

AN ERROR ANALYSIS OF THE CHOIR PERFORMANCE AT SDN 2 SUKAMANAH, TASIKMALAYA, IN SINGING 'MENGHENINGKAN CIPTA' FROM A MUSICAL PERSPECTIVE

Cindy Aurellia¹

Program Studi Pendidikan Guru Sekolah Dasar
Universitas Pendidikan Indonesia
Email: cindyaurellia11@upi.edu

Resa Respati²

Program Studi Pendidikan Guru Sekolah Dasar
Universitas Pendidikan Indonesia
Email: respatis@upi.edu

Aini Loita³

Program Studi Pendidikan Anak Usia Dini
Universitas Pendidikan Indonesia
Email: ainiloita@upi.edu

Article Info *Received Date:* 7-05-2025 *Revised Date:* 29-05-2025 *Accepted Date:* 07-06-2025

Abstract *This study aims to analyze musical errors in the choir performance of SDN 2 Sukamanah, Tasikmalaya, when singing the national mandatory song Mengheningkan Cipta. This topic is important because mandatory songs carry educational and symbolic values that should be understood from the elementary level. The method used is content analysis with a qualitative approach. Data were obtained through direct observation and video recordings, then analyzed both auditorily and notationally. The results revealed several musical deviations, such as pitch inaccuracies, inappropriate use of vocal ornamentation, application of staccato techniques not present in the original score, and alterations in note values that disrupted the rhythmic structure. These deviations reflect a habit of free interpretation that has developed in the school environment but is not in harmony with the solemn character of the song. This study emphasizes the importance of proper musical education so that students can understand and express national mandatory songs both musically and contextually in accordance with the values they convey.*

Keyword: *Mengheningkan Cipta, Musicality, Music education, Choir Performance*

Correspondent *Resa Respati | respatis@upi.edu



<https://doi.org/10.47766/jga.v6i1.6052>



: Copyright (c) 2025 Genderang Asa: Journal of Primary Education

Abstrak Penelitian ini bertujuan untuk menganalisis kesalahan musikal dalam penampilan paduan suara SDN 2 Sukamanah, Tasikmalaya, saat menyanyikan lagu wajib nasional Mengheningkan Cipta. Topik ini penting karena lagu wajib mengandung nilai-nilai edukatif dan simbolik yang seharusnya dipahami sejak tingkat sekolah dasar. Metode yang digunakan adalah analisis isi dengan pendekatan kualitatif. Data diperoleh melalui observasi langsung dan rekaman video, kemudian dianalisis secara auditif dan notatif. Hasil penelitian menunjukkan beberapa penyimpangan musikal, seperti ketidaktepatan nada, penggunaan ornamentasi vokal yang tidak sesuai, penerapan teknik *staccato* yang tidak terdapat dalam partitur asli, serta perubahan nilai notasi yang mengganggu struktur ritmis. Penyimpangan ini mencerminkan kebiasaan interpretasi bebas yang berkembang di lingkungan sekolah, namun tidak selaras dengan karakter khidmat lagu tersebut. Penelitian ini menekankan pentingnya pendidikan musik yang tepat agar siswa dapat memahami dan mengekspresikan lagu wajib nasional secara musikal dan kontekstual sesuai dengan nilai-nilai yang dikandungnya.

Kata Kunci: Lagu Mengheningkan Cipta, Musikalitas, Pembelajaran Musik, Paduan Suara.

A. INTRODUCTION

Music education at the elementary school level holds a strategic role in nurturing and enhancing students' musical abilities, which significantly contribute to the development of creativity and artistic appreciation (Windasari & Mahmudah, 2024). The primary objective of music instruction is not to produce professional musicians, but rather to stimulate students' creative thinking and foster individuals who are critical thinkers and innovative by nature. This perspective is supported by Respati & Fuadah (2018), who argues that music education provides numerous benefits, including the development of students' personality, emotional intelligence, attitudes, and creativity through the elements of music. Through activities that emphasize musical appreciation and exploration, students gain aesthetic experiences that enrich their ability to express themselves and comprehend the meaning behind a work of art. These experiences play a crucial role in shaping students into creative individuals with original ideas and perspectives. Similarly, Hera (2023) emphasizes that the goal of music education is to deliver aesthetic experiences through both appreciative and creative musical activities. Therefore, it is essential that music instruction be directed toward the holistic development of students' potential, integrating cognitive, affective, and psychomotor domains in the learning process.

