

The Application of Vocal Works in Playing and Singing Training

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Abstract

Music is an essential component of human culture, and vocal music, as an important form of music, carries rich emotions and feelings, possessing unique charm in expressing and conveying emotion. In vocal music learning, solfeggio is a crucial training method that enhances learners' visual and auditory perception of musical works, as well as their understanding and mastery of elements such as melody, harmony, and rhythm, thereby improving their singing proficiency and musical literacy. In the multi-voice training of solfeggio, "playing and singing" holds unique significance and value as an important training format. This paper aims to explore the significance of "playing and singing" in multi-voice solfeggio training and its application in vocal works. It elaborates on the importance of "playing and singing" in vocal training and compares the differences between vocal works and "playing and singing" in solfeggio classes, laying a foundation for subsequent analysis. The study focuses on two representative multi-voice playing and singing works: the Chinese art song Plum Blossoms in the Snow and the foreign art song Du Ring an meinem Finger. By analyzing the musical characteristics and structures of these two works, readers can gain a deeper understanding of the singing techniques and requirements of multi-voice playing and singing. Finally, the study explores the practical application of playing and singing training in solfeggio within vocal works. By introducing the functions and methods of playing and singing training in solfeggio and using Plum Blossoms in the Snow and Du Ring an meinem Finger as case studies, this paper elucidates the role and significance of playing and singing training in vocal music learning. This study aims to provide references and guidance for music students, helping them better learn solfeggio, vocal music, and playing and singing, thereby improving their musical literacy and singing proficiency.

1. Introduction

Solfeggio is the foundation of music learning, as it trains learners to accurately discern and perform musical elements such as pitch, intervals, rhythm, and melody. The integration of playing and singing within solfeggio further combines instrumental performance, linking sound with hand

movements to provide a more comprehensive and enriched musical experience. The importance and significance of playing and singing in music education can be seen in the Basic Skills Competition for Music Education Majors organized by provincial education departments. Playing and singing represent the concentrated embodiment of comprehensive skills in solfeggio and are one of the essential professional competencies required in this field. Playing and singing, which involve performing simultaneously on an instrument and vocally, aim to cultivate and develop the integrated abilities of auditory perception, visual recognition, instrumental performance, and vocal execution. It is a high-level, challenging, and multifaceted skill training. This study aims to provide references and guidance for music students, helping them better learn solfeggio, vocal music, and playing and singing, thereby enhancing their musical literacy and vocal performance.

The practice of playing and singing within solfeggio involves the disciplines of solfeggio, harmony, piano, and vocal music, demonstrating that it is an integration of multiple fields and skills. From the perspective of solfeggio studies, some teaching materials for solfeggio incorporate repertoire from vocal art songs. These art songs feature rich accompanimental textures, closely integrated harmonic progressions, and suitable vocal ranges. Through training in singing art songs, teachers can cultivate students' comprehensive musical abilities and inspire their interest and passion for music. At the same time, students gain practical experience and acquire more theoretical knowledge of music, deepening their understanding and appreciation of it. The technical proficiency in playing and singing serves as the foundation and prerequisite for artistic expression. Without technical support, artistic expression would lack charm, and its intrinsic value would be greatly diminished. Technical proficiency is a crucial guarantee for achieving artistic expression. Whether it involves rhythm, pitch accuracy, or performance ability, all must be executed at the highest level to ensure the perfection of artistic expression. However, a performance that focuses solely on technical proficiency, emphasizing flashy techniques while neglecting the essence of music, may appear to showcase skill but lacks artistic expression and the vitality inherent in the work. Playing and singing that convey profound meaning do not emphasize technical brilliance but instead use technique as a means of artistic expression, deeply integrating art and technique to achieve true harmony and unity between the two.

2. Literature Review

2.1 Conceptual Explanation of “Playing and Singing” in Solfeggio

2.1.1 The Concept of Solfeggio

Solfeggio is a foundational course in music, aimed at comprehensively enhancing learners' understanding and expression of music. This training method includes not only the understanding and application of basic musical elements such as intervals, chords, modes, tonality, rhythm, meter, and melody but also involves musical perception, comprehension, and expression. Solfeggio holds an important position in both vocal and instrumental education, helping learners achieve greater precision and expressiveness in musical interpretation and creation.

