



E-ISSN [2655-2205](#)

Submitted date : -

Revised date : -

Accepted date : -

Correspondence Address:

Thai Studies, Faculty of Arts,
Chulalongkorn University 254 Phaya
Thai Rd, Wang Mai, Pathum Wan,
Bangkok 10330. E-mail:
6688031022@student.chula.ac.th

VOCAL TECHNIQUE TRAINING METHOD TO IMPROVE THE ABILITY TO SING THE SONG BANGUN PEMUDI PEMUDA IN THE STUDENT CHOIR OF STATE SENIOR HIGH SCHOOL 4 SIDOARJO

Wimantika Andri Saputra¹, Heri Murbiyantoro²

¹State University of Surabaya, Surabaya, Indonesia

²State University of Surabaya, Surabaya, Indonesia

Email: wimantika.19002@mhs.unesa.ac.id

Abstract: The song *Bangun Pemudi Pemuda* was presented by the student choir of SMA Negeri 4 Sidoarjo in order to commemorate the national day. This study aims to describe the training methods applied in improving the vocal abilities of the choir members, as well as to present the results of the implementation of these methods in performing the song *Bangun Pemudi Pemuda*. The research method used is qualitative, with data collection techniques through observation, interviews, and documentation in the form of photos and video recordings. The data sources in the study consisted of primary data sources obtained directly from the main source, namely Danu Hisa Kumala, M.Pd, then secondary data sources were obtained from students who served as the head of the SMA Negeri 4 Sidoarjo choir team. The training process was carried out directly in the practice room of SMA Negeri 4 Sidoarjo. The training was carried out by implementing several methods, including lectures, demonstrations, drills, and solfeggio. The use of these methods aims to facilitate the process of understanding and mastering vocal techniques, especially in the aspects of breathing, articulation, intonation, and phrasing. The results of the application of this training method show the effectiveness and efficiency in improving the mastery of the *Bangun Pemudi Pemuda* song material by the choir team.

Keywords: Training methods, vocal technique, Choir

1. INTRODUCTION

Arts education in schools plays a crucial role in developing students' expressive abilities, creativity, and appreciation. Art, including music, is a medium for expressing ideas and emotions through works that can be enjoyed by the public. Music, as a branch of art, has basic elements such as rhythm, melody, harmony, and expressive elements such as tempo, dynamics, and timbre, which serve to create musical beauty (Jamalus, 1988). The musical process cannot be separated from learning activities, as musical skills can only be achieved through continuous and structured practice.

One form of vocal music learning is vocal art, which is music derived from the human voice. Vocals, as a natural instrument, require mastery of techniques such as breathing, articulation, intonation, and resonance (Simanungkalit, 2008). These techniques are the foundation of choir activities, a vocal group that combines various voice colors such as soprano, alto, tenor, and bass. In Indonesia, choirs are developing rapidly as an artistic activity and a means of character development, although the availability of qualified instructors remains a challenge.

Sidoarjo State Senior High School 4 is one of the schools actively developing choir activities as part of its arts extracurricular activities. These activities are guided by coaches who employ various training methods, such as lectures, demonstrations, drills, and explorations.



However, observations indicate that some choir members still experience difficulties, particularly in mastering basic vocal techniques such as breathing and pitch accuracy. A lack of consistency in attending warm-up sessions and vocal exercises also affects the quality of their performances.

In the choir activities of SMA Negeri 4 Sidoarjo, the song "Bandung Pemuda Pemuda" was chosen as one of the main songs to be practiced. This song demands precise intonation, clear articulation, and good breath control. A frequent problem in singing "Bandung Pemuda Pemuda" is that some members are unable to meet these technical requirements, resulting in suboptimal vocal quality and group harmony. This situation emphasizes the need for a more systematic approach to vocal training.

Based on this phenomenon, this study was conducted to examine the methods and stages of vocal technique training applied to improve students' singing abilities, specifically in performing the song "Bandung Pemuda Pemuda." This study is important to provide an overview of the effectiveness of the training methods used and their contribution to improving the quality of choirs in school settings.

