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Implementation of Vocal Training Methods in the High School Choir of SMA Negeri 1 Rogojampi for the Teen Choir Kapolresta Cup Banyuwangi Preparation"

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Abstract: *The songs Langit Katon Biru (Blue Sky) by H. S. Parman and Kopi Dangdut (Dangdut Coffee) by Fahmi Shahab & Andi Hardi were performed by the Pramudikara Choir in preparation for the Teen Choir Kapolresta Cup Banyuwangi. This study aims to describe the vocal training methods applied to the Pramudikara Choir at SMA Negeri 1 Rogojampi and to explain their implementation in choir competitions in Banyuwangi Regency. The research method used was qualitative, with data collection techniques through observation, interviews, and documentation in the form of photographs and video recordings. The data sources for this study consisted of primary data obtained directly from the main informant, Armasari, and secondary data obtained from students participating in the Pramudikara Choir. The training process took place directly in the SMA Negeri 1 Rogojampi performance hall. The training method employed several methods, including lectures, demonstrations, and drill and practice. These methods aimed to facilitate the understanding and mastery of vocal techniques, particularly in aspects of breathing, articulation, intonation, and phrasing. The results of this training method demonstrated the effectiveness and efficiency of improving mastery of the songs Langit Katon Biru and Kopi Dangdut in preparation for the Teen Choir Kapolresta Cup Banyuwangi.*

Keywords: Training Methods, Vocal, Choir

1. INTRODUCTION

Music is an expressive art form utilizing sound, vocals, and silence to convey human emotions and thoughts (Jamalus, 1988). Within vocal music, presentation formats vary from solo performances to large choral ensembles, which are typically composed of 15 or more singers divided into distinct vocal ranges: soprano, alto, tenor, and bass (Banoe, 2003; Sitompul, 1988). In Indonesia, choral music has seen rapid development and widespread public appreciation, driven largely by educational institutions competing in prestigious national and international competitions.

SMA Negeri 1 Rogojampi, a culturally designated high school (*Taruna Budaya*) in Banyuwangi, actively fosters this musical growth through its extracurricular choir, Pramudikara Choir. Although it is not a specialized arts institution, the choir achieved notable success by winning the Teen Choir Kapolresta Cup Banyuwangi in May 2022. This prestigious annual festival aims to cultivate a love for national culture by requiring participants to perform traditional Indonesian folk songs.



For this event, Pramudikara Choir prepared two complex arrangements: "*Langit Katon Biru*" and "*Kopi Dangdut*".

Training a choir to effectively blend diverse voice types requires a highly systematic and well-structured approach. Led by their coach, Armasari (Venti), the ensemble underwent intensive preparation focusing on vocal techniques and choreography. To ensure the students deeply understood the material, the coach successfully implemented a combination of lecture, demonstration, and drill-and-practice methods. Consequently, this study aims to analyze the specific vocal training methods applied by Armasari to the Pramudikara Choir at SMA Negeri 1 Rogojampi in preparation for the Kapolresta Cup.

Training a choir to effectively blend diverse voice types requires a highly systematic and well-structured approach, which is significantly more complex than training a solo singer. Etymologically, a method serves as an instructional strategy or plan to realize specific learning objectives and transfer musical competence effectively (Jamalus, 1988). Led by their coach, Armasari (Venti), the ensemble underwent intensive preparation focusing on vocal techniques and choreography. To ensure the students deeply understood the material, the coach successfully implemented a combination of lecture, demonstration, and drill-and-practice methods. Consequently, this study aims to analyze the specific vocal training methods applied by Armasari to the Pramudikara Choir at SMA Negeri 1 Rogojampi in preparation for the Kapolresta Cup.

2. METHODS

This study utilizes a descriptive qualitative research design. Descriptive research is employed to determine the value of independent variables—either single or multiple—without making comparisons or establishing relationships with other variables. Through this design, the researcher aims to systematically, factually, and accurately depict the characteristics and facts of the phenomenon under investigation (Sugiyono, 2019). Meanwhile, qualitative methodology is used to explore and understand the meanings that individuals or groups ascribe to a social or human problem. This process focuses on an inductive approach, where the researcher deeply delves into the participants' meanings, interprets the complexities of a situation, and reports the findings narratively (Creswell, 2016).