Solfeggio can be divided into two parts: “sight-singing” and “ear training.” Sight-singing focuses on the ability to sing from a score, meaning learners can immediately and accurately sing a melody upon first reading the sheet music. This requires not only an accurate understanding of musical notation but also the ability to transform these symbols into concrete musical expression. Ear training focuses on the development of auditory skills, emphasizing the enhancement of the ability to identify pitch, rhythm, and timbre, as well as overall musical comprehension. Ear training typically involves listening to sounds produced by instruments, such as single notes, intervals, chords, rhythms, and melodies, and accurately recording and analyzing these elements.

2.1.2 Playing and Singing in Solfeggio

Playing and singing, as an important skill for developing inner hearing, represents a hallmark competency in the field of solfeggio. Playing and singing in solfeggio courses is a form that combines piano performance with melodic singing. In this form, “playing” refers to piano performance, where the player must pay attention to the tone and dynamics of the fingers to support the melodic line, making it fuller and more expressive. “Singing” refers to the performance of the melody, which directly presents the theme of the musical work, and the singer must possess good score-reading skills. In solfeggio, “playing and singing” can be understood as an individual performing both playing and singing simultaneously, a practice that requires coordination. Playing and singing have become an indispensable part of music classrooms, especially widely applied in primary and secondary school music classes, and have become an assessment standard. Playing and singing skills are also one of the hallmark displays of the solfeggio profession. During playing and singing training, practitioners must analyze and judge multiple basic elements of the musical work, such as tonality, form, voice parts, musical style, rhythm, tempo, dynamics, and pedaling, to present the work more completely. In solfeggio courses, the “playing” and “singing” in playing and singing training have no primary or

secondary distinction; they each undertake different tasks and together reflect comprehensive musical ability.

2.2 Introduction to the Forms of Playing and Singing

In general, self-accompanied singing refers to a form of vocal accompaniment where one person plays an instrument while singing a score or lyrics. However, in solfeggio teaching, the approach and emphasis of self-accompanied singing differ, because the purpose of self-accompanied singing in solfeggio teaching is to help students understand the connotation of musical works, improve their ability to grasp sound effects, adapt to various rhythms, and respond to multi-voiced sound textures.

2.3 Differences Between Vocal Works and “Playing and Singing” in Solfeggio Classes

2.3.1 Playing and Singing in Vocal Works

In the training of playing and singing with vocal works, the biggest difference from playing and singing in solfeggio classes is that playing and singing in vocal works require singing lyrics, whereas playing and singing in solfeggio classes involve singing note names. Lyrics are an important component of playing and singing in vocal works. Lyrics serve as the carrier of emotional expression and narrative in vocal works. Through the interpretation of lyrics, singers can better convey the emotion and mood of the song, establish an emotional connection with the audience, and achieve resonance with the work.

2.3.2 Playing and Singing in Solfeggio Classes

In solfeggio classes, playing and singing typically take the form of self-accompanied singing by one person. This training method requires learners not only to accurately play the piano accompaniment but also to skillfully sing the melody, achieving a harmonious combination of voice and piano. For example, on page 137 of the book *Advanced Sight-Singing Course*, Difficulty Level B1, Schumann’s *Du Ring an meinem Finger* is a classic example of this teaching method. The melody of this piece is beautiful, and the accompaniment is closely connected to the vocal part, requiring the performer to handle the relationship between melody and harmony while playing, ensuring that the two complement each other.

3. Analysis of Multi-Voice Playing and Singing Works

3.1 Chinese Art Song – Taking Huang Zi’s Plum Blossoms in the Snow as an Example

Plum Blossoms in the Snow is one of Huang Zi's representative works. This piece not only showcases the composer's exceptional compositional skills but also successfully expresses rich emotional connotations through the treatment of harmony, melody, and other aspects. The work is in 2/4 time, Allegro, with a bright style, comprising 21 measures. The tonality is D major, with no modulation. The form is a single-section, square structure. The accompaniment part occupies the first two measures, and the vocal entry occurs on the logical accent (first beat) of the third measure. The accompaniment pattern follows a standard progression, with the tonic octave and tonic chord of D major interwoven to create the rhythm of a donkey walking through the mountains. The "appoggiatura" within the eighth-note groups simulates the sound of jingling bells, forming the first scene.