2. METHOD

The researcher used a descriptive qualitative research approach in this study, "Vocal Technique Training Method to Improve the Singing Ability of the Song Bangun Pemuda Pemuda in the Student Choir of SMA Negeri 4 Sidoarjo. The study was conducted at SMA Negeri 4 Sidoarjo with the address at Jl. Raya Suko, Suko, Kec. Sidoarjo, Kab. Sidoarjo. The data sources are divided into two, namely primary and secondary data sources. primary data source. Aliyah, an eleventh grade student (11) who leads the choir extracurricular activities, as well as teachers and trainers Yanna Rahmat Pradana, S.Pd. and Danu Hisa Kumala, M.Pd., act as the main data sources of this study. Meanwhile, secondary data sources are obtained from documents collected directly by the researcher to support the information obtained from primary sources which function as secondary data sources used in this study. For example, the choir score for the song "BANGUN PEMUDI PEMUDA" is one of these documents. Data collection techniques using interviews, observations, and documentation. Interviews were conducted with teachers, trainers, and choir leaders within a period of different times with the same questions. Observation according to Gunawan (2017: 145) distinguishes two types of observation: 1) participatory observation and 2) non-participatory observation. Because the researcher is not directly involved. Documentation from this study consists of photographs of the song material Bangun Pemuda Pemuda, material recordings of the song notes Bangun Pemuda Pemuda (MIDI), and images or photographs related to the process of practice activities. Analysis using data reduction according to Sugiyono in Gunawan (2017: 211), is the process of summarizing, selecting main ideas, focusing on important things, and looking for themes and patterns. After data reduction, the summarized data is presented. In this study, the data is presented as a description supported by a network matrix that includes tables, photos, and descriptions, because qualitative research is used in this study. The data collected in this study were then arranged according to the conceptual framework that has been developed, the method of vocal technique training of the SMA Negeri 4 Sidoarjo choir and the

results of the song practice Bangun Pemudi Pemuda. Next, conclusions are drawn and data verification, where these conclusions will be used as answers to the research phenomenon. Validity Data collection was conducted using source and technique triangulation. Source triangulation was conducted based on the results of interviews with several informants. Technique triangulation is by comparing information or data in various ways, triangulation procedures are applied (Rahardjo in Gunawan 2017: 220). To collect information in this study, researchers used interview techniques, observation, document collection, and sources who have knowledge of the choir practice activities of SMA Negeri 4 Sidoarjo. This was done to ensure the reliability of information regarding vocal practice techniques and the results of vocal technique practice for the song Bangun Pemudi Pemuda in the SMA Negeri 4 Sidoarjo choir.

3. RESULT AND DISCUSSION

3.1 Vocal Technique Training Methods.

In carrying out vocal technique training activities to improve the singing ability of the song Bangun Pemudi Pemuda in the Student Choir of SMA Negeri 4 Sidoarjo, of course, there is a training method applied in the training activities. When carrying out training activities, researchers use the theory contained in Chapter II, namely according to Bloom's humanistic learning theory, emphasizing (1) changes in applications consisting of three areas, namely applications in the field of curriculum preparation, applications in the field of teaching instructions, applications in the field of assessment / assessment; and (2) changes in terminology that emphasizes sub-categories so that assessments become more specific, easy to compile assessments in the curriculum, and easy to compile teaching instructions. According to Yonathan in Sinaga (2018: 82), voice quality is not only determined by the respiratory system, but is also influenced by various other aspects that are interconnected in singing techniques. There are several important components in vocal techniques that need to be considered, including breathing, articulation, intonation, and phrasing as explained by Jamalul (1988: 49).

Initial Physical Warm-Up Activities (Warming Up) There are warm-ups during the choir training activities of SMA Negeri 4 Sidoarjo students such as walking in circles with both hands holding the waist, stretching the neck by looking down, looking up, tilting to the right and left, and turning the head. This warm-up aims to increase flexibility and tension in the neck muscles. The duration of the warm-up is approximately 15-20 minutes.

