

A SOLFEGGIO EXERCISE BOOK FOR MUSIC STUDENT'S AT SHANXI ARTS VOCATIONAL COLLEGE, SHANXI TAIYUAN

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ABSTRACT

The purposes of this study were: 1) to study the folk and western melody for solfeggio exercise, and 2) to create the solfeggio exercise book for music students at Shanxi Vocational Art College. The research uses qualitative research to conduct in – depth interview. 5 experts were used to create a Solfeggio exercise book with 14 chapters, a teaching period of 14 weeks, and as a sample, a sample was tested using a practice test for 36 second-year students. Use analysis with descriptive analysis and basic statistics. Data was collected between March 2022 and June 2023.

The results of the research found that:

1) The singing and hearing ability in solfeggio with experts and study documents. Discovers that learners should learn the following contents principles: (1) Rhythm practice, (2) Pitch practice (scales), (3) Melodic memory (solfeggio pedagogy), (4) Folk melody solfeggio, and (5) Homework or practice.

2) The solfeggio exercise book, with a total of 14 units, including rhythm, pitch singing, listening and recognition 14 solfeggio exercises, with 180 minutes of teaching time per week.

Keywords: solfeggio; exercise book; Shanxi arts vocational college

1. INTRODUCTION

The Shanxi Vocational College of Art holds the distinction of being the inaugural higher vocational college dedicated to the field of art in China. Furthermore, it stands as the sole institution of its kind within the province of Shanxi. The reform and reorganization of many institutions, including the original Shanxi Vocational College of Art, the original Shanxi Theatre Vocational College, Shanxi Provincial Jin Theater, Shanxi Provincial Peking Opera Theater, and nine other units, led to the establishment of a new college in March 2020. The Shanxi

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Provincial Department of Culture and Tourism affiliates the institution in question, a higher vocational college in the field of art. The Shanxi Provincial Department of Education leads and supervises its operations, while the Ministry of Education of China officially registers it. The college currently employs 300 full-time faculty members, including 90 full-time professors and associate professors, 4 individuals with special allowances from the State Council, 5 provincial academic and technical leaders, 2 provincial youth education experts, and 6 provincial “dual teacher” teaching teachers. There are four highly skilled instructors who hold dual certifications. As of July 2021, the institution has a total of 19 secondary faculties and offers 32 higher vocational majors, encompassing a comprehensive range of disciplines within the area of art.

A music performance major pertains to a specialized field of study within colleges and universities that trains individuals in professional musical talents. This program equips its graduates to pursue careers in performance, teaching, and research within professional literary groups, art colleges, and other related departments and institutions. The curriculum primarily focuses on developing a solid foundation in music theory and performance while also emphasizing the importance of political literacy in the field of music performance. Proficient music practitioners possess fundamental knowledge and aptitude in music performance, as well as the capacity to undergo rigorous skill development within this discipline, while demonstrating a high level of vocal proficiency. (William, 1994) Music performance encompasses several professional disciplines, such as vocal music performance, keyboard instrument performance, folk music performance, symphonic performance, and more. More precisely, it may be categorized into two distinct groups: vocal direction and stage direction. (Austin, 2021; Luo, 2012)

Music performance students should acquire knowledge and abilities in the following areas through learning: (1) master the basic theories and basic knowledge of the major; (2) master the analysis methods of musical works; (3) the ability to interpret different styles and genres. Students should possess the capacity to work in the field of music, as well as the capability to conduct research in this major and associated fields. (Luo, 2012; Mingdun, 2016). Europe, with its rich history spanning over a millennium, is the origin of solfeggio. During the medieval period, the renowned French music theorist and composer Guido Arezzo played a significant role in imparting vocal instruction to the choir. The pedagogical components important to the instruction of sight singing and ear training encompass three primary elements: sight singing, dictation, and auditory analysis. The pedagogical components important to the instruction of sight singing and ear training encompass three key elements: sight singing, dictation, and auditory analysis. (Li, 2017; Yu, 2017; Chen, 2022) Sight-singing is a fundamental component within the curriculum of sight-singing and ear training, including one of the three essential training elements.

