



Contextualization of Vocal Intonation Techniques by Song Leaders in Performing Buku Ende Hymn No. 769 at HKBP Batubunbun: A Liturgical Music Study

Frans Sianturi^{1*}, Juan Hutagalung², Aprinaldi Simorangkir³

¹Student, Pendidikan Musik Gereja, Fakultas Ilmu Pendidikan Kristen, IAKN Tarutung

^{2,3}Lecturer, Fakultas Ilmu Pendidikan Kristen, IAKN Tarutung

* correspondence: franzhariadisianturi@gmail.com

ABSTRACT

This study aims to analyze and describe the contextualization of vocal intonation techniques used by the song leader in performing Buku Ende (BE) hymn No. 769, "Tu Debata do Pangkirimon", during Sunday worship at HKBP Batubunbun, Muara District. This hymn was selected because it carries profound theological value and is frequently used in HKBP liturgy as a confession of faith. The vocal intonation techniques of the song leader are considered essential for maintaining the unity of congregational singing, reinforcing the liturgical meaning, and enhancing the overall quality of worship. The research employed a descriptive qualitative method with a field study approach. Data were collected through direct observation during Sunday services, in-depth interviews with song leaders and congregants, as well as video and audio documentation. Data analysis was conducted interactively with reference to theories of liturgical music, vocal pedagogy, and Batak cultural context. The findings reveal that the vocal intonation techniques of the song leader in performing BE No. 769 include selecting an appropriate key suited to the congregation's vocal range, maintaining pitch stability, clear articulation, the use of diaphragmatic breathing, and managing vocal resonance. The contextualization of these techniques was carried out by considering the congregation's abilities, the hymn's theological meaning, and Batak cultural nuances. Accurate intonation was found to enhance congregational participation, deepen faith expression, and integrate singing as a vital part of worship. The study concludes that the role of the song leader in HKBP liturgical context is highly crucial—not only musically but also spiritually. Contextualized vocal intonation techniques serve as a bridge connecting music, culture, and the faith of the congregation. Therefore, continuous vocal training and guidance for song leaders are necessary to sustain the quality of congregational singing in worship.

Keywords: contextualization, vocal technique, intonation, song leader, congregational singing, HKBP, Buku Ende 769, church liturgy

INTRODUCTION

Congregational singing constitutes an integral component of Christian worship, serving not merely as aesthetic embellishment but as a profound medium for theological expression and communal faith confession. Within the liturgical tradition of Huria Kristen Batak Protestan (HKBP), congregational singing holds a particularly distinctive position, deeply interwoven with Batak cultural identity and Protestant theological foundations. The *Buku Ende* (BE), the official hymnal of HKBP, functions as the primary repository of theological wisdom and spiritual devotion expressed through music, embodying centuries of faith tradition within the Batak Christian community. Among the hymns contained in the *Buku Ende*, hymn No. 769, "Tu Debata do Pangkirimon" (God is Our Refuge), occupies a significant place in HKBP liturgical practice. This hymn serves as a powerful confession of faith, articulating the congregation's trust in divine providence and protection. Its frequent inclusion in Sunday worship services at HKBP Batubunbun, Muara District, reflects its theological resonance and liturgical importance within the local faith community. The hymn's textual content, rooted in biblical imagery and Batak linguistic expression, requires careful musical interpretation to convey its full spiritual significance to the worshipping congregation. The quality of congregational singing depends substantially upon the competence and leadership of the song leader, known in HKBP tradition as the *parsinambung* or *parhorja*. This individual bears the responsibility of initiating hymns, establishing appropriate musical parameters, and guiding the congregation toward unified and meaningful vocal participation. Central to this leadership function is the mastery of vocal intonation techniques, which encompasses pitch accuracy, tonal consistency, articulation clarity, and resonance control. These technical elements are not merely musical considerations but carry liturgical and theological implications, as they directly influence the congregation's ability to engage meaningfully in corporate worship through song. Despite the recognized importance of song leaders in HKBP worship, systematic scholarly investigation into the specific vocal techniques employed and their contextualization within the liturgical setting remains limited. Previous studies have addressed congregational singing from theological, historical, and cultural perspectives, yet the technical dimensions of vocal leadership and their adaptation to local congregational contexts have received insufficient academic attention. This gap in the literature presents a compelling opportunity for detailed examination of how song leaders employ and contextualize vocal intonation techniques to serve the worship needs of their specific congregations. The concept of contextualization in this study refers to the adaptive process through which universal principles of vocal technique are applied and modified to address the particular characteristics, capabilities, and cultural sensibilities of a specific worshipping community. In the case of HKBP Batubunbun, this contextualization necessarily engages with factors such as the congregation's vocal range, musical literacy, cultural expectations regarding worship music, and the theological understanding embedded in the Batak language and tradition. The song leader must navigate these multiple dimensions while maintaining technical vocal excellence and facilitating meaningful congregational participation. The central problem addressed in this research concerns how song leaders at HKBP Batubunbun contextualize vocal intonation techniques when performing BE hymn No. 769 during Sunday worship services. Specifically, the study seeks to understand

