

**The development of intonation hearing in the process of  
training music teachers in colleges in China**

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**Abstract.** One of the directions of modernization of the system of music education in pedagogical universities in China is to update the forms and methods of teaching the solfeggio course. Understanding music as an art of intonated meaning presupposes the development of the ability to consciously intonate music and is closely related to the development of intonation hearing in solfeggio classes. Traditional methods of hearing development: singing from a sheet, writing musical dictation are filled with new meaning and enriched with modern approaches to teaching. The analysis of the practice of teaching solfeggio in pedagogical universities in China allowed the author to formulate the reasons for the low level of development of intonation hearing in Chinese students and to suggest methods and techniques for improving it.

**Keywords:** intonation hearing; solfeggio; students of pedagogical universities in China.

The traditional development of ear for music in China's pedagogical universities is to improve students' musical theoretical knowledge in the process of teaching musical performance skills. Exercises and tasks within the framework of mastering the discipline of solfeggio purposefully develop ear for music, musical-rhythmic feeling and vocal intonation [1]. However, in the process of mastering the content of the solfeggio training course, students experience significant difficulties. Typically, the problems are due to the individual differences of students and are as follows.

The basic musical education of students entering pedagogical universities for musical specialties is imperfect. Low level of musical theoretical training, lack of sight-reading skills, lack of understanding of the principles of intonation of musical texts.

The development of musical ear in Chinese students is mainly aimed at improving its analytical pitch side, and consists in the recognition and performance of pitch.

Currently, many students at pedagogical universities in China are trained in special courses in sight singing and the development of musical ear. Students master the skills of performing pitch, interval and rhythmic sequences, but the skills they have acquired are not very effective in direct musical practice. They have trouble intoning pieces in a vocal music class. The one-sided development of ear for music without relying on the emotional and semantic nature of musical intonation complicates the process of meaningful vocal performance, reduces its quality.

The use of solfeggio classes to methods purposefully developing the ability of emotionally conscious intonation, as a manifestation of understanding the semantic meaning of musical intonation in the dynamics of the formation of an artistic image, is aimed at solving the indicated problem. Today, in the development of intonational hearing among students in the solfeggio class, it is necessary to actively use the method of emotionally saturated study of each element of musical intonation.

Appeal to metaphorical characteristics in the perception of sound and intonation of intervals and chords, building associations (figurative, tactile, gustatory, color, olfactory) in the process of realizing the expressiveness of musical intonation, identifying gravitational sensations in the intonation of stable and unstable steps, their gravitation contributes to the development of sensitivity to perception individual elements of musical intonation, their connections, and as a result leads to an exacerbation and refinement of musical ear.

The highly developed ear of a musician is distinguished by the uniformity and fruitful interaction of both sides of the musical ear: analytical, associated with comprehending the sound form of music and intonationally holistic, providing penetration into the artistic and figurative meaning.

For the uniform development of both sides of the ear for music, it is effective to use tasks aimed at the formation of sensory images in the mind in the process of perceiving musical constructions. In this process, the relationship is manifested at the level of deep synesthesia. Synesthesia is a psychological process of combining different types of sensory perception - auditory, visual, kinesthetic and others. Behind this lies the understanding of the ear for music as an ability for artistic and cognitive activity, and not as a receiver of a perceiving sound signal.

So, for example, when perceiving intervals, chords on the example of vocal works, students are invited to associate with color, characterize the interval with epithets, expressing a personal emotional and sensory experience of musical construction. All this contributes to the awareness of the emotional and semantic value of musical consonances, their meaningful performance. In the process of intoning any musical constructions, it is important to keep the mindset on "listening to oneself", to set the focus on the awareness of musical experience, since it is through living and experiencing that the possibility of knowing music as the art of intonated meaning opens up.

Musical rhythm is directly related to the heartbeat and emotional rhythm, therefore it is the most independent of all elements of the performance. Rhythm is actually an emotional experience that is emotional in nature. For example, cheerful music usually has a cheerful rhythm, while lyrical and sad music is slow and quiet. Rhythm is not just listening, it is a psychological experience combined with emotion and music.

