

Systematic Review Of The Solfeggio Method For Non-Music Students In Vocational Secondary Education

Dwi Novianti¹, Rama Wijaya Abdul Rozak²
{noviantidwi23@upi.edu¹, ramawijaya@upi.edu²}

Pendidikan Indonesia University^{1,2}

Abstract. The solfeggio method is an important approach in formal music education for training aural skills, sight-singing, and music theory. However, its application in non-music Vocational High Schools (SMK) is still limited. This research aims to identify solfeggio learning innovations that can be adapted for non-music students in vocational high schools (SMK), as well as evaluate effective strategies and existing research gaps. The study was conducted using a Systematic Literature Review (SLR) approach on 20 scientific articles published from 2020 to 2025, employing the PRISMA framework and thematic analysis. The results show that innovations such as the use of technology (MIDI, deep learning), a vocal-centric approach, and the integration of local culture are effectively applied to students without a musical background. Multimodal strategies combining vocal, movement, and visualization also enhance musical learning outcomes. However, there are still limitations in developing solfeggio learning models for non-music vocational school contexts in Indonesia. This study recommends the development of a contextual and applicative solfeggio learning model considering student characteristics and resource limitations.

Keywords: Solfeggio, Music education, Non-Music Vocational Schools, Systematic Literature Review.

INTRODUCTION

Music education plays an important role in shaping students' aesthetic sensitivity, emotional intelligence, and expression. One of the main methods in music education is solfeggio (solfege), which is a pedagogical approach that develops the ability to read notation, distinguish pitch, train intonation, and strengthen musical hearing through vocal practice. This method has long been the foundation of musical training in formal music institutions (Mimanda & Ardipal, 2023; Porokhovnichenko, 2024) and supports structured instrumental and vocal learning (Wiggins, 2014).

However, the implementation of solfeggio in non-music Vocational High Schools (SMK) faces challenges such as limited time, a shortage of teachers with a music education background, limited instruments, and a heterogeneous student background. These conditions demand adjustments in methods and pedagogical approaches to remain relevant and meaningful in the vocational context (Benedict et al., 2018). Therefore, innovative solfeggio learning that is adaptive to resource limitations and the needs of non-music students is required.

Studies show that solfeggio can be applied in various learning environments. The combination of folk songs and body movements enhances the rhythmic abilities of early childhood children (Tarwiyah, 2023), while sight-singing performance is influenced by musical experience and working memory (Pomerleau-Turcotte et al., 2022). Musical contingency-based sight-reading training improves the speed and accuracy of notation for non-music students (Schmidt et al., 2023). Solfeggio is also more effective when designed reflectively, multisensorially, and participatively (Biasutti, 2015).

Technological advancements also drive learning innovations. The automatic evaluation system based on deep learning allows for objective analysis of solfeggio exercises (Lu, 2022), while MIDI technology and the Hidden Markov Model help students recognize basic musical elements (Shen & Wu, 2023). This technology expands access to self-directed learning, addresses the limitations of teachers in vocational schools, and creates inclusive and personalized learning (Hallam & Himonides, 2022).

The adaptation of culturally-based pedagogical approaches has also proven effective. The Conversational Solfege approach improves rhythmic and intonation accuracy through enjoyable and participatory musical experiences (Cha, 2024). The use of regional songs and local music can build student engagement, especially in the context of culture-based education (Huang & Phokha, 2025; Wolffenbüttel, 2020). Differentiation of materials is also important, such as the use of the organum repertoire to train interval listening (Rumyantseva, 2024) and the integration of solfeggio with harmony and counterpoint to strengthen the understanding of music theory (Barić, 2023). Differentiation also supports the achievement of meaningful musical understanding in educational environments with limited resources (Stavrou, 2024).

The implementation of the solfeggio method in Indonesia has also shown positive results. Sight-singing is able to improve students' notation reading skills and piano playing (Suryati & Widodo, 2020), while solfeggio learning videos are effective for elementary school students (Stefani, 2021). Students' music preferences also influence learning outcomes, making a contextual and adaptive approach essential (Ichwan et al., 2023). Multimodal strategies such as a combination of vocalization, mental visualization, and physical movement have been proven to enhance musical expression and intonation (Steenstrup et al., 2021), while the integration of 21st-century skills in ear training exercises can increase student engagement (İlkay et al., 2025).