which vocal techniques are employed, how these techniques are adapted to the congregation's specific characteristics, and what effects this contextualization has on the quality and meaningfulness of congregational worship. Understanding these dynamics is essential for developing more effective approaches to song leader training and for enhancing the overall quality of liturgical music in HKBP congregations. This study pursues three primary objectives. First, it aims to identify and describe the specific vocal intonation techniques employed by song leaders when performing BE hymn No. 769 at HKBP Batubumbun. Second, it seeks to analyze how these techniques are contextualized in relation to congregational abilities, theological content, and Batak cultural elements. Third, it endeavors to evaluate the impact of these contextualized techniques on congregational participation, worship quality, and the expression of communal faith. The significance of this research operates on multiple levels. Theoretically, it contributes to the scholarly discourse on liturgical music, particularly regarding the intersection of vocal pedagogy, cultural contextualization, and worship practice in non-Western Christian traditions. Practically, the findings provide empirical foundations for developing training programs for song leaders in HKBP and similar denominational contexts. Additionally, the study addresses the broader concern of maintaining cultural authenticity while pursuing musical excellence in contemporary church worship, a tension experienced by many faith communities navigating modernity and tradition.

METHODS

This investigation employed a descriptive qualitative research design utilizing a field study approach. Qualitative methodology was selected as most appropriate for capturing the nuanced, context-dependent nature of vocal technique application in liturgical settings. The descriptive orientation allowed for detailed documentation and analysis of observed practices without imposing predetermined theoretical frameworks that might obscure contextual particularities. The field study approach enabled direct engagement with the worship environment, providing access to naturally occurring liturgical events rather than artificially constructed research scenarios. The research was conducted at HKBP Batubumbun, located in Muara District, a congregation representing typical characteristics of HKBP churches in semi-urban settings of the Batak homeland region. The primary participants included three designated song leaders who regularly serve during Sunday worship services, along with the church pastor and twelve congregation members selected through purposive sampling to represent diverse demographic characteristics including age, musical background, and length of church membership. The selection of BE hymn No. 769 as the focal piece was based on its frequent liturgical use and its recognized theological significance within HKBP tradition. Data collection proceeded through multiple complementary techniques to ensure comprehensive understanding and methodological triangulation. Direct observation was conducted during eight consecutive Sunday worship services, focusing specifically on moments when BE No. 769 was performed. Observations documented the song leader's vocal techniques, congregational responses, and contextual factors affecting performance. Semi-structured in-depth interviews were conducted with all three song leaders, exploring their understanding of vocal techniques, their deliberate choices in leading congregational

singing, and their awareness of contextual factors. Additional interviews with the pastor and selected congregation members provided perspectives on the perceived effectiveness and spiritual impact of song leadership. Video and audio recordings of worship services provided material for detailed technical analysis and allowed for repeated examination of vocal performance elements. Data analysis followed an interactive model involving simultaneous data collection, reduction, display, and conclusion drawing. Transcripts from interviews and field notes from observations were systematically coded to identify recurring themes, patterns, and categories related to vocal techniques and contextualization strategies. Video and audio recordings were analyzed using basic acoustic analysis to assess pitch accuracy, tonal consistency, and dynamic variation. The analytical framework drew upon established theories of vocal pedagogy, particularly regarding breath support, resonance, and articulation, while also incorporating principles of liturgical music and considerations of Batak cultural musical aesthetics. Contextual interpretation was achieved by continuously relating observed technical practices to their liturgical functions and cultural meanings as expressed by participants. Research validity was enhanced through methodological triangulation, combining observation, interview, and documentary evidence. Member checking was conducted by sharing preliminary findings with song leader participants to verify interpretive accuracy. Prolonged engagement at the research site and persistent observation across multiple worship services increased the credibility of findings. Detailed documentation of the research process provides an audit trail supporting the dependability of conclusions. The research adhered to principles of informed consent, voluntary participation, and confidentiality. Church leadership granted formal permission for the study, and individual participants provided informed consent after receiving clear explanations of research purposes and procedures. Participants were assured of their right to withdraw at any time without consequence. Video and audio recordings were used exclusively for research purposes and were handled with appropriate confidentiality protections.

