



Choir to Improve Congregational Musicality at Kemah Injil Indonesia Parousia Church

Musa Kiring✉¹

Sekolah Tinggi Filsafat Teologi Jaffray Makassar, Indonesia

Received : February,
2023

Approved : May, 2023

Published : June, 2023

Abstract

The purpose of this study is to provide choir members with an understanding of the benefits of joining a congregational choir. The approach used in this study is a qualitative approach, data collection techniques using questionnaire techniques, interviews, observations. Based on the results of the research conducted, it shows that every congregation that involves itself in the choir gets new experiences and knowledge about music such as; Able to read notation well, and can sing correctly. Understand vocal techniques, master the voice divisions of soprano, alto, tenor, bass. In addition to gaining experience in terms of music, the Congregation also learns to socialize with others, such as mutual respect. In addition, the congregation can lead the choir, understand the dynamics in the song.

Keywords:

*Musicality, Choir, Church,
Parousia*

INTRODUCTION

Commonly, it can be seen that the choir is a group of people who have the same motivation to achieve a goal, namely to give themselves to preach the word of God to others. The development of the choir at this time, the choir is not only performed in the church which is one of the complements in the ministry. Choir is vocal music sung by several individuals by combining various types of voices into a unified whole so that they can convey the message of the song being sung (Kristiandri, 2021). The choir is a unit of various types of voices, namely soprano, alto, tenor, bass. a choir is a group of singers who are formed and determined to sing a song together with certain techniques to produce a beautiful and harmonious sound (Haezarni, 2022).

The choir is a combination of several types of human voices, namely, soprano, alto, tenor, bass. Which is delivered with a cappella and a cappella. A choir is a group formed in an organization such as a church with the aim of serving the church. In addition, choirs can be divided into several categories, namely children's choirs, female, male, and mixed, with their respective voice types (soprano, mezzo soprano, alto, tenor, baritone and bass) who have been trained to the maximum so that they can become a unified whole to serve with praise (Nanuru, 2021). Singing with various types of voices cannot be separated from a conductor or conductor. The

choir is a four-voice composition (SATB), the soprano being the highest female voice, the alto being the lowest female voice, and the tenor being the highest male voice, and the bass being the lowest male voice. These types of sounds are combined so as to form a beautiful harmonization.

Research conducted by Utari Theosofi Febrilia examined simulation methods to increase sound production in the Sunday school children's choir of the Toraja church, the Efrata Pattedong congregation in Luwu district. Theosophy (2022) founded method to increase sound production by using imitation type simulation method and circular simulation method, in order to maintain sound.

Romualds Ago Mita and Dhani Kristiandri conducted research on vocal methods and techniques in the Gregorius choir at Aloysius Gonzaga Parish, Surabaya (Kristiandri, 2021). In this study the researchers found about methods for improving vocal technique in choirs, namely the demonstration method, the lecture method, the drill method, and the recording method. vocal technique methods, body postures, breathing, articulation, resonance and vibration, and interpretation.

Ganang Madyasmoro researched the choral learning of Ahda Gitana students at Ahmad Dahlan University, Yogyakarta Madyasmoro, (2020) discovering the learning process includes music theory classes, doing

sectional exercises, compound exercises, and concerts. Four learning methods are applied in the Ahda Gitana student choir, namely the demonstration method, the lecture method, the imitation method, and also the drill method. In addition, the vocalizations performed in the Ahda Gitana student choir study apply three aspects, namely the breathing aspect, the articulation aspect, and also the interval aspect.

Research conducted by Ign Herry Subianto, namely Choir Training at SDN Ciganitri 2, Bojongsoang District, Bandung Regency during the Covid-19 Pandemic (Subianto, 2021). This study found methods for memorizing choral songs, memorizing songs from words, drill repetition, and analogies or similes of technical terms, the simpler vocal elements are given to make it easier to understand according to the age level of the students.

Donald Harris Sigalingging; Linda Sitinjak: Daniel De Fretes conducted research on the Strategy for the Vocalista Harmonic Choir Student Choir Competition at the Indonesian Institute of the Arts Yogyakarta (Donald Harris Sigalingging; Linda Sitinjak: & Fretes, 2021). Finding important aspects in competition preparation strategy; proper open recruitment, song repertoire selection, rehearsal patterns and holding pre-competition concerts.