Sight singing is a method of vocalizing musical data using the human voice, focusing on fundamental elements like intonation, rhythm, pace, and tonality. It also integrates music performance, artistic expression, and overall musical style, making it a multifaceted skill training method. Dictation is the process of recording various musical components, such as melody intervals, harmony intervals, individual chords, chord progressions, single-voiced and multi-voiced melodies, and other standardized notations. This holistic talent development method involves recording various musical components. Higher vocational solfeggio ear training adopts a comprehensive practical and experiential teaching method, a novel approach deeply rooted in educational philos-

ophy and music education philosophy. (William, 1994; Qian, 2017) Research from three prominent international music education systems informs this method, which we tailor to the specific characteristics of higher vocational solfeggio ear training and the training objectives of higher vocational music education.

The adoption of a comprehensive practical and experiential teaching method in higher vocational solfeggio ear training is a novel approach rooted in educational philosophy and music education philosophy. Research from three prominent international music education systems informs this method, which tailors it to the specific characteristics of higher vocational solfeggio ear training and the training objectives of higher vocational music education. (Mingdun, 2016; Ye, 2016) The goal is to broaden and change the usual one-syllable and stereotypical ways of teaching by incorporating solfeggio's large body of educational material into scientifically sound and effective teaching methods. This approach enables instructors to transition from the role of professors to guides, with students taking a central role in cultivating their independent abilities. The goal is to enhance students' comprehension of musical elements, foster enthusiasm, interest, collective engagement, active participation, and experiential learning, and cultivate their creative aptitude and genuine interest in music.

2. OBJECTIVES

1. To study the folk and western melody for solfeggio exercise
2. To create the solfeggio exercise book for music student

3. LITERATURE REVIEW

Solfeggio, a vocal exercise in music, is often used interchangeably with “solfège,” “solfeggio,” and “solmization.” The UK developed it in the 19th century, and music students find it essential. Solfeggio exercises concentrate on enhancing auditory acuity, musical recall, intonation, rhythm, reading musical notation, and comprehending musical scores. (Karpushina & Parshina, 2020) They also help students practice music, improve their professional skills, and encourage interdisciplinary collaboration. Solfeggio and ear training courses benefit students from various academic fields by improving their musical literacy and understanding of their style and essence. (Wang, 2017)

Liwen Su (2020) explains how momentum, body, and rhythm combine to create body and vocal percussion. Emil Jacques Dalcroze introduced body rhythm, while Carl Orff developed “momentum practice” to improve musical skills. Multimedia techniques, audio hardware support, and software can expand solfeggio training methods, aiding multi-timbre training and quantitative exams. This article examines how multimedia can engage students, transform solfeggio teaching methods, and improve training modes and content.

Wang Yiwen (2019) explores Solfeggio's music expression and ear training pedagogy, focusing on pitch and rhythm in Solfeggio practice. The study highlights the importance of singing for music learners and the relationship between singing and music expression. The researchers aim to integrate solfeggio theories with three fundamental music vocabularies, creating a three-dimensional solfeggio training method. Milena Petrovic (2022) presents an interdisciplinary approach to teaching ABBA's songs in university solfeggio classes. The method

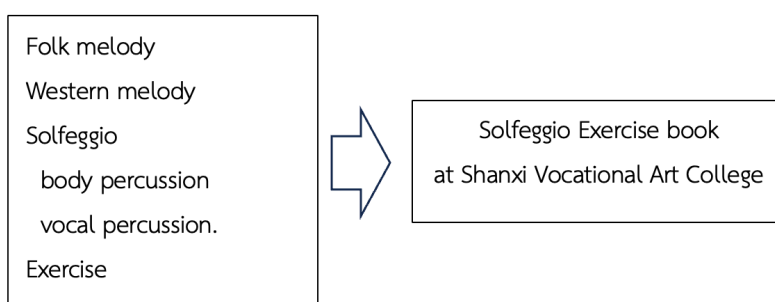
involves graphical representation of melodic contours, tension and relaxation, analysis of ostinato and drone, and teaching strategies like Dorian mode, pentatonic and blue tones, and Orff-Schulwerk. The teaching method involves understanding lines, translating them into Serbian, and using rhymes in cadenzas for memorization. (Wang, 2017, Jiang, 2018) Popular music is mass-consumed, urban musicology is growing, and it has educational value. Various educational settings, such as music education, ethnomusicology, community music, cultural studies, and popular music studies, can integrate it. Informal music learning is a multidisciplinary method for teaching classical music, and it can improve classrooms.