RESULT AND DISCUSSION

The analysis of song leader performances of BE hymn No. 769 revealed a systematic application of five primary vocal intonation techniques, each contributing distinctively to the overall quality and effectiveness of congregational singing leadership.

1. Key Selection and Pitch Establishment

Song leaders demonstrated careful deliberation in selecting an appropriate key for initiating the hymn. Rather than adhering rigidly to the notated key in the *Buku Ende*, leaders made contextual adjustments based on their assessment of congregational vocal capabilities. Observations revealed that the starting pitch was typically established between E-flat major and F major, depending on seasonal factors affecting vocal condition and the composition of the congregation on a given Sunday. One experienced song leader explained this practice during interview: "We must feel the congregation's voice. If many elderly members are present, we start lower. If youth are numerous, we can go slightly higher." This adaptive approach to key selection represents a fundamental contextualization practice, prioritizing

congregational accessibility over notational fidelity. The technique of pitch establishment involved the song leader singing the tonic note clearly and sustaining it momentarily before beginning the hymn text. This practice provided the congregation with a clear tonal reference point. In six of the eight observed services, the song leader employed a brief melodic gesture encompassing the tonic triad before commencing the hymn proper, further establishing the tonal center and preparing the congregation for unified entry.

2. Pitch Stability and Intonation Accuracy

Throughout the performance of the hymn, song leaders maintained remarkable pitch stability, with minimal deviation from the established key. Acoustic analysis of recorded performances indicated that pitch variation remained within acceptable tolerances of approximately ± 15 cents from true pitch, demonstrating strong intonational control. This stability was particularly evident during phrase endings and at cadential points, where amateur singers often tend toward pitch decline. The maintenance of pitch stability appeared to involve conscious technical strategies. Song leaders reported awareness of the common tendency for congregational pitch to sag during extended phrases or verses. To counteract this tendency, they employed subtle pitch reinforcement strategies, slightly emphasizing the melodic apex of phrases and maintaining vocal brightness that encouraged upward pitch trajectory. One song leader described this technique as "lifting the voice upward" to prevent the congregation from "dropping the tune."

3. Articulation and Textual Clarity

Clear articulation of the Batak language text emerged as a priority for song leaders, reflecting the inseparable relationship between musical and theological communication in HKBP hymnody. Observations revealed precise consonant production, particularly at word and phrase beginnings, which served to synchronize congregational singing and enhance textual intelligibility. The Batak language, with its distinctive phonological characteristics, requires specific articulatory adjustments that differ from Indonesian linguistic patterns. Song leaders demonstrated sophisticated understanding of how articulation serves liturgical purposes. They emphasized theologically significant words through slight durational lengthening and dynamic emphasis, guiding congregational attention to key doctrinal concepts. For instance, in the phrase "Tu Debata do pangkirimon" (God is our refuge), the word "Debata" (God) consistently received enhanced articulatory clarity and slight dynamic stress, underscoring its theological centrality.

4. Diaphragmatic Breathing and Phrase Management

Although not explicitly discussed by all participants, observation and interview data indicated that effective song leaders employed diaphragmatic breathing techniques to sustain phrases and maintain vocal quality throughout the hymn. This was evident in their ability to complete extended melodic phrases without audible breath interruption and to maintain consistent vocal volume and tonal quality from phrase beginning to end. Song leaders demonstrated strategic breath placement at syntactically and musically appropriate junctures, modeling for the congregation where breathing should occur. This practice prevented the fragmentation of important textual units and maintained the hymn's musical and theological coherence. One song leader explicitly stated awareness of this function: "I breathe

where the sentence allows, so the meaning is not broken." This statement reflects an integrated understanding of musical, linguistic, and theological dimensions of hymn performance.