In the piano playing part of playing and singing, the melody and harmony of the piece are arranged in the right and left hands, respectively. Through the performer's skill and expressiveness, these two parts are perfectly combined to form a moving melody. Through precise control of notes and careful handling of expression, piano playing can fully convey the emotions in the piece. For example, the piece's undulations and climaxes require the pianist to flexibly use finger technique and volume control to achieve the best expressive effect. Additionally, piano playing can enrich the piece's expressive forms through variations in timbre and ornamentation, making it more vivid. In Plum Blossoms in the Snow, the piano playing, with its unique rhythmic sense and emotional expression, allows the listener to feel as if they are in a snowy mountain forest, experiencing the solitude and perseverance of searching for plum blossoms.

In the vocal performance part of playing and singing, the singing perfectly combines the melody and lyrics of the piece, using the singer's voice and emotional expression to more deeply reveal the emotions within the piece. In the vocal performance of Plum Blossoms in the Snow, the singer's understanding of the lyrics and grasp of emotion allow them to fully express the inner feelings conveyed by the piece. The singer's vocal technique and expressiveness enable them to interpret every note with vivid intensity, making the listener feel the joy and anticipation of searching for plum blossoms, as well as the perseverance and courage in the face of wind and snow. The uniqueness of vocal performance lies in its ability to directly transmit the emotions of the piece to the listener through the singer's voice and emotional expression, making it more intimate and moving.

In measures 7 to 10, the harmonic progression moves from M to I 4/6 to MI 4/6 to I. The use of an octave descent in measures 7 and 8 indicates that the piece transitions from the bridge, forming the second scene. In measures 11 to 14, the harmonic progression is I V6-1 to I6. In this phrase, four “motifs” utilize “leaps.” Measure 11 uses a third leap, measure 12 a fourth leap, measure 13 a third leap, and measure 14 an octave leap. These leaps—specifically the third and fourth leaps—serve to build momentum for the octave leap, which drives the entire piece to its climax.

Plum Blossoms in the Snow features a splendid harmonic arrangement, skillfully employing multi-voice techniques. Throughout the piece, the layers of harmony are distinct, and the interplay between notes creates a brilliant musical tapestry. Especially in the climax, the harmonious resonance of multiple voices gives the music a grand and majestic quality. Secondly, examining the melodic construction, we find that the melody of Plum Blossoms in the Snow is beautiful and unique. Huang Zi used a rich variety of intervals and variations, resulting in a clear and dynamic melody. This is not a simple repetition but a creative combination of notes that produces expressive melodic emotion. Furthermore, the harmonic treatment is another highlight of this work. The harmonies in Plum Blossoms in the Snow are rich and varied, employing bold chord progressions and complex tonal shifts. This use of harmony not only highlights the composer’s innovative thinking but also greatly enhances the work. The layering of harmonies gives the piece both depth and clarity.

Plum Blossoms in the Snow conveys a rich emotional depth. As the title suggests, the piece likely takes winter snow and the search for plum blossoms as its subject, implying a contrast between cold and warmth, parting and reunion. Through musical expression, the composer successfully conveys the scene of falling snow and the search for plum blossoms. The gentle melody seems to suggest a pursuit of beauty, evoking a spiritual resonance that transcends time and space. In the climax, the music conveys a feeling of sudden enlightenment and fulfillment through strong rhythms and passionate notes. This emotional peak contrasts sharply with the overall structure of the piece, creating a powerful impact on the listener.

Overall, Plum Blossoms in the Snow has become a gem in the musical repertoire due to its profound musical characteristics and rich emotional expression. Through the organic combination of harmony, melody, and emotion, it presents the listener with a musical feast, immersing them in its beautiful melody. This is not only a high-level creation in musical art but also a profound

depiction of the emotional world, making Plum Blossoms in the Snow one of the outstanding representatives of Huang Zi's musical creations.