Kaschub and Smith (2022) argue that to optimize students' musical potential, educators must provide guidance through meaningful, relevant, and real musical experiences that offer direct significance to students. Musical potential refers to an individual's ability or talent in understanding and expressing musical elements, such as rhythm, pitch, and melody, and responding intuitively to them (Nurfadilah et al., 2022). This aligns with the research by Andari & Wiguna (2023), which explains that musical potential encompasses the ability to listen, differentiate musical elements, remember melodies, express oneself, and appreciate different genres. These abilities can be enhanced through diverse musical experiences and a structured learning environment, with a focus on listening and analysis, as highlighted by Jianbing et al (2023), who emphasizes the importance of experience and environment in the development of musical potential.

Music education in elementary schools, focused on developing musical potential, can have a significant positive impact, one of which is the improvement of singing skills in choral groups. A choir is a group of people singing together, either in unison or with different harmonies, to provide the audience with an unforgettable vocal music experience. (Fangohoy & Polhaupessy, 2024). The choir creates a strong and emotionally stirring sound in this performance by performing songs with exquisite and well-structured harmonies. "Mengheningkan Cipta" is a song that basic school choirs regularly perform (Satriawaty, 2016). The choir's interpretation and delivery of the song's meaning and subtleties must be flawless when they sing it. By doing this, they may successfully convey the song's message and create a sound that fits its personality.

There is an interesting phenomenon in SDN 2 Sukamanah, Tasikmalaya, which is important to analyze. The SDN 2 Sukamanah choir group in singing the song Mengheningkan Cipta is different from the original version, namely using cengkok, or vocal complements, which are not in the original song. Pambajeng et al (2019) states that cengkok is a singing technique by adding ornamental tones outside the main melody. In this case, cengkok is used to add a distinctive flavor and highlight the choir's performance in the song Mengheningkan Cipta at SDN 2 Sukamanah.

However, it must be underlined whether these variants are still in accordance with the essence and meaning contained in the song *Mengheningkan Cipta*. In this context, we must know that Indonesian national songs have a musical structure that should not be changed significantly, such as in the basic components such as melody, tone, rhythm, and tempo. This aims to maintain the integrity of the components and to maintain the identity and personality of the unique national song.

Based on the study carried out by Fadhillah et al. (2021), It was observed that the choir team's performance at SDN 01 Kota Bengkulu has not yet reached its peak potential, This is ascribed to both a lack of discipline and performance elements including formation alignment, consistency in clothing, self-control, and the members' attention to the conductor's directions. Meanwhile, the study by Anita et al (2023) aims to foster a sense of nationalism among children living in Pondok Nirwana Anggaswangi Housing through activities involving the singing of national songs with choir arrangements and innovative vocal techniques.

Therefore, it can be concluded that most music research at the elementary school level has not extensively explored the practical aspects of musicality when children sing songs in a choir format, such as pitch, dynamics, and rhythm. Although the topic of music education in elementary schools has been widely studied, the primary focus still revolves around the role of the teacher and the contribution of national songs in character building. Hence, a more in-depth and comprehensive study is needed to examine the various musical elements in greater detail within the context of music education at the elementary school level. Referring to the previous explanation, this study formulates the problem focusing on the choral errors made by the SDN 2 Sukamanah choir in Tasikmalaya while performing the song *Mengheningkan Cipta*. The purpose of this study is to identify the errors made by the SDN 2 Sukamanah choir in Tasikmalaya when singing *Mengheningkan Cipta*.