Breathing Exercises: If there is a physical warm-up, there are breathing exercises to improve proper breathing while singing. Here's an example of abdominal breathing:

1) Inhale as much as possible for 5 seconds, then hold your breath for 5 seconds, then exhale with a hiss until the breath is gone. Repeat this breathing exercise 3 times.

2) Inhale as much as possible for 5 seconds, then hold your breath for 5 seconds, then exhale with a staccato hiss until the breath is gone. Repeat this breathing exercise 3 times.

Vocal Pronunciation: Choir practice always includes vocal exercises to stretch the vocal cords and stimulate the diaphragm muscles. The vocal warm-up activities performed by the student choir of SMA Negeri 4 Sidoarjo are as follows:

Vocal warm-ups involve humming or solmization in accordance with the notes played on the keyboard by the instructor. The warm-up begins with the ascending scale (do, re, mi, fa, sol, la, ti, do), and continues with the descending scale (do, ti, la, sol, fa, mi, re, do). Initially, the tempo increases gradually and is repeated five times.

The main choir practice takes place in the practice room from 3:30 PM to 5:00 PM WIB. The practice involves dividing the voices to ensure accuracy according to the score. After each voice group is deemed ready, all voices are combined to practice harmony and synchronization. Mistakes made during the combination are corrected by repeating sections of the song until the members have mastered all parts of "Bandung Pemuda Pemuda." This repetitive practice method has proven effective in improving song mastery while also instilling discipline, focus, and perseverance in the choir members.

The choir practice process is conducted over 12 sessions, using various methods according to the objectives of each session. Practice focuses on vocal technique—breathing, articulation, phrasing, and intonation—as recommended by the Center for Liturgical Music. In breathing techniques, the trainer uses a demonstration method to practice diaphragmatic breathing through exercises such as inhaling, holding, and exhaling in a hissed or staccato manner. This technique is performed at the beginning of each session to build breath control.

Articulation exercises are provided in the first and second sessions through drills, demonstrations, and explorations. Drills are used to establish correct pronunciation habits, while demonstrations help students imitate proper pronunciation before singing the song as a group. The exploration method is applied to understand the pronunciation requirements of the song "Bandung Pemuda Pemuda," including adjusting certain sounds for clearer articulation. Mastery of this technique aims to produce a melodious, clear voice that matches the character of the national anthem. The following are the lyrics of the song Bandung Pemuda Pemuda:

lyrics of the song Bangun Pemuda Pemuda	pronunciation of the lyrics of the song Bangun Pemuda Pemuda
Bangun pemuda pemuda Indonesia	Bangun pemuda pemuda Indonehesia
Masa yang akan datang kewajiban mu lah	Masa yang akan dahatang kewajiban mu lah
Hati teguh dan lurus	Hati teguh dan luhurus

In the table are the lyrics of the song Bandung Pemuda Pemuda. In the process of practicing the song Bandung Pemuda Pemuda, mastery of the articulation technique in question is the spelling of the lyrics of the song Bandung Pemuda Pemuda, which is a national song that has a firm musical dynamic. The application of the drill method and demonstration method is intended so that all members of the SMA Negeri 4 Sidoarjo choir team correctly pronounce the lyrics. For example, the addition of the letter "he" in the word Indonesia, the addition of the letter "ha" in the word datang, and the addition of the letter "hu" in the word lurus. In addition to articulation there is also

dynamics, where dynamics are used to show how the national song feels. Danu Hisa Kumala as the coach will give signals to the choir team where there are parts of the song that must be sung strongly and firmly, there are also parts of the song that are sung softly. Members of the SMA Negeri 4 Sidoarjo student choir team must understand and feel the song Bangun Pemudi Pemuda to make it easier to interpret the song Bangun Pemudi Pemuda.

Phrasing is a technique for segmenting sentences in singing that determines the clarity of a song's message. Practice is conducted in the fourth to seventh sessions using lecture and drill methods to strengthen understanding and skills. The trainer emphasizes attention to symbols, markings, and pitch values in the score so that phrasing can be applied correctly.