Although many innovations and approaches have been successfully implemented, the majority of research still focuses on formal music education at the higher education level. Systematic studies on solfeggio methods in non-music vocational schools are still very limited, whereas the vocational context, with its various limitations, actually requires an applicative, adaptive, and inclusive approach (Benedict et al., 2018). Therefore, this research aims to conduct a Systematic Literature Review (SLR) on scientific publications from 2020–2025 to identify solfeggio learning innovations that can be adapted in non-music vocational schools. Three main questions were formulated: (1) What innovations can be practically adapted in vocational schools? (2) What solfeggio learning strategies are effective in a non-music context? and (3) What are the existing research gaps and their implications for the development of solfeggio learning models in vocational schools?.

RESEARCH METHOD

This research adopts a Systematic Literature Review (SLR) approach to identify, evaluate, and synthesize findings on the solfeggio method in music education, with a focus on its application for non-music students in Vocational High Schools (SMK). SLR was chosen for its ability to systematically capture pedagogical practices, learning strategies, and innovations in solfeggio-based teaching (Snyder, 2019). The review follows the framework by Tranfield et al., (2003), consisting of three stages: (1) planning, (2) conducting, and (3) reporting the review ensuring a structured and transparent process appropriate for educational research. Article selection follows the PRISMA protocol by Moher et al., (2009), encompassing identification, screening, eligibility, and data extraction. This protocol ensures the review is traceable, transparent, and replicable.

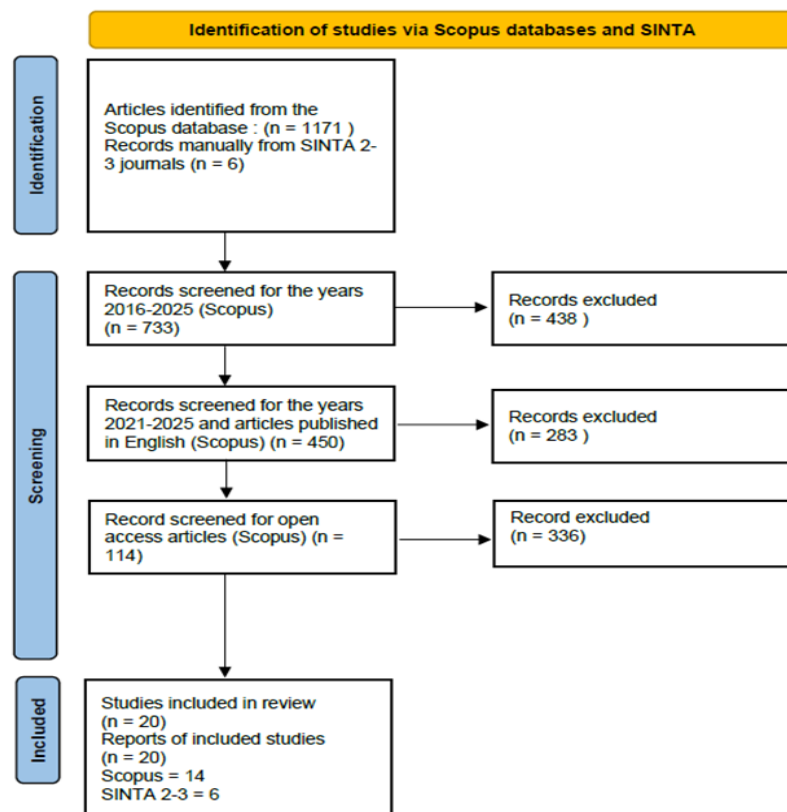


Fig 1. Prisma procedure

1.1 Identification of Literature

The process of literature identification is carried out through two main pathways, namely the reputable international database Scopus and nationally accredited SINTA 2 and 3 journals that are manually searched. The aim of this multi-database approach is to obtain a broader coverage of literature, including relevant local Indonesian contexts. The search strategy in the Scopus database used a combination of keywords "solfege" OR "solfeggio" OR "ear training" OR "sight singing" OR "sight reading" OR "music pedagogy." These keywords were applied to the title, abstract, and keywords sections of the articles to capture thematically relevant results with the focus of this study, supported by Boolean operators to expand the range of results (Barbosa et al., 2024). From the initial search process, 1171 articles were found from Scopus and 6 additional articles from SINTA journals.