5. Vocal Resonance and Tonal Quality

Song leaders cultivated a specific tonal quality characterized by forward vocal placement and moderate brightness, producing what participants described as a "clear" or "ringing" tone. This tonal quality served the practical function of vocal projection, enabling the song leader's voice to remain audible and directional throughout the performance without excessive volume that might overshadow congregational singing. The resonance quality employed by HKBP song leaders reflects an aesthetic that balances European hymnodic vocal ideals with indigenous Batak musical preferences. Unlike the darker, more covered vocal quality associated with classical European art song, the HKBP song leader aesthetic favors greater brightness and frontal resonance, qualities that align with traditional Batak vocal music traditions. Several congregation members explicitly associated this vocal quality with "Batak voice," indicating cultural recognition and preference for this specific tonal approach.

Contextualization Strategies

Song leaders demonstrated continuous assessment of congregational vocal capabilities and adjusted their technical approach accordingly. This adaptation occurred at multiple temporal scales. Within a single service, leaders modulated their dynamics and tempo based on congregational response, slowing slightly if unity appeared threatened or providing stronger pitch guidance if intonational instability emerged. Across the liturgical calendar, leaders recognized patterns in congregational vocal condition, noting that early morning services required lower keys and more gentle vocal modeling, while mid-morning services could accommodate higher keys and more energetic delivery. The demographic composition of the congregation also influenced contextualization strategies. When elderly members predominated, song leaders selected lower keys, maintained steadier tempos, and provided more explicit pitch reinforcement. When youth participation increased, leaders felt greater freedom to explore higher keys and incorporate subtle tempo variations that added expressive nuance to the performance. One song leader articulated this adaptive approach: "We serve the congregation, not our own voice. We must know their ability and help them sing well." The contextualization of vocal techniques extended beyond purely musical considerations to encompass theological awareness and textual interpretation. Song leaders recognized that BE No. 769 functions as a confession of faith, articulating the congregation's trust in divine protection. This theological understanding influenced performance choices, particularly regarding affective expression and textual emphasis. Leaders employed dynamic shading and slight tempo modifications to highlight theologically significant moments in the text. For example, the phrase "Na marrokkap rohangku tu Halak" (To whom my soul clings) consistently received more sustained, connected phrasing, reflecting the intimate relationship between believer and God expressed in the text. Conversely, the phrase "Ai la do hombar ni uhurhu" (For He is the strength of my life) was typically delivered with greater vocal energy and forward momentum, expressing confidence and affirmation.

This theological sensitivity extended to the relationship between musical performance and liturgical context. Song leaders adjusted their interpretive approach based on the specific liturgical moment in which the hymn occurred. When used as a confession of faith, the performance received more declamatory treatment; when used as a response to scripture reading, the interpretation became more reflective and meditative. The contextualization of vocal techniques necessarily engaged with Batak cultural musical aesthetics and worship expectations. Batak musical tradition emphasizes communal participation, vocal directness, and emotional authenticity. These cultural values shaped how song leaders adapted and applied formal vocal techniques within the HKBP liturgical context. The preference for forward resonance and bright tonal quality, mentioned previously, represents a significant cultural contextualization. Rather than imposing Western classical vocal aesthetics that might feel foreign or pretentious to the congregation, song leaders cultivated a vocal approach that resonated with indigenous cultural preferences while maintaining technical soundness. Several participants explicitly articulated preference for what they termed "natural Batak voice" over overly refined or artificial vocal production. Cultural contextualization also manifested in the social understanding of the song leader's role. In Batak tradition, leadership functions carry communal rather than hierarchical connotations. The song leader serves the community rather than performing for it. This cultural framework influences the entire approach to vocal technique application, ensuring that technical excellence serves communal worship rather than individual display. As one congregation member observed, "A good song leader makes us all sing better, not just shows off their own voice."

Impact on Congregational Worship

Accurate intonation and appropriate key selection directly facilitated congregational participation. When the hymn was pitched appropriately and the song leader maintained stable intonation, congregational singing demonstrated greater volume, unity, and confidence. Conversely, on occasions when technical challenges emerged—such as a starting pitch set too high or intonational instability during the performance—congregational participation noticeably declined, with some members dropping out or singing uncertainly. Congregation members consistently identified the song leader's vocal clarity and stability as critical factors enabling their own participation. One interviewee stated, "When the song leader sings clearly and steadily, I can follow easily and sing with confidence. But if the leading voice is unclear, I feel lost." This testimony underscores the direct relationship between technical competence and congregational engagement. Beyond facilitating musical participation, effective song leadership enhanced the spiritual and emotional depth of congregational worship. When vocal techniques were skillfully contextualized, congregation members reported greater connection to the theological content of the hymn and more profound experiences of corporate worship. The careful articulation of text, appropriate affective expression, and stable musical leadership created conditions for meaningful engagement with the hymn's confession of faith. Several participants described how the song leader's interpretation influenced their spiritual experience. One stated, "When the song leader sings with understanding of the words, not just the notes, it helps me pray through the song, not just sing it." This comment reflects the liturgical function of hymnody as sung prayer and confession, a

function that requires more than technical accuracy but also interpretive wisdom and spiritual sensitivity.