Review results from previous studies on choirs regarding choral

learning strategies, as well as methods for increasing sound production using simulations, methods for improving vocal demonstration techniques, lecture methods, drill methods, and recording methods. vocal technique methods, expository learning strategies, cooperative learning strategies and affective learning strategies, that is the application of vocal learning using the solfegio method. Methods in memorizing songs in the choir. Aspects of competition preparation strategy.

So the difference between the researcher's research and previous research lies in the choir increasing the musicality of the congregation at the Parousia Indonesian Bible tabernacle church. Previous research will be a reference for researchers in conducting this research. From the results of previous research on choirs, what is unique from previous research is that previous research examined strategies and methods for learning choirs. The weakness of previous research is that it has not explained about choirs increasing musicality in congregations. Another thing that is of concern in this research is that the congregation in the Makassar church do not yet understand the benefits and impacts of being involved in the choir. The congregation thinks that being a member of the choir is just enough practice, singing or performing in public. However, please note that congregations can hone their skills in singing, and socializing with other choir members. other things related to the benefits of being a member of the choir apart from being

together, learning to live socially, learning to respect, respect other fellow choir members. But the important thing in joining a choir is, among others, forming and training the musicality of the choir members. For this reason, the authors conducted research on choirs to improve musicality. Respect fellow choir members. But the important thing in joining a choir is, among others, forming and training the musicality of the choir members. For this reason, the authors conducted research on choirs to improve musicality. Respect fellow choir members. But the important thing in joining a choir is, among others, forming and training the musicality of the choir members. For this reason, the authors conducted research on choirs to improve musicality.

METHOD

The type of research used by the author in writing this scientific paper is a type of qualitative research. Qualitative method is an approach or procedure that produces written descriptive data and words from the community in the form of history, behavior, and social life (Eko Murdiyanto, 2020). Data collection techniques in this study were questionnaires, interviews, observation. Questionnaire is a data collection method that is carried out by giving several questions to respondents according to the research problem (Prawiyogi et al., 2021).

The number of respondents who were given a questionnaire was 40 respondents from a total of 200 congregations. Interview is a data collection technique that is carried out directly to the informants to obtain

accurate data (Trivaika & Senubekti, 2022). Interviews were conducted with congregations that were sampled from the entire congregation to obtain data regarding the impact or influence of joining a student choir. Observation is a data collection technique by observing activities and events related to research problems to obtain accurate data (Beno et al., 2022). Observations were made of members of the Parousia congregation at the Makassar Indonesian Injil Church. After collecting data through a questionnaire, the authors analyze the data using quantitative techniques, using percentage techniques and the results will be presented in tabular form. After being reduced, the data is presented and then draws conclusions from the data to verify its validity.

RESULT AND DISCUSSION

Choirs that are progressing certainly have a positive goal of serving God with their respective voices or age types and this voice proves that choirs do not only focus on adult mixed choirs, but choirs can also be categorized into several types such as choirs children's choir, mixed choir, men's choir, and boy's choir. Choirs are divided into several types according to age and voice, including:

Children's Choir

Children's choir is an activity that is needed to train children in singing, working together and practicing cohesiveness. The application in teaching each choir requires a learning model that includes approaches, strategies and methods needed by choir

teachers to achieve good goals and results. Children's choirs have a goal which is to teach them how to sing well.(Theosophy, 2022)

A children's choir is a choir in which all the singing members consist of children, be it all boys, all girls or a combination of both. The children's voices are basically located in the same area. Technically, the term SATB is not used, but uses voices I, II and III. In the procurement of songs must be adjusted to the possibility of exchanging groups of singers. Separation of the voices of boys and girls is still justified in terms of appearance and sound aesthetics because the two types of voices are in the same area but the color of their voices can still be distinguished. There are several types of children's choirs that have been arranged or formed according to age including;

a. Indira Children's Choir

The indria children's choir is for boys and girls aged 3 and 5, that is, those who attend kindergarten. These choirs are usually performed in public, for special occasions, such as the Christmas program for Sunday schools. The basic purpose of this choir group is education, especially its use in worship and service to God. the music of the senses' children's choir should be characterized by brevity and repetition. Some of the most effective songs and choruses are no more than 8 measures in length.