3.2 Foreign Art Song – Taking Schumann's Du Ring an meinem Finger as an Example

Du Ring an meinem Finger is an art song by German composer Robert Schumann, included in his song cycle *Frauenliebe und -leben*. The song was composed based on a poem by the German poet Adelbert von Chamisso. *Frauenliebe und -leben* is a set of songs that Schumann wrote for his singer wife, Clara Schumann. The cycle consists of eight songs depicting a woman's life from first love, through marriage, to motherhood. Du Ring an meinem Finger is the second song in the cycle, describing the woman's marriage scene.

This song depicts the protagonist's deep affection for and satisfaction with married life. She feels a sense of happiness as the ring is placed on her finger; she gently touches it, sensing the connection and commitment to her husband. The song expresses the protagonist's appreciation for marriage and her deep love for her husband, as well as her hopeful anticipation for the future. Schumann's music vividly portrays these emotions through beautiful melodies and touching harmonies. Du Ring an meinem Finger, with its beautiful melody and heartfelt lyrics, has become a brilliant gem among Schumann's songs and is deeply beloved by audiences.

Schumann's *Du Ring an meinem Finger* is the most beautiful song in the cycle, with a melody as warm and intimate as a folk song. It mainly depicts the scene of a girl's dream coming true as the engagement ring is placed on her finger. It portrays a girl immersed in love with exquisite detail, revealing her gentle and obedient character. The song adopts a rondo form, consisting of three refrains and two episodes.

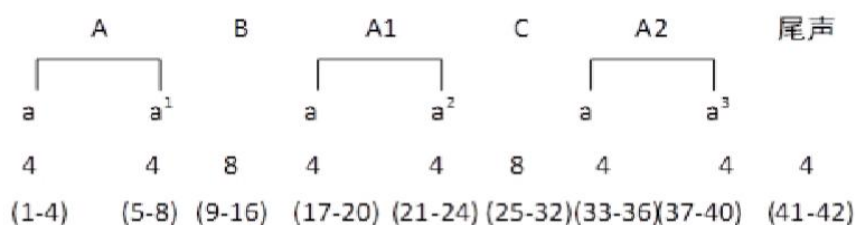


Figure 1.1: Musical Form Analysis of Du Ring an meinem Finger

The structure of the piece is A (8) B (8) A1 (8) C (8) A2 (8) coda (4), totaling five sections, each composed of two phrases, all of which are square and regular. An interesting feature is that

each phrase begins with a soft opening, and the entire piece remains in E-flat major throughout. This consistency subtly creates cohesion, providing a sense of stability for the performer. Section A consists of two parallel phrases (a a1), Section B consists of two contrasting phrases (c d), and Section C also consists of two contrasting phrases (e f). Except for Section A2, all other sections end on the dominant of E-flat major, presenting an open-ended structure. Section A2, as the concluding section of the piece, employs a traditional authentic cadence (K46–D7–I), followed by a four-measure coda, enhancing the overall coherence of the piece. The melody uses broken chords, aligning with typical German-Austrian folk song style. The piece begins with a steady rhythm and smooth melody, with the piano accompaniment gently and rhythmically propelling the main melody. As the music progresses to measure 25, the piano accompaniment begins to rapidly repeat eighth notes, the tempo gradually quickens, and the music becomes more impassioned, fully expressing the protagonist's happiness and excitement, revealing her vows of love. Finally, the song's emotional mood returns to the initial state of calm, ending in flowing eighth notes, full of sweetness and happiness.

When performing this song, a harmonious balance is formed between the piano accompaniment and the voice; they merge and rely on each other, closely intertwined. Together, they create the overall music and specific artistic atmosphere of the song. This work adopts a rondo form, structured as "A B A1 C A2 coda," with the tonality in E-flat major and a melodic style consistent with German-Austrian folk song form. The piano accompaniment typically uses arpeggiated patterns, formed through broken chords and melodic lines, employing leaping chord-like techniques to convey intimacy and emotional resonance, maintaining a steady rhythm while gently driving the main melody with light octave accompaniment. The performer's piano and voice complement each other, harmonizing like a duet. The right hand's high register often echoes the vocal melody in the opening section, allowing the voice and piano to merge perfectly.