Applying this descriptive qualitative approach, the study titled "*VOCAL TRAINING METHODS OF SMAN 1 ROGOJAMPI CHOIR IN PREPARATION FOR THE TEEN CHOIR KAPOLRESTA CUP BANYUWANGI*" examines a contemporary, ongoing phenomenon. Specifically, it describes the conditions and processes occurring during the choir's competition preparation. The object of this research is the extracurricular choir program at SMA Negeri 1 Rogojampi, a public high school in East Java Province that actively runs a choral music program. The theoretical framework is based on:

2.1 Training Methods

This term derives from the words "met" and "hodes," which mean "through." The term "method," on the other hand, comes from the Greek word "methodos," which means the path or way that must be taken to achieve a goal. Hasibuan (2002: 3) states that the Latin words "Meta" and "Hodas" mean "far" (beyond), and "Hodas" means "path" or "way."

Therefore, a method can be defined as a path or way to achieve a specific goal. A method consists of two key components: the method for doing something and a plan for carrying it out. Based on the above, it can be concluded that a method is a way to achieve a specific goal.

Banoë (2003: 248) adds that a method is a process of developing musical skills that involves blending voices, interpreting sheet music, and collectively adjusting intonation to achieve complete harmonic harmony. Practice can also be defined as a systematic and repetitive training process. It can therefore be concluded that practice encompasses all efforts made by an individual to improve their abilities. The purpose of practice is to achieve desired goals, such as excelling in a particular field. This study focuses on vocal training methods used by the Pramudikara Choir at Rogojampi State High School No. 1 in preparation for the Kapolreta Cup Teen Choir competition held at the Banyuwangi City Police Headquarters. The application of these methods is aimed at achieving specific goals during the rehearsal process. According to Anas (as cited in Kartika 2016), the process of acquiring skills or proficiency is referred to as a training method. Based on this definition, practice and training place greater emphasis on the aspect of skill. In addition, a choir director must be able to guide, direct, and create a conducive practice environment. In choral vocal training, there are several things that need to be considered, such as the methods used in the practice process, namely:

2.1.1 Lecture Method

During the Pramudikara Choir training sessions, the coach used the lecture method to convey concepts and material regarding vocal techniques, so that choir participants could better understand proper and correct vocal techniques.

2.1.2 Demonstration Method

During the Pramudikara Choir's rehearsals, the coach used the demonstration method to show choir members how to perform vocal techniques properly and correctly.

2.1.3 Drill and Practice Method

The drill and practice method in rehearsals is also known as the training method, which is a method for building habits and a way to maintain good habits. Dexterity, precision, timing, and skill can also be developed through this method. Some people argue that the drill method has the following meanings:

a. Sutikno (2021: 79)

states that the drill method, also known as the practice method, is an approach to teaching students certain habits by having them perform Repetition. The main goal of this approach is for students to acquire permanent motor skills, including dexterity, accuracy, and speed.

b. Djamarah & Zain (2014: 95)

also state that drills are an effective teaching technique for instilling specific habits. They also help improve dexterity, accuracy, speed, and motor skills through constant repetition.

c. Lalu Roestiyah (2012: 125) also adds that the drill method is a teaching approach that encourages students to perform repetitive practice activities to achieve a higher level of skill or

proficiency than what they have previously learned. In this way, the theoretical knowledge they have acquired is transformed into automatic practical skills.

From the above opinions, it can be concluded that the drill method involves repeated practice to acquire practical skills and proficiency related to the knowledge that has been learned. Choir members have already acquired the theoretical knowledge necessary to carry out the practice. Participants are asked to practice singing under the guidance of a coach. The goal is to become proficient and skilled in singing.