Limited staying power, 15-25 minutes. The musical characteristics of this age are ED, sepntan, brief, imitating, memorizing, recognizing rhythm with movement.

b. Primary Children's Choir

The Primary Children's Choir is for boys and girls aged 6-8 years or SD grades 1, 2 and 3. The choir is sometimes used in church services with quite satisfactory results. This choir doesn't sing songs that are more varied and complex, but they also need to be taught about sound production, articulation, good phrasing apart from basic knowledge of music theory. As for endurance in the 25-40 minute workout. The musical feature of Cc.

c. Middle Choir

The middle choir is for boys and girls aged 9-12 years or grades 4,5,6, SD. However, it can be said that quite often boys as young as 12 whose voices are starting to change are included in this choir. Endurance in practice 45-60 minutes, musical characteristics stable sound Cf or g. This age can distinguish sounds, read notations.

d. Youth Choir

Youth choirs are for boys and girls aged 12-17 years or also called the transition period from children

to adulthood. Middle/high school education, and experiencing biological changes. The musical characteristics of the change in the male voice are heavy, hoarse, less controllable, and more prominent than that of the female.

The basic concept of producing a placement vocal sound can be applied to a male voice that has not changed into the soprano class, while a male voice that is low but has not changed is included in the alto class, Soprano area Ef, alto Cc baritone Gg, tenor Ce, Bass Fc.

Mixed Choir

Mixed choir, namely the combination of female and male voices, which consists of four types of voices namely soprano high female voice, alto low female voice, tenor high male voice and bass male low voice. (Tenkudi, 2022) The choir that is often used consists of soprano, alto, tenor, bass, or SATB for short. Mixed chorus (i.e. with female and male voices). This type is probably the most common, usually consisting of soprano, alto, tenor, and bass voices, often abbreviated as SATB. Often one or several of these voices is further divided into two or more, for example SSAATTBB (each voice is divided into two) and SATBSATB (the choir is divided into two, each consisting of four voices). Sometimes the baritone voice type is also separated (eg SATBarB), often sung by a singer with a high bass voice. The number of choir members is, 30 to 40. "SATB choir, for adults is considered to have the most unanimous and balanced buyi,

a. Women's Choir

Women's choirs, usually consisting of two separate soprano and alto voices, often abbreviated as SSAA. Another form is the three voices, namely soprano, mezzo-soprano, and alto. Female choir, number of participants from 18 to 35.

b. Men's Choir

Men's choirs, usually consisting of two tenors, a baritone, and a bass, often abbreviated as TTBB (or ATBB if the highest voice group sings falsetto in the alto range, as is common in barbershop music). Another type of men's choir is the choir consisting of the SATB voices as in a mixed choir but the soprano part is sung by boys (often called the treble) and the alto part is sung by men (in falsetto technique, often called the contratenor). Total 18 to 35.

Each existing choir category certainly has different types of voices according to the age of each choir member. The choir in the church certainly has a positive impact on the congregation itself. Where the choir will guide the congregation in singing and provide good examples of how to sing properly according to the theory in the choir. Apart from having an impact on the congregation or church, the choir has an impact on choir members in addition to the social impact of the impact on the ability to hone skills

in music such as how to sing well, read notation. Every member of the choir who participates in or is involved in the congregational choir will provide knowledge about music, especially will provide quality in music, namely in terms of singing.

Increase Musicality

Musicality is all issues related to construction, media (Denada & Gusmanto, 2021). Musicality is “the quality or state of something musical, a person's sensitivity, knowledge, or talent for music. A person's musical ability can be received from childhood. But there are people who lack musicality in him. But this can be accepted by everyone, with self-practice, study and often listen to music. A musician must have good musicality, because by having a good musical, a musician can accompany singing well, and can train and teach music to others. Having musicality can be an asset for someone to develop their musical gifts. Good gift of playing music, singing and dancing.

Ability to use diaphragmatic breathing

The diaphragm is a dome-like structure made of fibromuscular tissue. This diaphragm divides the thoracic cavity from the abdominal cavity. Embryologically, the diaphragm is formed by four components, namely the transverse septum, pleuroperitoneal folds, esophageal mesentery and body wall muscles (Marvellini, 2020). Diaphragmatic breathing is a breathing exercise technique that trains the use of the diaphragm muscles when breathing.