The study by Tihana Škojo and Renata Jukiae (2019) and Alsobrook (2013) examined the pedagogical competencies of solfeggio instructors in Croatian music schools through semi-structured interviews. The study found Solfeggio instructors value their expertise. Solfeggio lessons seek to improve intonation, rhythm, and music metalanguage. Teaching skills are important, but professional skills are more so. This study suggests that music educators should emphasize pedagogical objectives in solfeggio instruction and better understand skill pedagogy. Sabina Vidulin (2022) study encourages students to listen to, understand, and value music for children's development. Students must actively participate in music and respond spontaneously before diving deeper to understand. This study will examine Croatian schoolchildren and teachers' cognitive-emotional music listening motivations and perceptions. (Sun, 2012; Wang, 2017)

4. CONCEPTUAL FRAMEWORK

Figure 1

Conceptual Framework



5. RESEARCH METHODOLOGY

1. Key informants: Three experts put forward their opinions and suggestions on the solfeggio exercise book compiled by the researchers.

2. Criteria and Qualifications of Experts

1. Professor or associate professor or doctor.

2. More than 15 years of teaching experience.
3. It has certain influence and popularity in the academic circle of solfeggio are search in China.

3. Research Scope

1. Location: Shanxi art vocational college is a research place. It is a higher vocational art college, including the music performance major of art. Shanxi, China

2. Personnel: The volunteered students of the Music Department of Shanxi Art Vocational College, aged between 19 and 23. Three solfeggio teachers from Shanxi Art Vocational College were selected as teachers' interview objects, and five music experts. (Belonging to three different colleges and universities)

3. Time period: study between March 2022 and June 2023. Therefore, the whole course takes 16 weeks, with about 180 minutes of classes twice a week.

4. Research Tools

4.1 The interviews form

4.2 The Solfeggio exercise book

4.2.1 The Solfeggio practice (14 Unit)

4.2.2 Lesson plan (14 week)

4.2.3 Evaluation criteria (2)

The research instrument has been validated by experts and has a consistency score higher than 0.8.

5. Data Collection

Data were collected through interviews and data verification between March 2022 and June 2023.

6. RESULTS

6.1 The results of research on the above literature and interviews with experts are as follows:

1. Three experts agree that studying folk music and solfeggio in Chinese history is beneficial for students to learn solfeggio and ear training.

2. Studying China's folk music and solfeggio history aids students in understanding their mother tongue culture and improving their solfeggio ear training abilities.

3. The study explores the history of folk music and solfeggio ear training in China, focusing on mastering basic music knowledge and skills, and integrating folk music into solfeggio ear training, preserving its inheritance.

Researchers discovered a solution to the solfeggio problem through a study of literature, books, and interviews with three solfeggio experts.

1. The singing and listening issues in national melodies can be resolved through joint training of the first tune and fixed tune, as well as switching training.

2. Solfeggio ear training should be taught based on students' aptitudes, addressing professional differences, and providing targeted assistance to address problems across various majors.

3. Students can enhance their understanding and appreciation of national music through the appreciation and singing of national melodies.

4. Experts recommend combining experiential teaching methods with traditional teaching methods in the teaching process.
5. Researchers suggest promoting students’ exposure to folk music through in-depth collection, master classes, lectures, communication, mock exams, and concerts, thereby enhancing their psychological quality.
6. Experts agree that understanding the development history of folk music and solfeggio in China is beneficial for students, as it establishes a native language environment, enhances their appreciation for national melodies, and improves their solfeggio ear training abilities.

Table 1
Knowledge and Solution

Question	Knowledge	Solution
1.The choice of solmization method	First key method and fixed key method	Combined use, accurate switching
2.The pitch and rhythm of national instrumental music students are unstable	Cultural connotation of music works Analysis of folk melody	Divide phrases, strictly beat, and switch different rhythms for training
3.Western instrumental music students lack the interpretation of national style	Singing and performance of folk melodic works	Music practice, scale practice and song practice
4.Applicable teaching methods	Combine experiential teaching with traditional teaching	Experiential teaching method, demonstration teaching method, teaching method, body rhythm teaching method, reflective teaching method, network teaching method.
5. Students' psychological tension	Science and plenty of solfeggio daily technical traininrelaxedg to keep the body and mind calm and	Participate in various activities, such as folk music collection, master class learning, class concerts, multi-part concert performances, mock exams, etc.
6.The benefits of learning the history of Chinese folk music and solfeggio	Concept of folk music History of folk music development of solfeggio in China	To understand the concept of folk music, learn the history of folk music and the development of Chinese solfeggio, to make students like and love this basic subject more.