B. METHOD

This study employs the content analysis method with a qualitative approach. This method was chosen because it allows the researcher to examine and interpret data in the form of the musical content of the choir performance at SDN 2 Sukamanah, specifically in their rendition of the song *Mengheningkan Cipta*. According to Sumarno (2020), Content analysis techniques can be used to analyze various types of media, one of which is songs. The qualitative approach in this study is used to explore and describe the data collected, particularly in analyzing audio documentation, in order to gain a clearer understanding of the conditions reflected in the data

Data collection in this study was conducted through observation of the choir team performing the song *Mengheningkan Cipta*. The observations carried out were non-participatory, meaning that the researcher was not directly involved, only making observations and taking notes. The researcher also recorded the performance for further in-depth analysis. The primary focus of this study is to observe and analyze the uniqueness of the musicality of the choir at SDN 2 Sukamanah, Tasikmalaya. The purpose of this study is to comprehend the musical techniques used using a qualitative method. To make sure that the performance was consistent over the five meetings, the researcher held five observation sessions. The researcher played the song several times after acquiring the recordings in order to count the number of decorations. After that, the researcher translated the song into regular musical notation by transcribing it and examining the notation to determine the features of the ornaments in each phrase. This procedure continued until the song's final verse.

Following the ornaments' identification, the researcher examined their similarities; the findings of this study served as the article's debate starting point. To guarantee data authenticity throughout data analysis, the researcher employed triangulation procedures. With reference to the viewpoint of Ichsan & Ali (2020), Data from many sources or techniques, including theoretical studies, observation, and notation analysis results, were compared in order to perform triangulation. By using additional data outside of the primary sources as a comparing tool, this strategy improves the validity of the results.

C. RESULT AND DISCUSSION

The purpose of this study is to provide a response to the question of what mistakes the choir at SDN 2 Sukamanah, Tasikmalaya, made when performing the song Mengheningkan Cipta. Mengheningkan Cipta is categorized as a hymn (Hilmi, 2023). The song Mengheningkan Cipta reflects a deep expression of gratitude for the sacrifices made by the heroes who have fought (Satriawaty, 2016) However, there were cases in the performance of the SDN 2 Sukamanah choir, where the song was sung with variations different from the original version. Some of the errors included inaccuracies in pitch, the use of ornaments, and the application of staccato. Explanations of each of these errors are outlined as follows.



Figure 1. Notation of the First Phrase

Figure 1 shows the findings of the researcher, where a musical gap was identified, specifically the use of the vocal ornament "luk" that does not align with the original score. This ornamentation appears on the word "dengar," precisely on the syllable "de," where there is an upward second interval from the note G to A \flat .

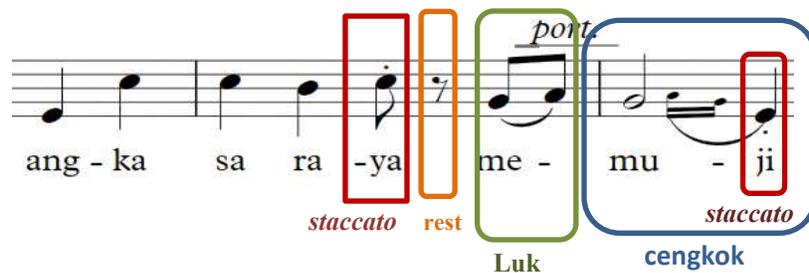


Figure 2. Notation of the Second Phrase

Figure 2 presents the findings of the study, revealing several musical gaps in the choir's performance. First, the staccato technique was detected at the end of the word

"raya," specifically on the syllable "ya," even though it is not present in the original score. Second, the use of a half-beat rest was found, which constitutes a deviation as it alters the rhythmic structure of the song. Additionally, there is a vocal ornamentation with an upward second interval, from the note G to A. Furthermore, a cengkok ornamentation appears in the middle of the word "muji," particularly on the syllable "mu," which is not aligned with the musical character of the song. Lastly, the staccato technique reappears in the word "memuji," specifically on the syllable "ji." These findings reflect a tendency towards a free interpretation that overlooks the alignment with the score and the original character of the song.