The benefits of using diaphragmatic breathing are that it reduces the need for oxygen, uses less force and energy to breathe (Husna, 2021). The use of diaphragmatic breathing in singing is very effective where when using diaphragmatic breathing the singer will be more resistant in holding his breath and not fatigue in singing. In the choir, diaphragmatic breathing is absolutely necessary and mastery of this breathing technique, because in singing it takes long breaths to reach high notes and long series of notes in the song (Hendrawan, 2022).

Diaphragmatic breathing is breathing using the abdominal muscles. Many singers do not use diaphragmatic breathing in singing, only tend to use neck breathing. Diaphragmatic breathing can affect the quality of the sound issued. In choir practice, a coach certainly gives directions and techniques for using diaphragmatic breathing in singing.

From the results of observations and interviews conducted with church members who were directly involved in the choir, after they joined the choir at their church they did not get tired easily in singing, and could sing well, because they were taught to use diaphragmatic breathing in singing. It has been proven that the impact of the choir on the musicality of the choir members is enormous.

Solfeggio ability

Solfeggio is a term used to train sensitivity to interval scales by singing solmization (do, re, mi fa, sol, la, si, do) (Larashati et al., 2022). Solfeggio is the ability to read musical notation and the ability to hear tones or musical notation as well as the ability to sing the notes

directly according to the music scores (Seisoria, 2022). In a choir, a coach certainly trains the sensitivity of the choir members to tones, trains the participants to hear the tones or notations that are sounded so that the choir members are able to maintain their pitch and are able to guess the tones, the notations that are there. Based on observations made by researchers that choir members have good solfeggio skills, it can be proven that when choir members are given the basic tone of a song, singers with the ability to hear and sensitivity to the given tone are able to be sounded. Besides being able to sing solmization in a song spontaneously without being guided by a choir coach. When the researcher conducted interviews with several members of the choir, it was found that the choir has solfeggio ability, namely being able to guess the notes without being guided by the coach and being able to sing the solmization properly and correctly. This proves that the choir in the church is able to influence the musicality of the congregation.

Understanding Vocal Technique

A vowel is a sound produced by the organs of the human body, which comes out of the human speech organ itself (Widjarnako, 2023). "Vocal is music that originates from the human voice, it can be played by a singer or a group of people. In a choir, of course, many things are taught such as vocal training, among others, how to regulate diaphragm breathing in singing such as abdominal breathing, chest breathing, pronunciation or articulation such as a, i, u, e, o. Vocal technique is a strategy to be able to sing properly. The impact of having students join the choir is that they can sing properly. Vocal technique

is a method or regular steps that are taken to achieve good results in singing. With the vocal technique experience they have received, they are able to teach others.

From Observations made on choir members show that choir members are able to apply vocal techniques well by using articulations a, i, u, e, o, so that the sound or singing produced is round and melodious to be heard. When the researcher conducted interviews with several members of the choir, they were able to sing with good articulation because before they entered the choir, their voices tended to be shrill or broken. Because the choir in the church is able to change the way they sing so that when they sing a song it is more unanimous and pleasant to hear.

Mastering the Voice Division (Soprano / Alto / Tenor / Bass)

In general, the human voice is divided into soprano, alto, tenor, bass. The division of the human voice, namely, high female voice (soprano) c1-c2, medium female voice (Mezzo soprano) the boundaries of the sound area a - f2, and low female voice (alto) the boundary of the sound area f - d2. Peria voice, high (tenor) voice area c - a1, medium voice (baritone) boundary A - f1 voice area, and low bitter voice (bass) voice area F - d1. The soprano and tenor are the highest voices while the alto and bass are the lowest voices. To find out each type of voice of the choir members, the coach conducts auditions. To find out the tone area for sopranos or for female voice types, sound the tones from c1 to c2. For the tonality area of alto voices or low female voices from f to d2 on the piano. The cut-off tenor for males is c to a1,

Based on observations made on choir members specifically for each voice division, it was found that members of the soprano, alto, tenor, bass choir were able to master their respective voice types without being guided by a coach. This is caused by choir members involving themselves in the choir so they are able to train themselves with their respective voice divisions. Interviews were also conducted with several choir members, that they were trained by the trainer on how to read notation according to their respective voice divisions by practicing in groups based on their respective voice types, so that choir members are accustomed and able to sing songs or chants according to their division. each other's voice.