As a result of summarizing the above problems and solutions, the researchers’ solfeggio workbook consists of the following contents: The book consists of 14 units, each of which consists of 5 exercises:

Exercise1: Rhythm practice

Exercise 2: Pitch practice

Exercise 3: Melodic memory

Exercise 4: Folk melody solfeggio

Exercise 5: Homework

6.2 Solfeggio exercise book, find the appropriate teaching methods

Researchers developed solfeggio workbooks and found suitable teaching methods, suggesting a combination of experiential teaching and traditional methods after reviewing literature, interviews, and colloquia experts.

1. Emphasize group teaching, focus on observation, take students as the main body, and fully integrate into classroom interaction.

2. Replace or solve this problem with various types of teaching or activities.

3. Focus on practice and flipped classroom teaching methods.

4. Use appropriate multimedia and online teaching methods.

5. Use body rhythm teaching mode.

6. Teachers must always use reflective music pedagogy.

7. Life skills that consider psychosocial abilities.

8. Use performances or exams to test student progress and evaluate teaching results.

The teaching consisted of 14 exercises, lasting 16 weeks, including 14 weeks, 2 tests, and 180-minute weekly classes (Henry, Erica, and Hammett, 2011)

Table 2

Relationship between exercises and teaching methods content

Unit	Contents	teaching combines traditional teaching methods
Unit 1	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 3.Flipped classroom teaching method
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 2	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 4.Multimedia and network teaching methods
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 3	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 5.Body rhythm teaching model
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 4	Exercise 1: Rhythm practice	1. Group teaching, concentrated observation 2. Use a variety of teaching or activity types to substitute for or fix the problem.
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 5	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 3.Flipped classroom teaching method
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	

Unit 6	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 5.Body rhythm teaching model
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 7	Exercise 1: Rhythm practice	1. Group teaching, concentrated observation 4.Multimedia and network teaching methods
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 8	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 6.Reflective music teaching method
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 9	Exercise 1: Rhythm practice	1. Group teaching, concentrated observation 3.Flipped classroom teaching method
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 10	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 2. Use a variety of teaching or activity types to substitute for or fix the problem.
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 11	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 5.Body rhythm teaching model
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 12	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 3.Flipped classroom teaching method
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 13	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 6.Reflective music teaching method
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	
Unit 14	Exercise 1: Rhythm practice	1.Group teaching, concentrated observation 2. Use a variety of teaching or activity types to substitute for or fix the problem.
	Exercise 2: Pitch practice	
	Exercise 3: Melodic memory	
	Exercise 4: Folk melody solfeggio	
	Exercise 5: Homework	

7. DISCUSSIONS

The pedagogical concerns surrounding the incorporation of national melodies in sight-singing instruction can be categorized into six key components, which are as follows: 1) Students acquire theoretical knowledge related to folk melodies. 2) Application of Scale Practice in the Context of a Folk Melody 3) Exercises in rhythm for the folk melody 4) Modal practice for the folk melody 4) Adaptation and Original Composition Exercises for the folk melody exhibit distinct linguistic features and serve as a valuable tool for practicing sight-singing with lyrics. 6) Students' acquisition of solfeggio skills has proven to be greatly benefited by the implementation of various instructional strategies, such as organizing group classes, small group classes, hosting class solfeggio concerts, attending folk songs concerts, and inviting accomplished folk musicians and performing artists to deliver lectures and conduct master classes. The rationale behind this discovery is that the acquisition of fundamental skills, such as intonation, rhythm, and the mode of folk melody, can enhance students' ability to perceive pitch and their proficiency in solfeggio. Consequently, this development proves highly beneficial for students' vocational aptitude and other associated fields of study. This research finding aligns with the theories or research conducted by Jiang Mingdun (2016). When utilizing specific elements of folk song melodies, it is essential to initially comprehend the contextual background and emotional nuances of the composition. This understanding serves as a foundation for subsequent solfeggio and ear training exercises.