2.1.4 Steps for Implementing the Drill and Practice Method

To ensure the successful implementation of the drill and practice techniques, Djamarah and Zain (2014: 96–97) state that, in order for the drill method to achieve maximum results, its implementation must follow the steps below:

Preparation Stage: The educator clearly formulates the objectives and provides a theoretical explanation or basic instructions regarding what will be practiced (this can be combined with a lecture or demonstration).

Implementation Stage: The educator begins the practice, paying attention to the accuracy of movements and basic skills, correcting even the smallest errors from the start, and then repeating the exercise multiple times until students achieve the expected level of proficiency.

Closing Stage (Evaluation): The educator assesses the results of the practice and motivates students to continue maintaining the skills they have acquired.

With these steps, it is hoped that the practice will be truly beneficial for students in mastering these skills. It is also expected to foster an understanding that complements the theoretical and practical knowledge of singing acquired in school. From vocal lessons. Each vocal lesson usually begins with exercises in singing various scales, such as do re mi fa sol la si. This is designed to improve sensitivity when singing specific notes within a specific scale. Students are then given an explanation of the basic singing techniques they need to know, such as posture, breathing, voice production, and so on. A song is used as a model for vocal exercises because it contains all the elements of music, such as rhythm, form, melody, timbre, pitch, and so on.

Since musical knowledge and skills form the most important foundation for students' mental and personality development, vocal training should ideally begin with a gradual introduction to musical knowledge and skills. According to Jamalus (1988: 37), experience in vocal activities can be gained through listening to music, reading music, and creating with music, thereby giving students a broad understanding of a musical work. One example of a vocal music experience that can be provided to students is clapping together, one by one, or in pairs while singing a song with simple movements. The song used as a model should have been sung before and be familiar to the students. You can incorporate various simple movements, such as jumping, turning around, moving to the right and left, nodding, clapping, and so on.

Other organs surrounding the vocal cords at the base of the throat support our voice. The chest and abdominal cavities are located below, while the pharynx, nose, and mouth are located above. Air exiting the lungs through the base of the throat vibrates the vocal cords and produces sound. Two types of sounds originate from these vocal cords: breath sounds and pitch. Breath sounds are irregular vibrations of the vocal cords caused by uneven tension. Pitch is a movement of the vocal cords that must be processed and developed optimally to produce a scientifically sound voice when singing; the pitch originating from these vocal cords must be processed and developed even more optimally so that vocal exercises yield perfect results.

Human voices are basically divided into two categories: adult voices and children's voices. The voices of adult men and women fall into these categories.

1. High male voices are called tenors, medium-range voices are called baritones, and low voices are called basses.

2. female voices consist of high voices, called sopranos; medium-range voices, called mezzo-sopranos; and low voices, called altos.

Each voice type has a different range. This includes the tenor range from C to A, the baritone range from A to F, the bass range from F to D, the soprano range from C to A, the mezzo-soprano range from A to F, and the alto range from F to D. The voice types that possessed by children. The range of notes that each voice type can reach includes: the high voice type from C to F, and the low voice type from A to D.

2.2.1 Intonation

As singers, we must be able to sing with proper intonation, because this produces a beautiful, pleasant-sounding voice and pitch. To achieve good intonation, we must train our ears to be sensitive to pitch and different types of notes. We can execute this perfectly, no matter how difficult or off-key the note may be. Those who wish to have good pitch control must acquire this ability.

2.2.2 Breathing

We need more air to sing, so we must inhale more air, hold it for a moment, and then exhale it with the same force. Since singing requires training specific respiratory muscles, a singer must be able to regulate and master breathing techniques effectively. There are three different types of breathing used when singing:

Inhaling and exhaling, which causes the lungs to expand, is called chest breathing. As the lungs expand, they require more space. The expansion of the chest creates a larger volume, which forces the chest muscles to work harder. Tension in the chest can affect the vocal tract—including the lungs, trachea, and vocal folds. A voice subjected to this tension becomes strained and unpleasant to the ear. This is why chest breathing is not recommended for singing. Abdominal breathing involves inhaling as the lungs expand. Additional space is required; if this space is directed downward toward the abdomen, the abdominal muscles will work harder. As you breathe, your abdomen will appear to deflate. The

chest cavity must be free of tension, and the lungs, larynx, vocal folds, and articulatory organs must be able to produce sound freely. However, abdominal breathing is also ineffective for singing because the strength of the abdominal muscles is insufficient to produce the powerful sound required for singing.