1.2 Screening

Screening is conducted in stages to ensure the articles align with the study's focus. The first stage is selection based on the publication year range, namely from 2016 to 2025, which results in 733 articles. Next, the screening is tightened to select articles published in the period from 2021 to 2025 and written in English, resulting in 450 articles. From that number, only 114 articles were accessible in full text. Articles that are not available in full text, do not align with the context of solfeggio-based music education, or do not include a direct pedagogical approach are eliminated. In addition, to maintain quality and relevance, articles in the form of opinion pieces, editorials, essays, and those that have not undergone the peer-review process are also excluded from selection.

To clarify the criteria used in the screening process, Table 1 is presented below, containing the inclusion and exclusion criteria applied in this study:

Table 1. Inclusion and exclusion criteria

Inclusion Criteria
1. Articles that directly discuss the themes: solfege, solfeggio, ear training, sight singing, sight reading, and music pedagogy.
2. Articles that examine the application of methods, learning strategies, media development, or evaluation of learning outcomes in the context of music education.
3. Articles published within the period 2016–2025, with a primary focus on 2021–2025 as the last five-year period.
4. The article originates from an internationally indexed Scopus journal and a nationally accredited SINTA 2 or 3 journal.
5. Articles are available in English or Indonesian with full text access.
Exclusion Criteria
1. Articles in the form of opinion pieces, essays, editorials, or those that do not go through the peer-review process.
2. Articles that do not explicitly contain information on methodology or research results.
3. An article that only discusses general music theory without touching on pedagogical practices.
4. Duplicate articles from different sources with the same content.

1.3 Eligibility

Articles that pass the initial screening stage are then further evaluated based on five quality criteria. This evaluation emphasizes the relevance of the article's content to the study focus, namely the application of solfeggio methods, ear training, sight singing, sight reading, and music pedagogy in the context of education, particularly in non-music vocational high schools. Articles that do not include pedagogical aspects or empirical findings relevant to non-music vocational education are removed from the final list.

The feasibility assessment is conducted based on the following five quality indicators:

Table 2. Quality criteria

Quality Criteria
1. Does the article discuss the application of the solfeggio method that can be implemented in vocational schools?
2. Does the article discuss musical learning strategies or specific pedagogical approaches?
3. Does the article present learning outcomes such as the improvement of aural skills?
4. Is the data and methodology presented clearly and can it be verified?
5. Can the findings of the article be adapted in non-music or vocational education?

1.4 Participation

After identification, screening, and feasibility assessment, 20 peer-reviewed scientific articles were selected. Of these, 14 are from Scopus-indexed international journals and 6 from nationally accredited SINTA 2 and 3 journals. Although the main focus is on publications from 2021–2025, one 2020 article is included due to its strong thematic and methodological relevance, especially concerning solfeggio pedagogy for non-music education in Indonesia.

All articles are available in full text and provide empirical or theoretical insights relevant to solfeggio learning for non-music students. These serve as the primary data for thematic analysis.

1.5 Data Analysis Techniques

Data from the selected articles were analyzed using a thematic narrative synthesis approach. Each article was reviewed and grouped into five major themes that align with the study's focus, yakni: (1) innovation in solfeggio teaching methods, (2) integration of technology in music learning, (3) evaluation of aural learning outcomes such as ear training and sight singing, (4) application of specific Channel pedagogical approaches, and (5) implementation of solfeggio methods in the context of vocational and non-music education. The categorization of these research themes aims to identify relevant learning strategies and conceptual contributions, as a foundation for developing an adaptive and contextual solfeggio approach to be applied in vocational education settings, particularly non-music vocational schools (SMK) in Indonesia.

RESULT AND ANALYSIS

1.1 Summary of the Reviewed Literature

This section presents the analysis results of twenty scientific articles that have been systematically selected through the Systematic Literature Review (SLR) approach. These articles are sourced from international journals indexed by Scopus as well as nationally accredited SINTA 2 and 3 journals, published within the range of 2020 to 2025. Although the main focus of this study is on publications from the last five years (2021–2025), one article from 2020 is still included due to its high thematic relevance and significant contribution to the topic of solfeggio learning.

Each article is analyzed based on the title, year of publication, author, focus or research findings, journal source, and thematic classification. This information is organized into Table 3 as a basis for grouping the main themes, evaluating proven effective approaches, and exploring the potential for solfeggio learning innovations that can be adapted in the context of music education in non-music Vocational High Schools (SMK).