From measure 9 onward, the accompaniment sometimes responds to the main melody in the lower register and sometimes sings together with the voice in the higher register. The emotional intensity of the music increases at measure 25 as the tempo accelerates, with the piano rapidly playing repeated eighth notes and chords, gradually becoming more impassioned. At this point, the piano accompaniment elevates the singer's emotional intensity, helping the performer better understand the work and highlighting the girl's steadfast commitment to love.

The piece ends gently and warmly with flowing eighth notes, simultaneously laying the foundation for the next work, playing an important role in linking the pieces together.

Du Ring an meinem Finger differs from other pieces in the cycle; it is the only one that can be performed as a solo piece. The non-melodic elements of the piano accompaniment complement the voice, significantly affecting the overall musical effect. Schumann's song cycle *Frauenliebe und -leben* provides a typical example in *Du Ring an meinem Finger*. The voice and piano intertwine to create a harmonious beauty, with the close connection between them merging like water and milk, forming a captivating duet. During performance, the singer must skillfully coordinate the voice and piano, leveraging their strengths to pursue a balanced aesthetic and reveal the true charm and artistic value of the song. To fully showcase the interaction between piano and voice in performance, the singer must subtly combine sound and breath, singing beautiful music with subtlety and depth. Through piano accompaniment, the singer uses genuine emotion and a beautiful voice, adding infinite charm to the song.

Overall, Schumann's *Du Ring an meinem Finger* has become one of the outstanding representatives of Romantic music due to its profound musical characteristics and rich emotional expression. Through the skillful handling of melody, harmony, and rhythm, Schumann created a musical work that is both beautifully tender and passionately expressive, allowing listeners to feel the beauty and depth of love within its melody.

3.3 Analysis of Issues in the Practical Application of Chinese and Foreign Art Songs in Playing and Singing

The issues encountered in the practical application of Chinese and foreign art songs in playing and singing constitute a profound and complex exploration. Playing and singing is a comprehensive art combining musical technique and emotional expression, involving knowledge from music theory, singing skills, cultural understanding, and other areas. In the actual performance process, students may face various challenges and difficulties that require in-depth analysis and corresponding solutions.

4. Application of Vocal Works in Solfeggio Playing and Singing Training

4.1 The Role and Methods of Solfeggio Playing and Singing Training in Vocal Works

An important method for cultivating learners' musical perception is through solfeggio and playing and singing training. By frequently practicing and imitating multi-voice musical works,

students can enhance their perception of musical elements such as pitch, intervals, harmony, and rhythm, thereby gaining a more precise understanding of the structure and meaning of music. Through solfeggio playing and singing training, learners can improve their ability to perceive different musical styles and melodies, broadening and deepening their musical perception, laying a solid foundation for future music creation and performance.

Multi-voice structures are a crucial component of harmony in musical works. Through solfeggio playing and singing training, learners can improve their perception and understanding of musical harmony, enabling them to more skillfully use and express harmonic techniques. By imitating and practicing multi-voice harmonies, students can gradually strengthen their harmonic perception and apply it to vocal performance.

For vocal students, solfeggio and playing and singing training can significantly enhance their singing techniques and expressive abilities. Through continuous practice and imitation of multi-voice singing, students can gradually improve their vocal skills and expressive capabilities, including pitch, timbre, volume control, and emotional expression, enabling them to better interpret vocal works and achieve artistic excellence. Solfeggio playing and singing training not only helps learners overcome technical obstacles and expressive bottlenecks in singing but also enhances their musical expressiveness, laying a solid foundation for their future vocal careers.

In solfeggio and playing and singing training, learners can deepen their understanding of a piece's musical structure and emotional content by studying and analyzing vocal works phrase by phrase and section by section. Through detailed analysis of key elements such as melody, harmony, and rhythm, learners can gain a deeper understanding of the work's overall structure and performance techniques.

Through phrase-by-phrase and section-by-section learning and analysis, learners can better understand the musical structure and emotional connotations of Schumann's *Du Ring an meinem Finger*.