The contextualized vocal leadership contributed to the integration of congregational singing within the broader liturgical structure of worship. Rather than existing as isolated musical moments, hymn singing led effectively became organic components of the worship service's theological and spiritual movement. The song leader's awareness of liturgical context and theological content enabled smooth transitions between spoken and sung elements of worship and reinforced thematic connections throughout the service. The pastor explicitly recognized this integrative function, noting that "when the song leader understands not just music but also worship, the hymns become powerful moments of communal prayer and confession, strengthening the entire service." This observation highlights the multifaceted role of the song leader as both musical director and liturgical minister.

Vocal Technique as Liturgical Ministry

The findings of this study demonstrate that vocal technique in the HKBP liturgical context functions as more than musical craft; it constitutes a form of liturgical ministry. The song leader employs technical skills not for aesthetic display but in service of communal worship and spiritual edification. This ministerial understanding aligns with Protestant theological emphases on congregational participation and the priesthood of all believers, in which leadership functions serve rather than dominate the worshipping community. The integration of technical excellence with theological sensitivity observed among effective song leaders at HKBP Batubunbun represents a sophisticated understanding of music's role in worship. These leaders recognize that congregational singing serves multiple simultaneous functions: it is an act of corporate praise, a vehicle for theological instruction, a means of communal identity formation, and an expression of cultural belonging. Each of these functions requires specific technical and interpretive competencies from the song leader. The emphasis on contextualization evident in this study challenges purely universalist approaches to vocal pedagogy. While fundamental principles of breath support, resonance, and articulation remain applicable across contexts, their specific application must be adapted to serve the particular needs, abilities, and cultural expectations of specific worshipping communities. This finding has significant implications for song leader training programs, suggesting the necessity of contextual awareness alongside technical instruction.

Cultural Authenticity and Musical Excellence

The tension between cultural authenticity and musical excellence represents a significant challenge in many non-Western Christian worship contexts. The HKBP tradition has navigated this tension by developing a distinctive approach to hymnody that honors both European Protestant musical heritage and indigenous Batak cultural expressions. The vocal techniques employed by song leaders at HKBP Batubunbun reflect this synthesis. The preference for forward vocal resonance and bright tonal quality, rather than the darker, more covered vocal production associated with European classical tradition, represents a conscious cultural choice. This aesthetic preference does not represent technical deficiency but rather cultural specificity. The song leaders' ability to employ sound vocal techniques while maintaining culturally authentic tonal production

demonstrates that technical excellence and cultural authenticity need not be mutually exclusive. This finding contributes to broader discussions of indigenization and contextualization in global Christianity. The HKBP experience suggests that meaningful contextualization involves more than translating texts into local languages; it requires the adaptation of performance practices, aesthetic preferences, and leadership roles to align with indigenous cultural patterns while maintaining theological integrity and functional effectiveness.

The Song Leader as Cultural Mediator

The role of the song leader extends beyond musical direction to include cultural mediation. In the HKBP context, the song leader bridges multiple cultural and historical worlds: traditional Batak musical culture, European Protestant hymnodic tradition, contemporary Indonesian cultural influences, and the specific local culture of the congregation. The song leader must navigate these multiple cultural streams while facilitating unified congregational expression. This mediating function requires cultural competence as well as musical competence. Effective song leaders demonstrate awareness of how different cultural constituencies within the congregation respond to various musical approaches. They make moment-by-moment decisions that honor tradition while remaining responsive to contemporary sensibilities, that maintain cultural distinctiveness while fostering inclusive participation across generational and social differences. The cultural mediation function of song leaders has received insufficient attention in liturgical music scholarship, which has often focused either on theological considerations or purely musical factors. This study suggests that cultural awareness and adaptive capacity constitute essential competencies for effective liturgical music leadership in culturally complex contexts.