The following is an example of a pitch in the score of the song Bangun Pemudi Pemuda:



The image shows an example of a time signature using legato, where the note marked with the legato symbol must connect to the next note and must be executed correctly. In the alto scale, the legato symbol connects the syllable "nih," notes sung in a single, flowing breath. Furthermore, there are other legato symbols. If these parts are sung unclearly, the legato symbols will not be heard clearly. This also applies to all parts of the "Bandung Pemudi Pemuda" score.

Intonation, namely the accuracy of singing notes, is a crucial aspect of choral singing. Intonation errors can arise from tension, lack of breath, or poor concentration (Center for Liturgical Music, 2017). Intonation practice is conducted in the fourth to sixth sessions using a demonstration method, where the instructor demonstrates how to sing the notes and lyrics of "Bandung Pemudi Pemuda" with correct intonation. Members then imitate the examples to reinforce understanding. The practice begins with reading the song's notation, which has been introduced previously in music lessons, making it easier for members to master proper intonation.

The following is the sheet music for the song Bangun Pemudi Pemuda:

Bangun Pemudi-Pemuda

by Alfred Simanuntak
Arr. Twilite Orchestra (transcribed)

♩ = 110

SOPRANO

Ba ngun pe mu di pe mu da In do ne... si... a le ngan ba ju mu sing sih kan

ALTO

Ba ngun pe mu di pe mu da In do ne... si... a le ngan ba ju mu sing sih kan

TENOR

Ba ngun pe mu di pe mu da In do ne... si... a le ngan ba ju mu sing sih kan

BASS

Ba ngun pe mu di pe mu da In do ne... si... a le ngan ba ju mu sing sih kan

The image shows an example of a section of the song "Bandung Pemuda Pemuda" learned during intonation technique practice. The practice lasted approximately 20 minutes in one session, with each voice practicing the parts.

Closing Activity: During the closing activity, the trainer conducted an evaluation of each practice session. This evaluation was conducted using a demonstration method. According to Satiaji (2019:77), the demonstration method is a learning approach that involves students practicing a skill using tools, media, or practical equipment. The intonation and breathing in the song "Bandung Pemuda Pemuda" were frequently evaluated by the student choir team at SMA Negeri 4 Sidoarjo. The trainer evaluated the practice by demonstrating correct intonation and breathing before the choir members joined in. This repeated practice was carried out until all members were able to apply accurate intonation and breathing when singing "Bandung Pemuda Pemuda."

3.2 results of vocal technique training

After going through a number of techniques, several outcomes were achieved. According to Wahyuningsih (2020: 65), learning outcomes are the results achieved by someone after completing learning activities that combine cognitive, affective, and psychomotor elements, reflecting the quality of an individual's activities within a specific process. Learning outcomes, in this case, are the results obtained after completing exercises to master the song "Bandung Pemuda Pemuda" (Building Youth), which will be performed on national holidays and in future competitions.

The learning outcomes in this study encompass two aspects. The training outcomes in this study concern changes in the choir members' competencies, encompassing both cognitive and affective aspects. These aspects can be considered as enabling the choir members to master the song "Bandung Pemuda Pemuda."

A. Cognitive Aspect

Several attitudinal values, namely discipline and social, were used as observational aspects. In the attitude aspect, the activities observed were regarding the time discipline of the members of the SMA Negeri 4 Sidoarjo choir team during the practice process which was held at 15.30 WIB and also regarding the politeness of the team members during the practice process. This requires the team members to have an orderly attitude, while regarding the social observation aspect, it was seen from the attitude of the team members interacting and forming solidarity with all members of the choir team until they succeeded in having a good relationship or chemistry. There was a body posture when singing the song Bangun Pemuda Pemuda, namely with a straight look forward looking at the directions given by the conductor.

B. Affective Aspect

This aspect aims to improve the members' knowledge of the national anthem, its lyrics, and its interpretation. The members of the SMA Negeri 4 Sidoarjo student choir team were able to interpret the song "Bandung Pemuda Pemuda" and also increased their knowledge and experience in singing Indonesian national songs. Furthermore, the members of the SMA Negeri 4 Sidoarjo student choir gained a better understanding of the dynamics of the song.