Understanding Dynamics

Dynamics in music are loud, loud or soft, sad, joyful, flat, or aggressive tones (Nurokhim, 2020). The purpose of dynamics in a song is with the intention that a piece of music or song that is created does not tend to be monotonous or flat. The types of dynamics in singing that can be learned or mastered are mezzo-forte (mf), fortissimo (ff), piano (p), mezzo-piano (mp), pianissimo (pp), and forte (f) (Prasetyo, 2020). Being played in a song serves to show emotions, feelings that exist in a song or composition that shows feelings of sadness, joy, and flatness. Dynamics itself cannot be separated from a song, because with dynamics a singer can understand the meaning of the atmosphere in the song so that he can sing the song according to the intentions and goals of the songwriter. Of course, a choir coach teaches the dynamics in songs like forte; loud, mezzo forte slightly soft, piano; gentle. So that the choir members

understand and understand the dynamics in the song being sung.

Observations were made to the choir that the choir members were able to sing songs in accordance with the existing dynamics, so that the songs sung were melodious and beautiful. Based on interviews conducted with several choir members, it was found that by joining the choir they could sing well, because they already understood, understood the meaning of the dynamics in the songs.

Understanding Tempo

Tempo is a sign that shows how fast or slow a song is. Tempo in a song determines the character of a song. The tempo is written at the top of the song and is determined by the songwriter. Tempo is a necessary and absolute thing that must be followed (Budiono, 2022). Tempo in music is a punctuation mark that relates to how fast or slow a piece of music is. The tempos that tend to be used in music are fast tempos, allegro, animato, cheerful, happy, moderato, moderate. Tempo is time. In use, the tempo is given so that the composer can convey to those who play or sing his work about the speed he wants for his musical work. Paying attention to the tempo in a song is very important in souling.

The types of tempo that can be learned are largo: very slow with a tempo of 45 to 60. Lento; slower, adagio; slowly and gradually, adante; moderate, moderate; medium slow, allegro; fast, life; faster, presto; very fast. Observations were made of choir members that choir members were able to sing songs at the tempos in the songs. This is because the choir members already know and understand the types

of tempo such as fast, cheerful, happy and moderate tempo. When the researcher conducted interviews with several choir members that the choir members had understood and understood the types of tempo, so they could sing a song well.

Ability to Read Notation

Notation is a symbol in a music to describe or describe the tone visually in the palm of the eye. Musical notation can be divided into two types, namely block notation and number notation (rhyme Dawn, 2021). Block notation is a musical symbol or writing using five flat lines or bars that aim to distinguish high and low notes (Briyandewi et al., 2020). Numerical notation is musical writing using numbers as a measure of pitch. Notation is a songwriting system. While the note is the unit of the writing system. We know, for example, the notation of numbers, where the units are numbers. besides that there are musical notes, the units of which are pictures. In number notation known as 1 2 3 4 5 6 7 (starting from 1 to 7). It can be recognized by note names such as 1 (do)- 2 (re)- 3 (mi)- 4 (fa)- 5 (sol)- 6 (la)- 7 (si). From the following notes theoretically can be raised or lowered. From the results of observations that have been made of choir members that choir members are able to read numeral notation starting from medium, half, low and high notes. It is proven that in choir practice the choir members can sing songs with the existing notation. So that you can sing the song properly and correctly.

Interviews were conducted with several choir members and found that when they were involved in the choir they were able to understand the values

of notation. So that by mastering the notation of choir members they can sing new songs easily.

CONCLUSIONS

Based on the results of this study, the choir improves musicality for congregation members at the Indonesian Parousia Bible Camp Church, Makassar. So the authors draw the following conclusions. First, every choir member who involves himself in the congregational choir has the ability to use diaphragmatic breathing, which means breathing using the abdominal muscles or belly breathing so that when the choir members sing they don't get tired easily. Second, every student who joins the choir has the ability to selfeio, namely choir members have the ability to hear and read notation.