Table 3. List of Reviewed Articles

No	Author	Research Focus/Findings
1	(İlkay et al., 2025)	Focus on the implementation of four technology-based ear training strategies, which have been proven to enhance student participation and support critical and collaborative thinking skills.
2	(Porokhovnichenko, 2024)	Reviewing intonation techniques as the core of musical culture education, emphasizing auditory mastery and understanding of harmonic structure to enhance students' performing skills.
3	(Rumyantseva, 2024)	Examining the effectiveness of using medieval organum as solfeggio material to develop students' interval hearing and intonation skills.
4	(Cha, 2024)	Examining the application of the 12-step Conversational Solfège to teach American folk songs, which has been proven to improve rhythmic and tonal accuracy, strengthen musical understanding, and be effective in systematic children's music education.
5	(Yang & Ma, 2024)	The flipped classroom model is used to improve sight-singing and ear training skills, resulting in increased listening scores and a positive impact on students' expression and vocal abilities.
6	(Barić, 2023)	A study of music theory teaching practices in Croatian music schools reveals the dominance of traditional methods, but also shows teachers' need for more modern and skill-oriented learning.
7	(Shen & Wu, 2023)	Integrating MIDI technology and HMM models for teaching solfeggio and ear training, this research demonstrates high accuracy in notation recognition and effectiveness in music theory learning at the college level.

8	(Schmidt et al., 2023)	The music contingency learning approach in beginner sight reading has proven to strengthen motor learning and incidental pitch understanding through the repetition of pitch and position relationships, complementing traditional music teaching methods.
9	(Mimanda & Ardipal, 2023)	The application of the solfeggio method in string instrument learning has been proven to significantly improve students' pitch accuracy through a collaborative PTK model.
10	(Tarwiyah, 2023)	Rhythmic learning based on local culture using solfeggio techniques through folk songs has proven effective in enhancing the ability to read and express rhythmic values among students, and is also relevant for early childhood music education.
11	(Adriaan & Suryati, 2023)	The development of technology-based ear training at ISI Yogyakarta has proven effective in improving students' understanding of intervals, rhythm, melody, and harmony.
12	(Ikasari Ichwan et al., 2023)	There is a positive correlation between students' music preferences and academic achievement in the solfeggio course based on quantitative analysis.
13	(Lu, 2022)	A smart assessment model based on deep learning was developed for training melodic singing in solfeggio, resulting in an accuracy improvement of 6.82% and contributing to the enhancement of students' skills.
14	(Pomerleau-Turcotte et al., 2022)	The early age of learning music has a greater influence on sight-singing performance compared to experience or formal education, with notable cognitive differences between rhythm and pitch processing in low-ability students.
15	(Pomerleau-Turcotte et al., 2023)	Strategies such as body movement, musical knowledge, and automatic skills have been shown to significantly influence sight-singing performance, making them relevant to teach in aural skills education.
16	(Zadnik, 2021)	Online solfeggio learning during the pandemic is still dominated by traditional methods from teachers, while students are more actively using digital tools without the support of innovative didactic approaches.
17	(Steenstrup et al., 2021)	Combined physical practice, mental imagery, and singing have proven to be more effective in improving pitch accuracy and musical expression, with pitch improvement positively correlating with solfeggio experience and variations in practice strategies.
18	(Stefani, 2021)	The development of solfeggio video media using the ADDIE model has proven to be very valid and practical in improving the ability to read notes and sing among sixth-grade elementary school students.
19	(Altun & Egermann, 2021)	Ear training in solfeggio improves the accuracy of recognizing the Turkish Hicaz makam, but does not significantly affect the emotional response to an unfamiliar tuning system.
20	(Suryati & Widodo, 2020)	The application of the sight singing method in piano learning has proven effective in improving students' ability to read notation, musical expression, and confidence in playing the piano while singing.