Du Ring an meinem Finger opens with gentle music, expressing the protagonist's emotions. The melody gradually rises (Score Example 1), interacting with changes in the lyrics across different sections to convey the protagonist's inner fluctuations and emotional shifts. As the music develops, the melody gradually reaches a climax, and the emotions peak (Score Example 2), finally concluding with a beautiful melody, symbolizing the protagonist's inner tranquility and

peace (Score Example 3). Through systematic learning and analysis, the musical structure of *Du Ring an meinem Finger* reveals clear lines and rich layers. Each line of lyrics interacts with the corresponding melody in a certain way, conveying unique emotions and atmosphere. The climax of the song uses high notes and strong rhythms to express the protagonist's inner passion and impulse, while the softer sections reveal her gentleness and depth of feeling. By analyzing these details, learners can more accurately grasp the overall emotional trajectory and expressive techniques of the song.

Through phrase-by-phrase learning and analysis, learners can gain a deeper understanding of the meaning and connotations of the lyrics, not limited to the musical structure. The lyrics of this song profoundly express the protagonist's understanding and perception of love and life. By carefully analyzing each word and sentence in the lyrics, learners can more comprehensively understand the theme and emotional content of the song, enabling them to more perfectly interpret the song's mood and emotions.

Sight-singing is a common training method, including oral imitation and playing and singing training. Students can improve their singing skills and expressive levels by imitating multi-voice singing, gradually refining their performance abilities. Through continuous practice, students can deepen their understanding and mastery of the work and enhance their singing ability.

The harmonic structure presented in *Plum Blossoms in the Snow* is complex, integrating melodic lines from multiple voices, showcasing the unique charm of multi-voice musical works. By imitating the melody and rhythm of each voice in the work, learners can gain a deeper understanding and appreciation of the overall structure of the piece. Students can imitate the high, middle, and low voices separately, gradually mastering the melody and harmonic coordination of each voice.

Repetitive practice is key to improving singing ability. Through continuous practice, students can deepen their understanding of the musical work, improving their singing skills and expressive levels. For complex multi-voice works, repetitive practice helps learners gradually grasp every detail of the piece and integrate them into their performance, especially for important sections. Students can repeatedly practice important passages, paying special attention to transitions and connections between vocal parts, ensuring smooth and accurate performance.

Huang Zi's Plum Blossoms in the Snow provides rich material for oral imitation and repetitive practice. The music features beautiful melodies and rich harmonies, including both passionate and gentle passages, truly demonstrating the charm of multi-voice works. Through prolonged imitation and repetitive practice, Plum Blossoms in the Snow can become an important tool for students to improve their singing skills and expressive levels, helping them gain a deeper understanding and mastery of the performance requirements and technical essentials of multi-voice works. Oral imitation and repetitive practice are central to solfeggio playing and singing training, and students can enhance their singing skills and artistic cultivation through Huang Zi's Plum Blossoms in the Snow. Through oral imitation and repetitive practice of Plum Blossoms in the Snow, learners can improve their performance in solfeggio playing and singing training and better master the singing techniques and essentials of multi-voice works.

In solfeggio and playing and singing training, students can use instruments such as piano or guitar to accompany themselves while performing multi-voice works. Through instrumental accompaniment, students can more intuitively experience the musical structure and harmonic relationships of the work, thereby better grasping and expressing its musical characteristics.

First, instrumental accompaniment provides learners with a more intuitive experience. By using instruments like piano or guitar as accompaniment, learners can better distinguish the melodic lines and harmonic relationships of different voices within the work. When learning Plum Blossoms in the Snow, students can use piano accompaniment to imitate the melodies of different voices, experiencing the interaction and weaving between voices, enabling them to better grasp the overall structure and expressive techniques.

Second, listening to recordings helps students gain a deeper understanding and appreciation of the work. By repeatedly listening to recordings, learners can more deeply appreciate the details and expressive techniques in the work. Playback is particularly important for students learning multi-voice works, as it helps them better understand and memorize the musical content, thereby improving their singing skills and expressive levels. Learners can record their own performances and compare them with professional performances to identify areas for improvement and continuously enhance their skills.

Huang Zi's Plum Blossoms in the Snow is ideally suited for instrumental accompaniment and playback. The work features beautiful melodies and rich harmonies, employing multi-voice

textures and dialogues, making it suitable for students to deepen their understanding and practice through instrumental accompaniment and playback. By using instrumental accompaniment and playback, students can improve their musical skills and expressive abilities, with Plum Blossoms in the Snowserving as an important tool to help them better master and perform the singing essentials and expressive techniques of multi-voice works.