Third, the choir has the ability to master vocal techniques well, apply articulations correctly by using articulations a,i, u, e o. Fourth, choir members are able to master their respective voice divisions namely soprano, alto for female voices, and tenor, bass for male voices. Fifth, choir members have an understanding of the use of dynamics in a song, both dynamics with happy, sad, and moderate moods. Sixth, the choir is able to understand the types of tempo in songs such as fast tempo, cheerful, happy. Seventh, every choir member who involves himself in the choir has the ability to read notation or solmization, and knows the values of a notation in the song, such as 1, 2, 3, 4, 5, 6, 7, or do. , re, mi, fa, sol, la, si do. good dynamics with a happy, sad, and moderate atmosphere.

Sixth, the choir is able to understand the types of tempo in songs

such as fast tempo, cheerful, happy. Seventh, every choir member who involves himself in the choir has the ability to read notation or solmization, and knows the values of a notation in the song, such as 1, 2, 3, 4, 5, 6, 7, or do. , re, mi, fa, sol, la, si do. good dynamics with a happy, sad, and moderate atmosphere. Sixth, the choir is able to understand the types of tempo in songs such as fast tempo, cheerful, happy. Seventh, every choir member who involves himself in the choir has the ability to read notation or solmization, and knows the values of a notation in the song, such as 1, 2, 3, 4, 5, 6, 7, or do, re, mi, fa, sol, la, si do.

REFERENCES

- Benno, J., Pratistha silen, A., & Yanti, M. (2022). *Dampak pandemi covid-19 pada kegiatan ekspor impor (studi pada PT. Pelabuhan Indonesia II (Persero) Cabang Teluk Bayur*. file:///C:/Users/ASUS/Downloads/314-147147548-1-PB.pdf
- Briyandewi, S. A. P., Sushartami, W., & Simatupang, G. . L. L. (2020). *Peran Notasi Balok Dalam Pembelajaran Biola Dilembaga khursus Musik*. file:///C:/Users/ASUS/Downloads/3370-11147-1-PB (2).pdf
- Budiono. (2022). *Rencana Pelaksanaan Pembelajaran*. <https://files1.simpkb.id/guruberbagi/rpp/675907-1670553843.pdf>
- Denada, B., & Gusmanto, R. (2021). *Kajian Musikalitas dan proses regenerasi Assubhubada Sebagai Media Dakwah Melalui Seni di Kota Banda Aceh*. file:///C:/Users/ASUS/Downloads/38586-87800-1-PB.pdf
- Donald Harris Sigalingging; Linda Sitinjak., & Fretes, D. De. (2021). *melakukan penelitian tentang Strategi Persiapan Kompetisi Paduan Suara Mahasiswa Vocalista Harmonic Choir Institut Seni Indonesia Yogyakarta*. http://digilib.isi.ac.id/7961/4/DONALD_HARRIS_S_2021_NASKAH_PUBLIKASI.pdf
- Eko Murdiyanto. (2020). *Metode Penelitian Kualitatif (Teori dan Aplikasi disertai contoh proposal)*. Yokyakarta: LPPM.
- Haearn, E. (2022). *Pengembangan Model WICDIE dalam pembelajaran Paduan Suara*. Jakarta: Publica Indonesia Utama.
- Hendrawan, A. F. (2022). *Penerapan Teknik Pernapasan Diafragma Untuk Meningkatkan Keterampilan Bernyanyi Pada Kegiatan Ekstrakurikuler Kelompok Bernyanyi Siswa Di SMA Negeri 1 Sinjai Utara*. [http://eprints.unm.ac.id/26743/1/JURNAL_ANDI_FAHMA_HENDRAWAN_1882042013 - Andi Fahma Hendrawan.pdf](http://eprints.unm.ac.id/26743/1/JURNAL_ANDI_FAHMA_HENDRAWAN_1882042013-Andi_Fahma_Hendrawan.pdf)
- Husna, M. (2021). *Pengaruh Diaphragma Breathing Exercise Terhadap Peningkatan Fungsi Paru Pada Pasien Asma, Narrative Review*. [http://digilib.unisayogya.ac.id/5723/1/Maulida_Husna_1710301118_Fisioterapi_Naskah_Publikasi - maulida husna.pdf](http://digilib.unisayogya.ac.id/5723/1/Maulida_Husna_1710301118_Fisioterapi_Naskah_Publikasi-maulida_husna.pdf)
- Kristiandri, M. R. A. D. (2021).