The diaphragm forms a partition between the upper chest cavity and the lower abdominal cavity. The diaphragm consists of broad, horizontal, flexible, and strong muscle tissue with a curved surface. During inhalation, the lungs expand and require more space. The curved surface of the diaphragm descends to a nearly horizontal position, thereby increasing the diaphragm and the surrounding area. (Simanungkalit, 2008: 16) The main advantage of diaphragmatic breathing is that it provides a greater air capacity and allows for better exhalation than chest or shoulder breathing. This type of breathing is particularly beneficial for choral singing because it allows singers to sing long melodic phrases (*legato*) without interruption and provides full control over the various dynamics of a score, ranging from very soft (*pianissimo*) to very loud (*fortissimo*).

Ultimately, diaphragmatic breathing technique can aid in vocal development in the following ways: producing a full and strong voice, achieving a rounded and stable volume, extending the vocal range sufficiently, maintaining good vibrato control, and attaining the necessary precision and stability.

2.2.3 Phrasing

(Banoë, 2003: 153) states that phrasing is the practice of dividing song lyrics into phrases in an appropriate manner. The main purpose of this technique is to break down linguistic and musical phrases into shorter segments while maintaining the unity of meaning and preserving the song's intended message. The goal of phrasing is to divide phrases more precisely according to meaningful units. Therefore, the effort to express a song can more closely reflect the truth contained within it, in accordance with its underlying message.

2.2.4 Posture

It is very important to pay attention to how the body breathes while singing. When singing, good posture means being free of tension, which can be caused by physical and mental factors. Furthermore, tension can lead to breathing or vocal problems. Good posture means the body is always relaxed and not stiff—without leaning or resting the hands on a table, free from tension, with the body upright and not hunched over, and free from any strain. This posture applies to both sitting and standing.

2.2.5 Resonance

Hard room walls that reflect sound cause the sound to bounce back, a phenomenon known as resonance. This can also occur in humans. The human vocal cords undergo a process similar to when a tuning fork rubs against a box and vibrates, causing the sound to become louder. This is because the tuning fork's vibrations do not simply disappear but continue to vibrate due to the box itself. Since they are only 1.5 to 2 cm long, the vocal cords can only produce a weak sound without a resonant

chamber. The human voice can be amplified and produced with a brilliant tone when the air space nose (below the throat), nasal cavity (behind the nasal cavity), nasal cavity (both sides of the nasal cavity), and nasal cavity (upper and lower). Mouth and nasal mucosa. nose (below the throat), nasal cavity (behind the nasal cavity), nasal cavity (both sides of the nasal cavity), and nasal cavity (upper and lower). Mouth and nasal mucosa. resonate. The human vocal resonance cavities are divided into two types, namely:

Resonance cavities whose size cannot be changed, one of which is the internal cavity. However, resonance cavities that can be changed are the:

2.3 Choral Music

Choral music is a type of vocal performance consisting of a group of singers with different vocal timbres who sing together in an effort to blend the various vocal timbres of each singer into a single, harmonious, and cohesive musical whole. There are two types of choirs: same-voice choirs and mixed choirs.

1. Mixed choir

This type of choir is the most common, consisting of male and female voices that are typically divided into four parts: soprano, alto, tenor, and bass. However, sometimes there are more than four parts.

2. Single-gender choir

This type of choir consists of only one gender (men or women). It is similar to an all-male choir, which consists only of male voices (such as tenors, baritones, and basses), and an all-female choir, which consists only of female voices (such as sopranos and mezzo-altos).