1.2 Classification of Research Themes

After summarizing the 20 articles analyzed in this study (Table 3), the next step is to categorize the focus of each article into five main thematic categories. The aim is to map the trends in approaches, strategies, and innovations in solfeggio learning across various contexts, as well as to identify the most relevant approaches for non-music vocational education, particularly in vocational high schools (SMK). The five categories include: (1) innovation in solfeggio teaching methods, (2)

integration of technology, (3) evaluation of aural learning outcomes (ear training and sight singing), (4) special pedagogical approaches, and (5) implementation in vocational and non-music education. This classification is based on the focus of the study, not just the final results, so that the contribution of each article can be mapped comprehensively. The classification results are presented in the following Table 4:

Table 4. Thematic Classification of Articles Based on Research Focus

No	Classification of Themes	Number of Articles	Article Number (From Table 3)
1	Innovation in solfeggio teaching methods	2	6,9
2	Integration of technology in music education	4	7,11,13,16
3	Evaluation of aural learning outcomes (ear training & sight singing)	8	1,2,5,8,14,15,17,19
4	Implementation of a special pedagogical approach	2	3,4
5	Implementation of the solfeggio method in vocational and non-music education	4	10,12,18,20

1.1 Innovation in Solfeggio Teaching Methods

Several articles indicate that innovations in solfeggio teaching methods continue to be developed to address pedagogical challenges in various contexts. One of them, the systematic use of solmization notation in major instrument learning has proven to strengthen the internalization of pitch and notation reading skills (Mimanda & Ardipal, 2023). On the other hand, the integration of solfeggio, harmony, and counterpoint in teaching at Croatian music schools supports a comprehensive understanding of music structure (Barić, 2023). This systematic and integrative approach is worth adapting in non-music vocational schools to build a musical foundation for students with minimal experience.

1.2 Integration of technology in music education

Four articles show that the use of digital technology in solfeggio training opens up new opportunities for more flexible and measurable music teaching. The deep learning-based automatic evaluation system allows for instant and objective assessment of exercises, and helps teachers identify musical aspects that need improvement (Lu, 2022). This approach is relevant in non-music vocational schools that lack teachers, as it can serve as an additional instructional assistant. The integration of MIDI technology and Hidden Markov algorithms also accelerates real-time feedback and correction of musical errors (Shen & Wu, 2023). Computer-based interactive media in music theory and solfeggio education enhances student participation and understanding (Zadnik, 2021). In Indonesia, digital-based ear training applications have been proven to have a positive impact on students' concentration and learning independence (Adriaan & Suryati, 2023). These findings emphasize that technology plays a strategic role in bridging the limitations of facilities and music teachers in vocational schools.

1.3 Evaluation of aural learning outcomes (ear training & sight singing)

The evaluation of aural learning outcomes, especially ear training and sight singing, is the main focus in eight articles. Materials based on 21st-century skills like critical thinking and collaboration improve student engagement and musical competence (İlkay et al., 2025). A historical approach using medieval organum also develops interval listening reflectively (Porokhovnichenko, 2024). The flipped classroom model enhances vocal ability and expression (Yang & Ma, 2024), while music contingency learning supports notation internalization through pitch-position-based exercises (Schmidt et al., 2023).

Cognitive strategies and musical experience also influence outcomes. Early exposure to music, use of body movements, and automation support notation reading (Pomerleau-Turcotte et al., 2022, 2023). Simultaneous vocal, mental, and physical training improves intonation and expression (Steenstrup et al., 2021). Additionally, Turkish makam-based ear training enhances cross-cultural pattern recognition, though not emotional perception (Altun & Egermann, 2021). These findings offer practical strategies to develop aural skills in non-music vocational students lacking formal musical training.

1.4 Implementation of a special pedagogical approach

Two articles on this theme describe the application of alternative pedagogical approaches in solfège learning that emphasize communicative and contextual musical experiences. Conversational Solfège by John M. Feierabend is applied in teaching folk songs through 12 game-based steps, and it has been proven to improve rhythmic accuracy and intonation through singing, movement, and musical games (Cha, 2024). Meanwhile, the use of medieval organum music as solfège material helps train interval hearing and understanding of early polyphonic structures, while also fostering an appreciation for the history of Western music (Rumyantseva, 2024). Both of these approaches have the potential to be adapted in non-music vocational schools because they rely on experiences, culture, and games that are more easily accepted by students without a formal musical background.

1.5 Implementation of the solfeggio method in vocational and non-music education

Several articles indicate that although it is not directly implemented in non-music vocational schools, solfeggio practice has been successfully applied in similar educational environments, such as elementary schools, early childhood education, and non-music students. Learning video media effectively improve the singing and notation reading abilities of elementary school students (Stefani, 2021), while the sight-singing strategy strengthens the notation reading skills of beginner university students (Suryati & Widodo, 2020). The approach based on folk songs and rhythmic exercises also enhances the musical response of early childhood children (Tarwiyah, 2023). Additionally, students' music preferences influence their solfeggio academic achievements, thus an adaptive approach needs to be developed (Ichwan et al., 2023). These findings indicate that the solfeggio method can be effectively implemented in non-music vocational schools if it is adapted to the character and context of the students.