Implications for Song Leader Formation

The findings of this study carry significant implications for the training and formation of song leaders in HKBP and similar denominational contexts. Current approaches to song leader preparation often emphasize either basic musical literacy or theological knowledge, with limited attention to vocal technique and contextual adaptation. This study suggests that comprehensive song leader formation requires integration of multiple knowledge domains: vocal technique, musical theory, liturgical theology, cultural understanding, and pastoral sensitivity. Specific areas for enhanced training attention include systematic instruction in basic vocal technique, particularly regarding breath support, pitch accuracy, and resonance management. However, technical instruction must be situated within cultural and liturgical frameworks rather than imposed as universal standards. Training programs should include observation and analysis of exemplary song leaders within the specific denominational and cultural context, allowing trainees to learn contextualized application of vocal techniques. Additionally, song leader formation should incorporate theological education regarding the nature and purpose of congregational singing, the relationship between music and liturgy, and the biblical and confessional foundations of hymnody. This theological grounding enables song leaders to make interpretive decisions that serve worship rather than merely achieving musical correctness.

CONCLUSION

This investigation of vocal intonation techniques employed by song leaders at HKBP Batubumbuhun in performing *Buku Ende* hymn No. 769 has revealed a complex and sophisticated practice of contextualized musical leadership. Song leaders employ systematic vocal techniques including appropriate key selection, pitch stability maintenance, clear articulation, diaphragmatic breathing, and managed vocal resonance. These techniques are not applied mechanistically but are carefully contextualized in response to congregational abilities, theological content, and Batak cultural elements. The contextualized application of vocal techniques produces significant effects on worship quality, including enhanced congregational participation, deepened faith expression, and improved liturgical integration of sung elements. The findings demonstrate that the song leader's role in HKBP liturgical context extends beyond musical direction to encompass liturgical ministry and cultural mediation. Effective song leadership requires integration of technical competence, theological understanding, and cultural sensitivity. The study contributes to theoretical understanding of liturgical music by demonstrating the essential role of contextualization in applying universal musical principles to specific worship contexts. It challenges approaches to vocal pedagogy that fail to account for cultural specificity and liturgical purpose. The findings have practical implications for the development of song leader training programs that integrate technical instruction with theological education and cultural awareness. The continued vitality of congregational singing in HKBP worship depends substantially upon the competence and formation of song leaders. This study underscores the necessity of intentional, comprehensive approaches to song leader training and ongoing development. Investment in song leader formation represents investment in the worship life and spiritual vitality of the congregation. As HKBP navigates the challenges and opportunities of contemporary cultural change, the role of skilled, theologically informed, and culturally sensitive song leaders will remain crucial for maintaining the tradition's distinctive approach to congregational hymnody while adapting to evolving contexts. The song leader's voice, guided by technical skill and contextualized wisdom, serves as more than a musical instrument. It functions as a pastoral tool, a cultural bridge, and a means of grace through which the congregation encounters the divine presence and expresses corporate faith. In this profound sense, the contextualization of vocal intonation techniques represents not merely a matter of musical practice but a dimension of faithful ministry within the worshipping community.

BIBLIOGRAPHY

- Arikunto, S. (2010). *Prosedur Penelitian*. Jakarta: Rineka Cipta.
- Harmoni. (2008). *Jurnal Pendidikan Musik Gereja*, 1(1). Tarutung: FIPK IAKN Tarutung.
- McNeill, R. J. (2008). *Sejarah musik 2: Musik 1760 sampai dengan akhir abad ke-20*. (Cetakan ke-4). Jakarta: BPK Gunung Mulia.
- Martasudjita, E., & Prier, K.-E. (2009). *Musik Gereja Jaman Sekarang*. Yogyakarta: Pusat Musik Liturgi.

- Maryaeni. (2005). *Penelitian Kualitatif*. Jakarta: Balai Pustaka.
- Miller, R. (2011). *On The Art Of Singing* (Reprint ed.). New York, NY: Oxford University Press.
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- MY, R. (2008). *Panduan Olah Vokal*. Yogyakarta: Media Pressindo.
- Prier, K.-E. (2006). *Sejarah Musik* (Jilid 1). Yogyakarta: Pusat Musik Liturgi.
- Pusat Musik Liturgi. (2004). *Menjadi Dirigen II*. Yogyakarta: Pusat Musik Liturgi.
- Telaumbanua, E. H. (2022). *Pengembangan Model WICDDIE dalam pembelajaran paduan suara*. Jakarta Selatan: Publica Indonesia Utama.
- Ummah, M. S. (2019). Complete vocal technique. *Sustainability*, 11(1), 1–10.
- Untari, S. (2024). *Pemahaman Tentang Teknik Olah Vokal*. Semarang: Mutiara Aksara