Rhythm training and pitch recognition are inseparable from learning singing techniques, mutually reinforcing each other. Students can apply the musical knowledge and skills acquired in solfeggio playing and singing training to enhance their vocal proficiency and artistic cultivation.

By integrating vocal learning with practical application, students can gain a deeper understanding of the musical structure and emotional expression of works. *Du Ring an meinem Finger* is a passionate and profound song with beautiful melodies, rich harmonies, and varied rhythms.

Through guidance and study with vocal instructors, learners can more comprehensively understand the musical elements of the work, such as pitch, timbre, volume, and rhythm, allowing them to more accurately grasp the overall structure and performance requirements of the piece. Through vocal learning, students can improve their singing skills and stage presence. *Du Ring an meinem Finger* has strong expressive power and emotional depth, making it highly demanding vocally. Through systematic vocal practice and professional guidance, students can gradually improve their singing techniques, including pitch accuracy, timbre, volume control, and emotional interpretation, enabling them to better convey the emotion and meaning of the work and achieve artistic excellence. Furthermore, vocal learning helps students gain a deeper understanding of the literary significance and emotional connotations of the work. The lyrics of *Du Ring an meinem Finger* are deeply expressive, reflecting the poet's reflections on love, making them of great literary value. Through discussion and analysis with vocal instructors, learners can more deeply understand the emotional content of the work, more accurately grasp its performance requirements, and elevate their artistic expression.

In summary, solfeggio playing and singing training is crucial for understanding and interpreting vocal works. This training is key to enhancing learners' musical skills. Through phrase-by-phrase learning and analysis, students can deepen their understanding of the musical structure and emotional content of works, thereby more comprehensively grasping the overall

structure and performance techniques. Oral imitation and repetitive practice are common techniques in training, allowing learners to gradually improve their singing skills and expressive levels by imitating multi-voice singing. Students can better understand the musical structure and harmonic relationships of works through instrumental accompaniment and playback, enabling them to better grasp and express the musical characteristics of the work. Integrating solfeggio playing and singing training with vocal learning is essential. By applying the musical knowledge and techniques acquired in training to vocal learning and performance, learners can enhance their vocal proficiency and artistic cultivation, reaching artistic heights. Considering all the above, solfeggio and playing and singing training are vital in music learning, as they provide students with more opportunities for learning and performance, helping them better understand, master, and interpret musical works, thereby improving their musical standards and artistic cultivation. Through such training, learners can enhance their musical perception, harmonic perception, singing skills, and expressive levels, better interpret vocal works, and achieve artistic excellence.

4.2 Chinese Art Song – Taking Huang Zi’s Plum Blossoms in the Snow as an Example

Huang Zi’s Plum Blossoms in the Snow, as a classic vocal work, holds an important position in vocal learning. Exploring the singing techniques and artistic expression of Plum Blossoms in the Snow through solfeggio playing and singing training is crucial for improving students’ musical literacy and vocal skills.

4.3 Foreign Art Song – Taking Schumann’s Du Ring an meinem Finger as an Example

Schumann’s Du Ring an meinem Finger is a vocal work rich in Romantic style, with a beautiful melody and deep emotion, making it a highly esteemed training piece in vocal learning. Exploring the singing techniques and artistic expression of Du Ring an meinem Finger through solfeggio playing and singing training is significant for improving learners’ musical aesthetics and vocal skills.

5. Basic Approaches and Methods

This paper deeply explores the significance of “playing and singing” in solfeggio and its application in vocal works, proposing new perspectives and methods. Specifically: This paper uses literature analysis, theoretical research, practical methods, and inductive summarization to

explain the concept of “playing and singing” in solfeggio, providing explanations of the concepts of solfeggio and playing and singing, and elaborating on the meaning and function of “playing and singing,” giving readers a clearer understanding of this concept.

6. Conclusion

This paper, from the perspective of solfeggio, explores the importance of multi-voice playing and singing training in vocal learning and its specific application methods. Through the analysis of vocal works such as Plum Blossoms in the Snow and Du Ring an meinem Finger, and the discussion of issues encountered in multi-voice playing and singing training, the paper deeply analyzes the role and significance of playing and singing in vocal learning.

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