2.1 Innovation in Solfeggio Learning that Can Be Adapted in Non-Music Vocational Schools

The analysis of 20 articles shows various solfeggio learning innovations that have the potential to be adapted in the context of non-music Vocational High Schools (SMK). One of the innovative approaches is the use of technology-based teaching systems, such as the utilization of MIDI and artificial intelligence in evaluating students' solfeggio skills (Lu, 2022; Shen & Wu, 2023). This innovation is highly relevant considering the limited number of teachers in vocational schools, so digital devices can serve as effective and efficient instructional support. Moreover, interactive learning media based on videos and applications have also proven to enhance the participation and musicality of beginner students (Adriaan & Suryati, 2023; Zadnik, 2021).

From a methodological perspective, the integration of physical, mental, and vocal exercises as demonstrated in the imagine, sing, play approach has become a significantly impactful strategy in enhancing students' musical expression (Steenstrup et al., 2021). A systematic and collaborative approach is also evident in the use of cognitive and reflective-based sight-singing strategies that improve pitch and rhythm accuracy (Pomerleau-Turcotte et al., 2022; Schmidt et al., 2023). The contextualization of learning through local culture and students' musical preferences becomes an adaptive and inclusive pedagogical approach, as seen in research on the use of folk songs and the influence of musical preferences on learning outcomes (Ichwan et al., 2023; Tarwiyah, 2023). These findings reinforce that the adaptation of solfeggio in non-music vocational schools needs to consider

technological aspects, cognitive strategies, and the socio-cultural context of students as part of a practical and pedagogically relevant approach.

2.2 Solfeggio Learning Strategies Proven Effective in the Context of Non-Music Education

Analysis of the reviewed articles shows that the effectiveness of solfeggio learning highly depends on the instructional approach used. One of the most consistently positive strategies is the direct vocal-based approach, where solmization, sight-singing, and ear training exercises are conducted through regular singing practice. This approach is considered most suitable for non-music vocational high school students who do not yet have instrumental skills, as vocals are the most naturally accessible medium used in the development of aural skills (Pomerleau-Turcotte et al., 2022, 2023; Stefani, 2021).

In addition to vocal practice, effectiveness is also evident in the application of multimodal methods that combine visual, auditory, and kinesthetic components in learning. Strategies such as imagine, sing, play that emphasize the relationship between mental representation, vocal practice, and body movement show a significant impact on the improvement of students' basic music skills (Steenstrup et al., 2021). Equally important, the integration of technology such as MIDI-based systems, artificial intelligence, and interactive digital media becomes a practical solution in non-music vocational schools with limited facilities and teaching staff (Lu, 2022; Shen & Wu, 2023; Zadnik, 2021). These approaches not only enrich students' learning experiences but also significantly enhance efficiency and personalization in the solfeggio learning process.

2.3 Research Gaps and Their Implications for the Development of Solfeggio in Non-Music Vocational Schools

A systematic review of twenty articles reveals a significant gap in research on the application of the solfeggio method in vocational education, especially in non-music Vocational High Schools (SMK). Most studies still center on formal music institutions and students with prior musical experience, while only a few explore solfeggio learning for beginners in non-academic vocational contexts. Research on models that address the unique characteristics of SMK students such as limited resources, minimal musical background, and diverse socio-cultural contexts is still lacking. Culturally-based or Indonesia-specific models are virtually absent in the current literature (Tarwiyah, 2023), creating a disconnect between global pedagogical innovations and local vocational music education.

These findings emphasize the need for a contextual, applicable, and vocal-centered solfeggio model. Such a model should match the cognitive and technical abilities of SMK students and be feasible for art teachers in varying school conditions. By combining vocal practice, accessible technology, and local cultural elements, the development of basic musical skills in vocational schools can become more inclusive and effective (Ikasari Ichwan et al., 2023; Suryati & Widodo, 2020).