- Metode dan Teknik Vokal Pada Paduan Suara Gregorius di paroki Aloysius Gonzaga Surabaya.
<https://ejournal.unesa.ac.id/index.php/jurnal-pendidikan-sendratasik/article/view/37104/32984>
- Larashati, B. W., Trisakti, M., & Sabri, S. Y. dan I. (2022). Metode pembelajaran Solatmingkom Dalam Materi Olaj Vokal KelasXI di SMA Maarif NU Pandaan.
[file:///C:/Users/ASUS/Downloads/17219-Article Text-59269-1-10-20220501.pdf](file:///C:/Users/ASUS/Downloads/17219-Article%20Text-59269-1-10-20220501.pdf)
- Madyasmoro, . Ganang. (2020). *pembelajaran paduan suara mahasiswa Ahda Gitana UniversitasAhmad Dahlan Yogyakarta*.
[http://digilib.isi.ac.id/10169/4/Jurnal Ganang Madyasmoro.pdf](http://digilib.isi.ac.id/10169/4/Jurnal%20Ganang%20Madyasmoro.pdf)
- Marvellini, R. Y. (2020). *Bahan Kuliah Gambaran Radiologi Konvensional Kelainan Diafragma*.
[http://repository.uki.ac.id/5245/1/Bahan Kuliah Gambaran Radiologi Konvensional Kelainan Diafragma.pdf](http://repository.uki.ac.id/5245/1/Bahan%20Kuliah%20Gambaran%20Radiologi%20Konvensional%20Kelainan%20Diafragma.pdf)
- Nanuru, C. F. (2021). *Melatih Paduan Suara secara Kreatif*.
<file:///C:/Users/ASUS/Downloads/516-1665-1-SM.pdf>
- Nurokhim. (2020). *Pemahaman General Effect Dalam Marching Band*. Semarang: Qahar Publisher.
- panuntun Fajar, D. (2021). *Seni dan kepemimpinan pada masa pasca pedemi di mata kami*. Bandung: Cv.Fenik Muda Sejahtera.
- Prasetyo, N. (2020). *Anak, Kreativitas Dan Seninya (Musik)*. Yokyakarta: Cv Budi Utama.
- Prawiyogi, A. G., Sadih, T. L., Purwanugraha, A., & Elisa, P. N. (2021). *Penggunaan Media Big Book untuk Menumbuhkan Minat Baca Siswa di Sekolah Dasar*.
<file:///C:/Users/ASUS/Downloads/787-2695-1-PB.pdf>
- Seisoria, M. T. (2022). Pelatihan Solfegio Bagi Song Leader di GKJW Jemaat Kedngkandang Malang.
[http://digilib.isi.ac.id/11734/2/Manggalagita Teofilus Seisoria_2022_BAB I.pdf](http://digilib.isi.ac.id/11734/2/Manggalagita%20Teofilus%20Seisoria_2022_BAB%20I.pdf)
- Subiantoro, I. H. (2021). *Pelatihan Paduan Suara SDN Ciganitri 2 Kecamatan Bojongsoang Kabupaten Bandung di Masa Pandemi Covid-19*.
<https://media.neliti.com/media/publications/518723-none-94f81800.pdf>
- Tenkudi, M. A. Y. (2022). Direct Learning Dalam Pembelajaran Paduan Suara di SMAK Santu Stefanus Ketang Nusa Tenggara Timur.
[http://digilib.isi.ac.id/13397/2/Martina Antonia Y. Tenkudi_2022_Bab 1.pdf](http://digilib.isi.ac.id/13397/2/Martina%20Antonia%20Y.%20Tenkudi_2022_Bab%201.pdf)
- Theosofi, F. U. (2022). *Metode Simulasi Untuk Meningkatkan Produksi Suara Dalam Paduan Suara Anak Sekolah Minggu Gereja Toraja Jemaat Efrata Pattedong Di Kabupaten Luwu*.
<http://eprints.unm.ac.id/id/eprint/22023>
- Trivaika, E., & Senubekti, M. A.

(2022). *Perancangan Aplikasi Pengelola Keuangan Pribadi Berbasis Android*.

file:///C:/Users/ASUS/Downloads/4670-13988-1-PB.pdf

Widjarnako, P. (2023). *Buku Ajar Seni Musik*. Surakarta: Unisri Press.