The distinctive musical components found within folk songs, such as polyphonic intervals and characteristic rhythm patterns, are then categorized into rhythm patterns, characteristic tonality, and tonality. Through analysis, a series of training methods are employed to elucidate the progression of musical elements, including interval, rhythm, tonality, and tonality, from a superficial to a profound level. This pedagogical approach enhances the efficacy of solfeggio instruction. Additionally, the results were consistent with the findings of Li Jiaxin (2019). We have found that using interval training, rhythm training, and tonality training in the context of folk melody within solfeggio instruction enhances students' solfeggio proficiency and fosters the development of musical sensitivity. Therefore, we cannot overstate the significance of basic training. Jiang Mingdun (2016) found that the reinforcement of fundamental skills can enhance solfeggio proficiency. These skills encompass repeated engagement in activities such as listening and imitating scales, intervals, chords, rhythms, and melodies. This practice is deemed essential and advantageous for students' acquisition of professional aptitude. Yu Qian's (2017) findings establish that the fundamental aspect of the national melodic solfeggio revolves around the perception of tonality, which aligns with the fundamental principles of contemporary music solfeggio. The concept of interval holds significant importance in the pedagogy of solfeggio ear training at this stage. Training techniques such as interval and chord decomposition can effectively address the pitch issue in national melody singing.

The utilization of a solfeggio exercise book and experiential teaching methods has been shown to effectively enhance the inherent teaching mode. In order to enhance teaching efficiency, the educational approach prioritizes student-centered learning, fostering imaginative thinking, promoting independent learning, and encouraging active participation in classroom interactions. The exercise book contains educational material. This study's findings are consistent with Wang Muzi's (2017) theoretical framework and empirical research, which asserts that

the practical and experiential solfeggio teaching method integrates both instructional and learning elements. The transition from “teaching the student union” to “student union teaching” signifies a shift in the student union’s role and focus. In the former, the student union carries out the act of teaching, while in the latter, the student union itself engages in the act of teaching. Drawing upon the inherent qualities and attributes of pedagogy, entrusting students with the autonomy to select their instructors as part of the curriculum has proven to be a potent means of enhancing both their musical proficiency and pedagogical acumen. This approach facilitates the cultivation of a dual standard of “learning and teaching” within students, fostering the development of congruent behavioral inclinations, habits, and methodologies throughout the educational journey. Simultaneously, the research findings of Wang Muzi and Lin Jiuping exhibit congruence. In his study, Lin Jiuping (2019) places emphasis on the pedagogical approach of experiential teaching, which encompasses not only the acquisition of knowledge by students but also the exchange of information and emotional connection between teachers and students.

8. ORIGINALITY AND BODY OF KNOWLEDGE

Solfeggio, a traditional Chinese musical instrument, is a vital part of Chinese culture and involves ear training through singing and listening to national melodies. Various instructional strategies, such as group classes, solfeggio concerts, and attending folk song concerts, can facilitate the development of solfeggio skills. The practice of solfeggio involves rhythm practice, pitch practice, melodic memory, solfeggio, and homework, with a focus on using a variety of teaching methods to substitute for or fix problems.

Understanding the contextual background and emotional nuances of folk song melodies is crucial for acquiring professional aptitude. The use of a solfeggio exercise book and experiential teaching methods enhances the inherent teaching mode, fostering student-centered learning, imaginative thinking, independent learning, and active participation in classroom interactions. This approach fosters a dual standard of “learning and teaching” within students, fostering congruent behavioral inclinations, habits, and methodologies throughout the educational journey.

9. RESEARCH RECOMMENDATIONS

1. Implication of the Study

1. Solfeggio teachers can use part of the exercises in this study to help students improve basic technical problems of solfeggio ear training, and design suitable teaching programs for students.
2. Teachers can use some teaching methods in class and evaluate them in the form of examinations.
3. Teachers can find exercises and teaching methods suitable for students’ actual situation through after-class reflection and teaching research discussion.

2. Recommendations for Future Research

1. The researchers hope to develop solfeggio exercise books that focus on basic skills, and the content of the practice books can help students solve many basic problems. It is hoped that more solfeggio teachers can

develop more targeted solfeggio teaching materials and exercise books according to different teaching conditions and levels of students.

2. The future research should increase the chapters and practice contents of solfeggio exercise books, and add more folk melody solfeggio works.

3. Collect more expert suggestions, further modify, and improve the solfeggio exercise book, so that it could become a market-oriented textbook.

4. Future researchers should apply newer scientific and technological means to solfeggio teaching to develop and innovate teaching methods.

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