C. Psychomotor Aspect

The competency changes referred to are the members' skills in singing using vocal techniques, including articulation or pronunciation, and pitch accuracy in the song "Bandung Pemuda Pemuda" by the SMA Negeri 4 Sidoarjo student choir.

4. CONCLUSIONS AND SUGGESTIONS

Based on research results, the student choir of State Senior High School 4 Sidoarjo has implemented vocal technique training effectively and methodically to improve their ability to sing the song "Bandung Pemuda Pemuda" (Building Youth). This training was conducted in three stages: opening exercises, main exercises, and closing exercises.

In the opening activities, physical warm-ups, breathing exercises, and vocal warm-ups were conducted to prepare the choir members physically and vocally before the main exercises. In the main phase, the training focused on mastering vocal techniques, including breathing, articulation, phrasing, and intonation. The trainers employed several teaching methods, including demonstrations, drills, lectures, and explorations, to adapt to the material and the participants' abilities. In the closing activities, periodic evaluations were conducted to measure achievement and provide feedback on mastered skills. Through this training, improvements in students' vocal abilities were evident in three main domains. In the cognitive aspect, students were able to understand and apply vocal techniques correctly. In the affective aspect, participants demonstrated improved discipline, cooperation, and nationalism. In the psychomotor aspect, students understood the techniques taught by the trainers.

Thus, this purposeful and consistent vocal technique training has had a positive impact on the singing quality of the choir members, particularly in their rendition of "Bandung Pemuda Pemuda" (Building Youth), a form of national anthem preservation.

Based on the conclusions outlined, the following recommendations can be made:

Choir trainers are expected to maintain and develop the vocal technique learning strategies they have implemented, such as demonstration, drill, lecture, and exploration methods. Trainers should continue to innovate in practice activities by adapting the learning approach to the participants' vocal abilities and characteristics, so that the quality of the training results can be optimally improved. Choir members are expected to improve their discipline, motivation, and responsibility in participating in each practice activity. Furthermore, independent practice outside of the official schedule is necessary on an ongoing basis, particularly in mastering breathing techniques, articulation, phrasing, and intonation, to further hone their acquired vocal skills.

REFERENCE

- Aria, Z., Putra, W., Dihita, M., & Oscar, Y. (2023). *Pelatihan Teknik Vokal Pada Paduan Suara Campuran di SMA Negeri 1 Pontianak*. 5(2).
- Aulia, J. (n.d.). *Penyusunan Kerangka Berpikir Dalam Penelitian*. 1–5.
- Agustin, A., dkk. (2021). *Teori-teori Pembelajaran dalam Pendidikan*. Yogyakarta: Jejak Pustaka.