CONCLUSION

This research analyzes 20 articles published between 2020 and 2025 concerning the solfeggio method in various music education contexts, with a focus on its potential adaptation for non-music vocational schools in Indonesia. The findings highlight three key points: (1) innovative approaches such as integrative music theory, simultaneous vocal and cognitive training, and interactive technology-based media can effectively develop foundational musical skills for students without musical backgrounds; (2) effective strategies in non-musical settings include multimodal learning, critical reflection to strengthen aural skills, and AI-supported evaluations, indicating that solfeggio can be tailored to practical vocational needs; and (3) there remains a significant research gap, as most existing studies concentrate on formal music education, with limited exploration of contextualized applications in vocational school environments.

References

- Adriaan, J. T., & Suryati, S. (2023). Pembelajaran Ear Training Berbasis Teknologi dalam Meningkatkan Musikalitas. *Promusika*, 11(1), 50–64. <https://doi.org/10.24821/promusika.v11i1.8961>
- Altun, F., & Egermann, H. (2021). Temperament systems influence emotion induction but not makam recognition performance in Turkish makam music. *Psychology of Music*, 49(5), 1088–1101. <https://doi.org/10.1177/0305735620922892>
- Barbosa, A. M., Rotella Junior, P., Rocha, L. C. S., Barbosa, A. de S., & Bolis, I. (2024). Optimization methods of distributed hybrid power systems with battery storage system: A systematic review. *Journal of Energy Storage*, 97, 112909. <https://doi.org/https://doi.org/10.1016/j.est.2024.112909>
- Barić, Z. (2023). Exploring the Teaching of Solfeggio, Harmony and Counterpoint in Croatian Music Schools. *Croatian Journal of Education*, 26(1), 233–280. <https://doi.org/10.15516/cje.v26i1.4975>
- Benedict, C., Schmidt, P., & Spruce, G. (2018). *The Oxford Handbook of Social Justice in Music Education*. Oxford University Press.
- Biasutti, M. (2015). Assessing a collaborative online environment for music composition. *Educational Technology and Society*, 18(3), 49–63.
- Cha, D. J. (2024). Elucidating Feierabend's Conversational Solfège: Its Practical Application of 12 Steps to Teaching Folk Songs. *Korean Journal of Research in Music Education*, 53(1), 235–260. <https://doi.org/10.30775/KMES.53.1.235>
- Hallam, S., & Himonides, E. (2022). *The Power of Music An Exploration of the Evidence*. openbookpublisher. <https://doi.org/https://doi.org/10.11647/OBP.0292>
- Huang, X., & Phokha, P. (2025). *The Application and Innovation of the Orff Teaching Method in the Teaching of Anhui Folk Songs*. 8, 1–6. <https://doi.org/10.23977/curtm.2025.080101>
- Ikasari Ichwan, C., Nur Saputra, D., & Etty Retnowati, T. (2023). The Effect Of Music Preference On Learning Outcomes In Solfegio Courses. *CaLLs*, 9(1), 87–100. <https://digitalcommons.pepperdine.edu/globaltides/vol7/iss1/10>
- İlkay, G., Kıvanç Öztuğ, E., Eren, H. C., & Sülün, E. (2025). Transformative 21st Century Approaches in Musical Ear Training: Fostering Essential Skills for Enhanced Learning. *SAGE Open*, 15(2), 1–14. <https://doi.org/10.1177/21582440251326438>
- Lu, Y. (2022). Modeling Method of Intelligent Scoring for Solfeggio Training Based on Deep Learning. *Mobile Information Systems*, 9. <https://doi.org/10.1155/2022/7629367>
- Mimanda, F. V., & Ardipal, A. (2023). *The Application Of The Solfegio Method In Learning Major Instrument Practice (string) II In The Music Education Study Program , Department Of Music , Faculty Of Language And Arts , Universitas Negeri Padang*. 10(2), 76–91.
- Moher, D., Liberati, A., Tetzlaff, J., & Altman, D. G. (2009). Preferred reporting items for systematic reviews and meta-analyses: the PRISMA statement. *PLoS Medicine*, 6(7), e1000097. <https://doi.org/10.1371/journal.pmed.1000097>
- Pomerleau-Turcotte, J., Dubé, F., Moreno Sala, M. T., & Vachon, F. (2023). Building a mental toolbox: Relationships between strategy choice and sight-singing performance in higher education. *Psychology of Music*, 51(1), 119–139. <https://doi.org/10.1177/03057356221087444>
- Pomerleau-Turcotte, J., Moreno Sala, M. T., Dubé, F., & Vachon, F. (2022). Experiential and Cognitive Predictors of Sight-Singing Performance in Music Higher Education. *Journal of Research in Music Education*, 70(2), 206–227. <https://doi.org/10.1177/00224294211049425>
- Porokhovnichenko, M. E. (2024). Technique of Performing Intonation As a Basis for the Development of Musical and Auditory Abilities in a Solfegio Course. *Musical Art and Education*, 12(1), 99–120. <https://doi.org/10.31862/2309-1428-2024-12-1-99-120>