The results show that SMAN 1 Rogojampi uses a mixed choir with predetermined vocal parts. This allows the SMAN 1 Rogojampi Choir to prepare thoroughly for every choir competition. It is hoped that choir rehearsals will greatly benefit the students and the school in choir competitions and performances.

In qualitative research, the researcher serves as the primary data collection tool, or human instrument. This role involves defining the research focus, selecting informants, gathering and evaluating data, conducting analyses, interpreting findings, and drawing conclusions (Sugiyono, 2019). Utilizing the researcher as a human instrument is essential in fieldwork, as it allows for the necessary flexibility and adaptability to understand the nuanced realities encountered in the natural setting, an adjustment that cannot be replicated by non-human instruments.

Data collection was conducted in a natural setting using three primary methods: participant observation, semi-structured interviews, and documentation. Through participant observation, the researcher engaged directly in the extracurricular sessions to comprehend the training process comprehensively. These observations were further enriched through flexible, face-to-face interviews with the choir coach to gather detailed, qualitative insights. Finally, documentation—comprising photographs of the Pramudikara Choir's rehearsals and musical scores—was gathered as vital secondary data to complement, clarify, and corroborate the primary findings from the field.

The gathered raw data were analyzed systematically using the Miles and Huberman interactive analysis model until data saturation was reached. This analytical process began with data reduction, which involved summarizing, sorting, and focusing the field notes to ensure direct relevance to the research objectives regarding the vocal training methods. Following reduction, the data were displayed using narrative text to map the relationships between categories and facilitate clear understanding. The final stage involved conclusion drawing and verification, where initial tentative conclusions were continuously tested against supporting evidence to ensure the final findings were credible and robust.

To ensure data trustworthiness regarding the choir's preparation for the Kapolresta Cup, the researcher applied source triangulation and technical triangulation. Source triangulation was carried out by cross-checking and comparing data—such as musical sheets, photographs, and rehearsal videos—obtained from different informants, specifically the coach, Armasari, and the members of the Pramudikara Choir. Concurrently, technical triangulation was employed to verify the credibility of information from the same sources by cross-referencing findings across the different collection techniques, including interviews, observations, and document analysis, thereby guaranteeing the reliability of the research data.

3. RESULTS AND DISCUSSION

3.1 Results

The implementation of vocal training methods for the Pramudikara Choir at SMA Negeri 1 Rogojampi, in preparation for the Teen Choir Kapolresta Cup Banyuwangi, is conducted regularly every Tuesday and Friday, with increased intensity through additional rehearsals approaching the competition. This training approach combines lecture, demonstration, and drill-and-practice methods, operationalized into eight tactical stages: understanding basic vocal techniques, practicing diaphragmatic breathing to maintain a stable air supply, conducting comprehensive vocal warm-ups (vocal scales, trills, and vocalises), and executing sectional rehearsals to harmonize dynamic balance. Furthermore, the character of the performance is reinforced through piano-assisted intonation training, deepening song interpretation through lyric analysis and emotional discussion, synchronizing visual movements through choreography rehearsals, and concluding with periodic evaluations based on audio-visual recordings. This structured implementation has proven to yield significant positive results, characterized by enhanced individual vocal quality (articulation and breath control), the creation of a cohesive ensemble harmony, a more expressive interpretation of the music, a high boost in students' self-confidence, and optimized opportunities for the team to achieve success in the competition. During these training sessions, the effective application of lecture, demonstration, and drill-and-practice methods directly enhances the overall performance quality of the choir. Ensuring that all choir members understand basic vocal techniques—including proper posture, correct breathing, clear articulation, and optimal resonance utilization—serves as the critical foundation. This technical foundation is paramount for the Kapolresta Cup preparation because it elevates individual vocal quality, ensures vocal uniformity

among members, and guarantees a peak performance during the competition. Prior to intensive rehearsals, a thorough vocal warm-up is mandatory. Incorporating simple exercises such as vocal scales, lip trills, and vocalises prepares the vocal cords, minimizes the risk of injury, and ensures optimal sound production throughout the training session.