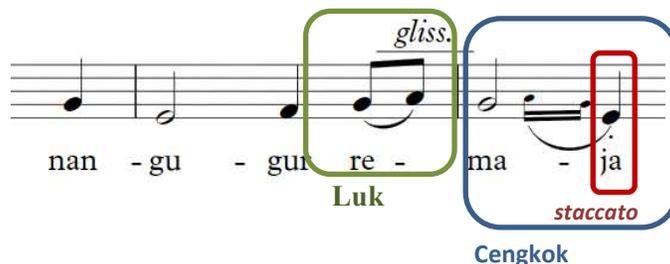


Figure 3. Notation of the Third Phrase

Based on the findings found in Figure 3 shows some musical errors in the performance of the SDN 2 Sukamanah choir. First, the word "remaja", especially the syllable "re", contains the vocal ornament "luk", with a second interval rising from G to A. Second, the ornamentation "cengkok" was found in the same word. In addition, the staccato method is used at the end of the word "ja", which does not match the original score.

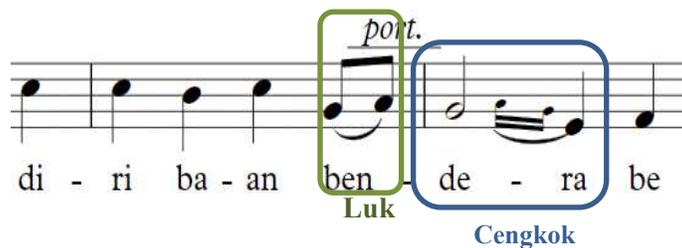


Figure 4. Notation of the Fourth Phrase

Based on the research findings in Figure 4, it shows that there are musical errors in the choir's performance. The error is in the word "bendera", especially the syllable "ben", decorated with ornamentation in the form of luk, which is an ascending second interval from G to A. On the syllable "de," in particular, cengkok ornamentation was discovered in the middle portion of the same word, which is not present in the original sheet music.

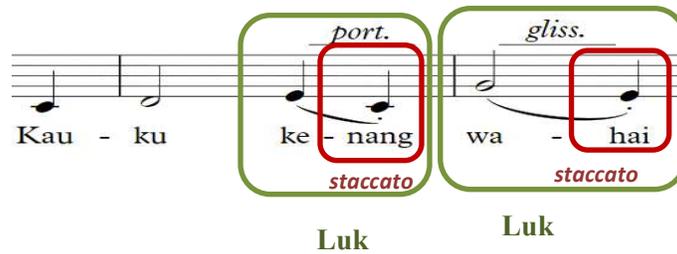


Figure 5. Notation of the Fifth Phrase

A melodic disparity in the choir performance is revealed by the research findings shown in Figure 5. This disparity is indicated by the word "kenang" being used with the vocal ornamentation luk, which is distinguished by a descending third interval from note E to note C. Furthermore, the same word's "nang" syllable demonstrates the use of staccato style, which is not consistent with the original score. Another finding includes the use of *luk* ornamentation on the word "wahai", featuring a descending third interval from note G to note E.

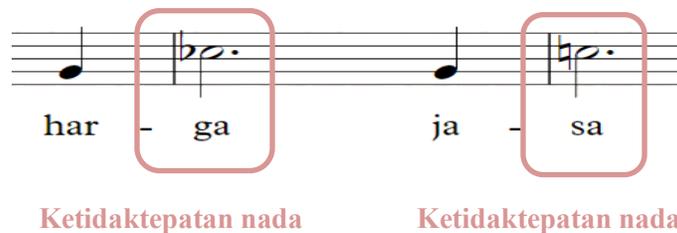


Figure 6. Sixth Phrase Notation

Figure 6 presents a research finding that highlights a musical discrepancy in the choir performance. This discrepancy is evident in the pitch inaccuracy observed in the word "harga", specifically in the syllable "-ga", where the note sung was C_b instead of the

intended C. A similar pitch deviation was identified in the word “*jasa*”, in the syllable “-*sa*”, which should have been sung on the note D, but was instead rendered as C \flat .