- Rumyantseva, M. A. (2024). "New Life" of the Organum Genre in the Course of Solfeggio. *Musical Art and Education*, 12(2), 75–87. <https://doi.org/10.31862/2309-1428-2024-12-2-75-87>
- Schmidt, J. R., Iorio, C., & Poulin-Charronnat, B. (2023). Automatizing Sight Reading: Contingency Proportion and Task Relevance in the Music Contingency Learning Procedure. *Collabra: Psychology*, 9(1), 1–28. <https://doi.org/10.1525/collabra.89743>
- Shen, S., & Wu, K. (2023). Solfeggio Teaching Method Based on MIDI Technology in the Background of Digital Music Teaching. *International Journal of Web-Based Learning and Teaching Technologies*, 18(1). <https://doi.org/10.4018/IJWLTT.331085>
- Snyder, H. (2019). Literature review as a research methodology: An overview and guidelines. *Journal of Business Research*, 104(August), 333–339. <https://doi.org/10.1016/j.jbusres.2019.07.039>
- Stavrou, N. E. (2024). Embracing diversity through differentiated instruction in music education. *Frontiers in Education*, 9(November), 1–6. <https://doi.org/10.3389/feduc.2024.1501354>
- Steenstrup, K., Haumann, N. T., Kleber, B., Camarasa, C., Vuust, P., & Petersen, B. (2021). Imagine, Sing, Play- Combined Mental, Vocal and Physical Practice Improves Musical Performance. *Frontiers in Psychology*, 12(October). <https://doi.org/10.3389/fpsyg.2021.757052>
- Stefani, V. (2021). Pengembangan media video solfeggio terhadap kemampuan bernyanyi siswa sekolah dasar. *Jurnal Fundadikdas (Fundamental Pendidikan Dasar)*, 4(3), 295–303. <https://doi.org/10.12928/fundadikdas.v4i3.4466>
- Suryati, S., & Widodo, T. W. (2020). Sight Singing Sebagai Strategi Pembelajaran Instrumen Piano Di Prodi Pendidikan Musik Isi Yogyakarta. *Resital: Jurnal Seni Pertunjukan*, 21(2), 99–112. <https://doi.org/10.24821/resital.v21i2.3379>
- Tarwiyah, T. (2023). ECE Music Courses in Higher Education: Rhythmic Learning Based on Local Culture Through the Solfeggio Technique. *JPUD - Jurnal Pendidikan Usia Dini*, 17(1), 134–143. <https://doi.org/10.21009/jpud.171.10>
- Tranfield, D., Denyer, D., & Smart, P. (2003). Towards a Methodology for Developing Evidence-Informed Management Knowledge by Means of Systematic Review. *British Journal of Management*, 14(3), 207–222. <https://doi.org/https://doi.org/10.1111/1467-8551.00375>
- Wiggins, J. (2014). *Teaching for Musical Understanding* (Third). Oxford University Press.
- Wolffenbüttel, C. R. (2020). Music Education and Folk Music. *International Journal of Social Science Studies*, 9(1), 64. <https://doi.org/10.11114/ijsss.v9i1.5114>
- Yang, S., & Ma, L. (2024). Analysis of the role and influence of sight-singing and ear training on vocal learning skills. *Applied Mathematics and Nonlinear Sciences*, 9(1), 1–16. <https://doi.org/10.2478/amns-2024-1011>
- Zadnik, K. (2021). INTERACTIVE LEARNING MATERIALS FOR SUBJECTS MUSIC THEORY AND SOLFEGGIO IN THE SLOVENIAN PRIMARY MUSIC SCHOOL. *Metodicki Ogladi*, 29(2), 281–301. <https://doi.org/10.21464/MO.28.2.1>