for a long time, so the sound of music must meet people's expectation to balance people's psychological experience. This principle requires us not only to stimulate the audience's expectation of music, but also to eliminate their tension by satisfying their expectation so as to obtain a sense of psychological balance. For example, the appearance of discordant chords will make the listeners feel nervous and expect concordant chords. Thus, when singing, we should emphasize the sound of discordant chords to fully stimulate the audience's expectation. Then, when dealing with it, we should exhibit a natural, smooth and relaxed state to make the listeners and singers reach emotional resonance.

Besides the principles mentioned above, there are also the principle of coherence and contrast, the principles of sufficiency and propriety, the principles of novelty and acceptability and so on.<sup>[10]</sup> These principles are relatively stable, long-term, common and universal aesthetic laws extracted from the long history of music in the past thousands of years. These principles provide criteria for judging whether the solfeggio is pleasant to hear or not in theory. Making good use of these principles can play an extremely important role in fully excavating the aesthetic value of solfeggio.

### 5. Conclusion

Integrating the concept of aesthetic education into the teaching of solfeggio, using the research methods of philosophy, psychology and sociology, and combining the theoretical basis of music aesthetics to guide the classroom teaching of solfeggio can enable students to develop the ability of sight singing, the understanding, feeling and expression of music, the ability of distinguishing musical elements, the ability of musical hearing and analysis through the study of the basic subjects of solfeggio. They can also improve students' music literacy and provide a solid foundation for the practice of music appreciation, performance and creation.

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