The analysis reveals several significant musical deviations, including pitch inaccuracies, the use of *cengkok* and *luk* ornamentations that do not align with the solemn character of a national song, and the application of the *staccato* technique that disrupts the song’s smooth, reverent flow. Additionally, alterations in the shape and value of the original notations interfere with the continuity of the melody. These deviations reflect a form of interpretive freedom that has evolved into habitual practice. However, from both musical and pedagogical perspectives, such practices need to be addressed to preserve the meaning and integrity of national anthems.

1. Pitch Inaccuracy

Based on Figure 6, the identified issue is an inaccuracy in pitch, commonly referred to as an intonation error. This error is clearly observed in the pronunciation of the word “*harga*”, particularly in the syllable “-*ga*”. According to the original musical score, this syllable should be sung on the note C (do). However, in practice, it was performed a semitone lower, namely C \flat (Ces), which results in a pitch that is inconsistent with the intended harmonic structure. Such an intonation error falls under the category of pitch deviation, which can disrupt the overall harmonic stability of a vocal performance, especially in a choral setting (Titze & Martin, 1998). According to Sundberg & Rossing (1990), pitch accuracy is critical in vocal performance, as even slight deviations can cause dissonance that diminishes the musical and aesthetic quality of the piece.

The second error appears in the pronunciation of the word “*jasa*”, particularly in the syllable “-*sa*”, which, based on the musical score, should be sung on the note D (re). However, in the vocal performance, this note was rendered lower, again around C \flat (Ces), creating another mismatch in pitch and further disturbing the harmonic coherence of the piece. This inaccuracy indicates a lack of precision in aligning vocal pitch with the written score. In the context of vocal pedagogy, such issues fall under the category of intonational

inaccuracy, defined as the singer's inability to maintain correct pitch, often caused by weak vocal control or insufficient internal tonal reference (Yarbrough, 2021)

2. Ornamentasi

Based on the analysis of Figures 1 through 5, it is evident that the choir of SDN 2 Sukamanah, Kota Tasikmalaya, applied elements of vocal ornamentation in their performance of the song *Mengheningkan Cipta*. The types of ornamentation used include *cengkok* and *luk* techniques, which are more commonly found in the vocal traditions of regional Indonesian music and popular music genres. The application of these ornamentation elements aligns with (Suryati et al., 2018), who states that ornamentation serves as a decorative element in music intended to enhance melodic beauty, even though it is not part of the main harmonic structure. When applied properly and proportionately, ornamentation can enhance musical expression and improve the appeal of performances in the context of vocal instruction. Nonetheless, the context of the music being played must be taken into account. A national song is *Mengheningkan Cipta*. As highlighted by Aiman & Bukhori (2020), Music ethics should always be considered when interpreting national tunes.

1) Cengkok

The choir performance of SDN 2 Sukamanah demonstrated the use of vocal embellishment, specifically the *cengkok* technique, according to the study of Figures 1 through 4. Concern arises from the use of *cengkok* since it adds a subtlety that deviates from the formal tone of the song *Mengheningkan Cipta*. After more investigation, three *cengkok* patterns were found to have comparable melodic structures, particularly a movement from the note G to A and back to G. This pattern aligns with Pambajeng et al (2019), He defines *cengkok* as a vocal expressiveness technique consisting of a sequence of decorative notes that rise from a lower pitch to a higher one and then return to the primary note.

Furthermore, Heriawan (2017) explains that vocal ornamentation can occur at various phonetic positions within a word at the beginning, middle, end, or a combination thereof. In this choir performance, *cengkok* was detected at the beginning and middle of words, indicating that its application is flexible and not limited to a single position. Although

musically cengkok can enhance aesthetic value, its use in national songs must consider the meaning and intended purpose of the piece. In the context of music education at the elementary level, this phenomenon reflects the importance of vocal training that emphasizes not only technical aspects but also an understanding of musical context. According to (Syamsiyah & Hardiyana, 2021), vocal development for children in primary schools should be accompanied by the cultivation of aesthetic values and a comprehension of the song's meaning, to ensure that musical interpretation remains aligned with the function and message of the song.