Gambar 1. Proses Diskusi dan Berbagi Cerita
Dok. Peneliti, 2023

Beyond individual vocal development, group and sectional rehearsals are vital components for cultivating a balanced and harmonious ensemble sound. Group sessions allow choir members to develop their vocal skills not only individually but also as an integral part of the collective ensemble, thereby refining dynamic balance and unified musical interpretation. In addition to technical precision, equal attention is dedicated to exploring the interpretation and emotional meaning behind the songs. By discussing the narrative and core emotions of the repertoire, the coach guides the choir members to project the exact emotional nuances through their vocals, which drastically elevates the profoundness of their musical delivery.

To further enrich the presentation, choreography rehearsals are incorporated into the training routine. While a choir is primarily known for its sonic quality, integrating movement adds a compelling visual dimension that strengthens the overall performance and enhances the audience's experience. Throughout this rigorous preparation process, periodic audio-visual recordings are captured to monitor the choir's progress. These recordings serve as the basis for collective evaluations, allowing the coach and members to identify areas requiring improvement and to develop targeted follow-up plans. Through this comprehensive, highly structured, and well-evaluated training framework, the Pramudikara Choir of SMA Negeri 1 Rogojampi optimizes its preparation, significantly increasing its prospects of securing a victorious outcome at the Teen Choir Kapolresta Cup Banyuwangi.

3.2 Discussion

The success of the Pramudikara Choir in optimizing its preparation demonstrates that choral singing does not merely rely on natural talent; rather, it is an intricate process of collective synchronization that demands comprehensive rehearsal management. The utilization of the drill-and-practice method,

combined with direct demonstrations by the coach, proved crucial in transforming fundamental technical abilities—such as diaphragmatic breathing and vocal resonance mechanics—into stable, reflexive skills. Interestingly, this study confirms that the primary strength of this choir lies in the balance between technical elements (intonation and pitch accuracy) and non-technical aspects, such as song interpretation and emotional unity. Interactive discussions regarding the lyrics effectively built an emotional bond and chemistry among the singers, thereby facilitating a seamless transmission of the song’s message to the audience. Furthermore, the integration of visual elements through choreography without sacrificing vocal quality indicates a mature level of focus. Through a self-evaluation cycle driven by audio-visual recordings, this rehearsal process was not merely oriented toward competition outcomes or championships; instead, it successfully served as an effective learning medium to instill essential character values in students, such as discipline, perseverance, deep listening skills, and solid teamwork.



Gambar 2. Result of SMAN 1 Rogojampi dalam *Teen Choir* Kapolresta Cup Banyuwangi

4. CONCLUSION

Based on research and discussions on the application of vocal training methods to the SMA Negeri 1 Rogojampi Choir in preparation for the Banyuwangi Police Chief's Cup Teen Choir competition, it can be concluded that the training process was structured and consisted of several main stages. The coach began the process by preparing and distributing photocopies of song materials to all members at the start of practice. To optimize competition readiness, the coach implemented a strategy combining three main methods: lectures, demonstrations, and drill and practice. Because the training focused specifically on the competition, the song material presented was consistent and unchanged. The practice schedule itself was set routinely every Tuesday and Friday after school hours.

During the practice, the coach maintained strict yet humane supervision of the students. This conditioning began with arranging the groups according to their respective voice types, leading prayers, and conducting vocal warm-ups. The process continued with classical singing and sectional practice, where the coach repeatedly honed any vocal groups deemed inadequate. Not only does the coach reprimand students for lack of focus, but he is also sensitive to their physical condition by providing breaks interspersed with motivation and jokes to maintain a fun practice atmosphere

The entire series of exercises culminates in clear assessment standards and an evaluation system. The coach establishes accuracy in pitch, tempo, dynamics, and harmony and cohesion as the primary indicators of success. The evaluation process, however, is not structured in a specific session but rather occurs spontaneously on-site. The coach provides on-the-spot corrections and improvements when students discover inconsistencies while singing the material, allowing for a more expeditious and contextualized improvement process.

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