- Bone, S. M. A. N., & Sari, A. R. D. (2019). *KEGIATAN EKSTRAKURIKULER PADUAN SUARA Program Studi Pendidikan Sendratasik Jurusan Seni Pertunjukkan Fakultas Seni dan Desain Universitas Negeri Makassar*.
- Di, G., Aloysius, P., & Surabaya, G. (n.d.). *METODE DAN TEKNIK VOKAL PADA PADUAN SUARA*. 10(1), 41–53.
- Diva, S. A., & Purwaningrum, J. P. (2022). *Penyelesaian Soal Cerita pada Siswa Diskalkulia ditinjau dari Teori Bruner dengan Metode Drill*. 2, 1–14.
- Dr. Eben Haezarni Telaumbanua, M. P. (2022). *pengembangan MODEL WICDIE dalam pembelajaran paduan suara*. Jakarta: PT Publica Indonesia Utama.
- Djamarah, Bahri, S., & Zain, A. (2010). *Strategi Belajar Mengajar*. Jakarta: Rineka Cipta.
- Fitriani, Ananda, Munthe, Maru'ao, Trianan, Hasibuan, R. (2021). *ADMINISTRASI PEMBELAJARAN (Studi Praktis Mahasiswa si Lembaga Pendidikan)*. Medan: UMSU Press.
- Gunawan, I. (2017). *METODOLOGI PENELITIAN KUALITATIF*. Jakarta: Bumi Aksara.
- Havazah, D. K., Septiyan, D. D., Rizal, S., Pertunjukan, P. S., Sultan, U., & Tirtayasa, A. (2022). *PROSES PEMBELAJARAN TEKNIK VOKAL DI YAMAHA TOPAZ*. 1(2), 161–173.
- Ida Bagus Made Astawa dan I Gede Ade Putra Adnyana. (2018). *BELAJAR DAN PEMBELAJARAN*. Jakarta: Rajawali Pers.
- Jurnal, A., Dan, P., Kristen, T., Pardede, B., & Silaban, M. M. (2022). *Teknik Vokal Solo dalam Menyanyikan Lagu Be Still My Soul Karya Katharina Von Schelegel pada Semester V di Program Studi Pendidikan Musik Gereja IAKN Tarutung*. 20(1), 55–66.
- Jamalus. (1988). *Pengajaran Musik Melalui Pembelajaran Musik*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Karya, M., Handel, G. F., Kuliah, M., Vokal, E., Sitinjak, L., Hutagalung, S. P. D., & Widodo, T. W. (2021). *Proses Pembelajaran Teknik Melismatis dalam Repertoar*. 9, 101–108.
- Lembata, P. W. (2021). *Performing Art Education*.
- Nanuru, C. F. (2021). *Melatih Paduan Suara secara Kreatif*. 1(2), 161–165.
- Pare, S. M. A. N. (2024). *KELUD PADA PADUAN SUARA LAMBA VOICE*. 13(2), 41–57.
- Samsuri, S., Sendratasik, P., & Kuala, U. S. (2024). *Teknik Pembelajaran Paduan Suara untuk Meningkatkan Kreativitas Siswa pada Mata Kuliah Paduan Suara di Prodi Pendidikan Sendratasik Universitas Syiah Kuala*. 4–7.
- Sari, N. M. (2015). *MENINGKATKAN KEMAMPUAN PEMECAHAN MASALAH MATEMATIS DENGAN METODE EKSPLORASI*. Bandung: Universitas Pendidikan Indonesia.

- Seni, J., Tari, D., Musik, D. A. N., & Pertunjukan, F. S. (2018). *UPT Perpustakaan ISI Yogyakarta*.
- Setiaji, C. (2019). *STRATEGI PEMBELAJARAN INOVATIF*. Yogyakarta: Graha Ilmu.
- Sihombing, O. M. (2022). *Jurnal Pendidikan dan Konseling*. 4, 3929–3934.
- Simanjuntak, L., Waruwu, T., Zebua, T. B., Agama, I., & Negeri, K. (2023). *Penerapan Teknik Vokal Frasing Pada Song Leader Dalam Ibadah Minggu Di GKPI Hutagalung Tahun 2023 Latar belakang Masalah dapat terlaksana dengan baik dan harmonis , juga makna dari lagu pujian dapat*. 1(5).
- Sinaga, T. (2018). *Gondang: Jurnal Seni dan Budaya Dasar-Dasar Teknik Bernyanyi Opera*. 2(2), 79–89.
- Suara, P., & Kupang, S. (2025). *Jurnal Pengabdian Pendidikan Masyarakat (JPPM)*. 6(1), 91–97.
- Simanungkalit, N. (2008). *Teknik Vokal Paduan Suara*. Jakarta: PT Gramedia Pustaka Utama.
- Sulistiyowati, A. (2023). *Cantata Deo: Jurnal Musik dan Seni Penggunaan Metode Solfeggio Untuk Peningkatan Kemampuan Bernyanyi Paduan Suara di Jurusan Musik Gereja STAKPN Sentani*. 1(1), 1–11.
- Vasantan, P. (2020). *BLENDED LEARNING SEBAGAI STRATEGI TRANSFER PENGETAHUAN DI DAERAH TERTINGGAL*. Yogyakarta: Deepublish.
- Widodo, S., & Utami, D. (2018). *Belajar dan Pembelajaran*. Yogyakarta: Graha Ilmu.
- Wahyuningsih, E. (2020). *Model Pembelajaran Mastery Learning*. Yogyakarta: Deepublish.