2) Luk

Luk ornamentation was the most often utilized vocal embellishment in the SDN 2 Sukanah choir's performance of the song *Mengheningkan Cipta*, according to the study of Figures 1 through 5. In singing the song "Mengheningkan Cipta", luk is one of the ornamentations that is used more often by the SDN 2 Sukamanah choir than other vocal ornaments. According to Yasrika & Milyartini (2020), Luk is a type of vocal embellishment similar to legato, portamento, or glissando. These techniques involve slowly shifting the voice toward the main target note either up or down. This method enhances the emotion of the player's vocals while enhancing the melodic phrase.

There are six words identified using luk ornaments, including three three-syllable words and three two-syllable words. The words include "listen", "praise", "teen", and "flag" with ascending luke intervals (one second), which makes the melody feel lively and dynamic. Conversely, descending *luk* intervals were found in the words "*kenang*" and "*wahai*", producing a more melancholic tone.

Musically, ornamentation techniques such as *luk* can indeed enhance vocal expression and increase the appeal of a performance (Pratama et al., 2021). However, in the context of national anthems or patriotic songs such as *Mengheningkan Cipta*, excessive interpretative freedom may lead to deviations from the original musical structure. This song is not merely a musical composition, but also carries historical, moral, and patriotic values that must be preserved. Therefore, performances of national songs should prioritize simplicity, authenticity, and solemnity, in accordance with the original intent of the composer.

3. Use of Staccato

Based on the analysis of images 2, 3, and 5, the issue identified is the use of the staccato technique. Staccato is a singing technique where pressure is applied to each note, making it sound disconnected or not flowing smoothly (Nababan et al., 2024). The researcher examined the application of the staccato technique in images 2, 3, and 4, where the choir used this technique while performing the song "Mengheningkan Cipta." Musically, "Mengheningkan Cipta" does not contain the staccato technique due to the calm and flowing character of the song. However, in its performance, the SDN 2 Sukamanah choir sang several parts of the song using staccato. This is a misinterpretation of the musicality. The specific errors can be described as follows:

The use of the staccato technique was found in the SDN 2 Sukamanah choir's performance of "Mengheningkan Cipta." This technique appears at the end of words such as "raya," "memuji," "remaja," "bendera," "kenang," and "wahai," which were sung in a short, broken manner. Although staccato is a vocal technique commonly used in various music genres to create expressive effects or emphasize certain elements, its use in "Mengheningkan Cipta" is not appropriate. This aligns with Simbolon et al (2024) assertion that musical presentations must consider the social and emotional context of the song, particularly in genres with deep meaning such as national songs. The use of an inappropriate vocal technique, like staccato in this respectful song, diminishes the expressive power and symbolic meaning intended by the composer. Therefore, it is important for the choir to understand the characteristics and interpretive rules of national songs so that their performance remains aligned with the values the composer aims to convey.

4. Changes in Form and Notation Values

The results of the analysis of Figures 1 through 6 reveal gaps in the performance of the SDN 2 Sukamanah choir, particularly in terms of changes to the form and value of the notation in the song Mengheningkan Cipta. These changes include alterations in note duration due to the application of vocal techniques such as cengkok and luk ornamentations, staccato, and the addition of rests that are not found in the original score.

Some notes that were originally meant to be sung with full duration (one beat) were modified, such as being split into two notes of half a beat each, accompanied by the addition of a half-beat rest. Additionally, new notes were added as part of vocal ornamentation improvisation. These changes structurally create unnecessary pauses, particularly in sections of the song that were intended to flow uninterrupted, as designed in the original score.

In the context of music theory, duration is a fundamental element of rhythm, which serves to maintain temporal cohesion and shape the overall musical structure (Benward & Saker, 2021). Any changes in the duration of a note or rest in a composition can significantly alter the emotional atmosphere and the message intended to be conveyed.