For rhythm training, claps or steps can be replaced with other movements such as stomping or nodding, rocking, etc. The combination of body rhythm and auditory training can not only allow students to feel the rhythm of the melody and the rhythm of the music when body movements are combined with the rhythm of the music, but also to train students' sensitivity to impacts. and he can also perceive music in general, combining body with hearing. Different body movements can also express different musical elements. Different gestures can express different pitches in the direction and position of space, different parts of the body express different timbres, pauses represent rest, and continuation of actions can express the length of the sound. It can also be combined with visual synesthesia in training, for example using different patterns to express the emotional tone of a musical composition. The square shows that the rhythm is correct, the speed is average, the mood is courageous. The circle indicates smoothness, serenity and expresses a calm mood. Crisp and irregular graphics indicate syncopated rhythm, dynamic accents, and vibrant moods.

In addition, a variety of teaching methods are required to actively develop sight-reading and ear training. The choice of methods determines the direction of work, ensures its effectiveness and is an indicator of the teacher's professionalism.

With the development of technology and the emergence of standards in terms of data storage formats, it is possible to develop hearing using sound modules with large libraries of sound files (from individual sounds to musical pieces). For example, with the help of various MIDI multimedia software, it is possible to organize an individual exchange of sound files between students and a

teacher, diversify the learning process, make it as interesting and productive as possible. These techniques are more aimed at developing the pitch component of musical ear and implement a mechanistic approach. Ear training in this direction will undoubtedly contribute to its improvement, but there will be no changes in the development of musical thinking and in the upbringing of a musician. In the development of a musician's hearing, it is important to remember that it is not being that determines consciousness, but on the contrary, consciousness determines being. Translated into a research topic, this means: accurate reproduction of the pitch side of a musical text does not solve the problem of conveying its emotional and semantic meaning. Behind any musical intonation there is a thought that cannot be reproduced only by the "bare" absolute pitch.

That is why the development of the ability for meaningful intonation of pitch structures, that is, the development of intonational hearing, should become decisive in the development of a musician's hearing. Effective in the development of intonational hearing is the method of associative translation of auditory sensations into images of different modalities: auditory, auditory-visual, auditory-kinesthetic. In the process of perceiving a piece of music, the ability to build associative links is actualized, on the basis of which a polymodal image appears in consciousness, and the process of penetrating into the content of a musical structure deepens. The method of polymodal expansion of associative links contributes to the students' awareness of the content side of musical art, contained in musical intonation.

Thus, the basis for the development of intonational hearing in Chinese students in solfeggio classes should be their awareness of the emotional and semantic nature of musical intonation. This lays the foundation in the intonation of the conjugation of unstable and stable sounds, as an expression of semantic meaning in the relationship between tones. Correct sensation and intonation opens up the possibility of semantic, meaningful filling of intonation and is the basis for correct intonation of both a small musical structure and an entire musical form. Only through the awareness of the degree of tension in the relationship between tones, it is possible to approach the awareness of musical intonation, its correct reproduction, intonation [2].

The method of teaching the musical discipline solfeggio should be based on the nature of musicality, musical ear in the unity of its two sides, analytical and intonational-semantic. To implement this position, use the content, methods and techniques aimed at the development of intonational hearing, as the basis of musical thinking of a future teacher-musician [3].

In traditional listening teaching, teachers often emphasize the accuracy of listening to

individual notes and individual rhythmic patterns only at a technical level, ignoring the overall musical sound and aesthetics. Communication with music as a sound-semantic text is complex and rich. Music does not exist as individual notes and rhythms. In terms of musical aesthetic experience and musical perception, the overall musical experience must contain deeper connotations, musical listening with aesthetic understanding and the ability to express oneself. Thus, it is not enough to have only subtle perception and the ability to analyze the elements of auditory experience. It is necessary to develop a comprehensive sense of music and to shape the ear of a musician with a highly developed intonational ear.

### **References**

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