Such deviations can impact the entire arrangement of the song, as each note and rest in *Mengheningkan Cipta* plays an important role in preserving the sacredness and harmony of the music with the intended meaning. In the world of music, especially in national compulsory songs, the duration of the notes that are changed and the addition of inappropriate rests or pauses can change the mood of the song, cause disharmony, and disrupt the appreciation of the moral values and respect embedded in the song. To ensure that the vocal interpretation remains true to the essence of the song, the choir must maintain accuracy in notation and duration according to the original score.

D. CONCLUSION

The performance of the SDN 2 Sukamanah choir in Tasikmalaya city in singing the song *Mengheningkan Cipta*, found several quite significant errors. These errors include inaccurate notes that can change the integrity of the harmony, the use of vocal ornaments such as *cengkok* and *luk* that do not match the character of the song "*mengheningkan cipta*". In addition, the *staccato* tempo disrupts the organic flow of the melody which should be calm, flowing and respectful. Changes in the form and value of the original notation increasingly affect the rhythmic structure and emotions of the song. These variations show a lack of awareness of the order of the national anthem which should prioritize purity, simplicity, and sincerity. The meaning and expression intended by the songwriter are reduced if the vocal style used is not appropriate, such as *cengkok*, *luk*,

and staccato. Therefore, knowledge of the artistic value and context of the song must be included in vocal learning in elementary schools. The historical and patriotic meaning of the national anthem must be respected and the harmony of the music must be maintained by performing the national anthem correctly.

REFERENCE

- Aiman, F., & Bukhori, S. (2020). Evaluasi Penguatan Pendidikan Karakter Melalui Program Pembiasaan Menyanyikan Lagu-Lagu Kebangsaan. *Jurnal Education and Development*, 8(3), 176–181.
- Andari, I. A. M. Y., & Wiguna, I. B. A. A. (2023). Implementasi Kurikulum Merdeka Belajar Dalam Menstimulasi Kecerdasan Musikal Anak Usia Dini. *Widya Sundaram : Jurnal Pendidikan Seni Dan Budaya*, 1(1), 55–70. <https://doi.org/10.53977/jws.v1i1.1019>
- Anita, R., Fitriyono, A., Apologia, M. A., & Zahroh, S. (2023). Menumbuhkan Rasa Cinta Tanah Air pada Anak melalui Paduan Suara Lagu Nasional: Sebuah Teknik Comfusy. *Jurnal PG-PAUD Trunojoyo : Jurnal Pendidikan Dan Pembelajaran Anak Usia Dini*, 10(2), 166–177. <https://doi.org/10.21107/pgpaudtrunojoyo.v10i2.22403>
- Fangohoy, K. W., & Yustinus Polhaupessy. (2024). Pengembangan Metode Kodaly Dalam Proses Pelatihan Paduan Suara Anak Pada Jemaat GKI Solafide Sereh. *Cantata Deo: Jurnal Musik Dan Seni*, 2(1), 38–54. <https://doi.org/10.69748/jmcd.v2i1.178>
- Heriawan, A. R. (2017). *ORNAMENTASI PAD A LAGU D ANGD UTPAGAR MAKAN TANAMAN GAYA MANSYUR S.* 1–4.
- Hilmi, R. Z. (2023). Pendidikan Seni Berbasis Masyarakat: Sebuah Pewarisan, Apresiasi, Arena Ekspresi Kreatif. *Prosiding Seminar Nasional Pascasarjana*, 831–839.
- Ichsan, I., & Ali, A. (2020). Metode Pengumpulan Data Penelitian Musik Berbasis Observasi Auditif. *Musikolastika: Jurnal Pertunjukan Dan Pendidikan Musik*, 2(2), 85–93. <https://doi.org/10.24036/musikolastika.v2i2.48>
- Jianbing, Y., Zhiqiang, X., Yufeng, X., & Zhengxing, G. (2023). Seismic behavior of reactive powder concrete (RPC) interior beam-to-column joints under reversed cyclic loading. *Case Studies in Construction Materials*, 18(November 2022). <https://doi.org/10.1016/j.cscm.2022.e01792>
- Nababan, T. P., Simangunsong, R. K. A., Hutagalung, R. J., Pendidikan, P., Gereja, M., Ilmu, F., Kristen, P., Agama, I., Negeri, K., & Tarutung, I. (2024). *Penerapan Teknik Intonasi Lagu Mauliate Di Ho O Tuhan Koor Ama Judika pada Ibadah Minggu di*

Gereja HKBP Nagasaribu IV Resort Nagasaribu Tahun Pembelajaran 2023 / 2024.
1(5).

Nurfadilah, N., Respati, R., Nugraha, A., & Kampus Tasikmalaya, U. (2022). Pengaruh Pembiasaan Kawih Sunda Terhadap Kemampuan Musikalitas Peserta Didik Sekolah Dasar. *Journal of Elementary Education*, 5(6), 1062–1069.

Pambajeng, N. R. S., Suryati, S., & Musmal, M. (2019). Teknik Vokal dan Pembawaan Lagu Keroncong Stambul “Tinggal Kengangan” Ciptaan Budiman BJ oleh Subarjo HS. *Promusika*, 7(1), 29–37. <https://doi.org/10.24821/promusika.v7i1.3166>

Pratama, Setyoko, A., & Arozaq, F. Y. (2021). Ornamentasi Vokal pada Tarsul Kutai Kartanegara. *Jurnal Mebang: Kajian Budaya Musik Dan Pendidikan Musik*, 1(1), 25–34. <https://doi.org/10.30872/mebang.v1i1.3>

Respati, R., & Fuadah, U. S. (2018). Indonesian Journal of Primary Education Pembelajaran Ansambel Musik untuk Siswa Kelas Tinggi Sekolah Dasar. © 2018-*Indonesian Journal of Primary Education*, 2(1), 30–37.

Satriawaty. (2016). *COOPERATIVE LEARNING PADA LAGU INDONESIA RAYA DAN LAGU MENGHENINGKAN CIPTA DALAM KEGIATAN EKTRAKURKULER DI SMA NEGERI 5 TAKALAR SATRIAWATY.* 1–23.

Simbolon, J. P. B., Setiarni, A. T., & Latif, B. (2024). *Implementasi Gaya Vokal Broadway Pada Lagu My Funny Valentine* (Vol. 18, Issue 1).

Sumarno. (2020). Analisis Isi Dalam Penelitian Pembelajaran Bahasa Dan Sastra. *Jurnal Elsa*, 18(2), 55.

Sundberg, J., & Rossing, T. D. (1990). The Science of Singing Voice . *The Journal of the Acoustical Society of America*, 87(1), 462–463. <https://doi.org/10.1121/1.399243>

Suryati, S., Simatupang, G. R. L. L., & Ganap, V. (2018). Ornamentasi Seni Baca Al-Qur’an dalam Musabaqoh Tilawatil Qur’an sebagai Bentuk Ekspresi Estetis Seni Suara. *Resital: Jurnal Seni Pertunjukan*, 17(2), 67–74. <https://doi.org/10.24821/resital.v17i2.2219>

Syamsiyah, N., & Hardiyana, A. (2021). Implementasi Metode Ber cerita sebagai Alternatif Meningkatkan Perkembangan Bahasa Anak Usia Dini. *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*, 6(3), 1197–1211. <https://doi.org/10.31004/obsesi.v6i3.1751>

Titze, I. R., & Martin, D. W. (1998). Principles of Voice Production . *The Journal of the Acoustical Society of America*, 104(3), 1148–1148. <https://doi.org/10.1121/1.424266>

Windasari, & Mahmudah, I. (2024). Perspektif Guru Terhadap Pembelajaran Seni Musik Dengan Pianika Kelas V MIS Al-Jihad Kota Palangka Raya. *Jurnal Kajian Penelitian*

Pendidikan Dan Kebudayaan, 2(2), 126–134.
<https://doi.org/10.59031/jkppk.v2i2.387>

Yarbrough, C. (2021). *An Introduction*.

Yasrika, I., & Milyartini, R. (2020). *Comparison Study of Keroncong Singing Style of Tuti Maryati and Sundari Soekoco*. 419(Icade 2019), 246–250.
<https://doi.org/10.2991/assehr.k.200321.057>