



## Learning Methods of Vocal Articulation Techniques at the Hardman Music Course Bandar Lampung

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### Abstract

This study aims to analyze the learning process of vocal articulation techniques implemented at the Hardman Music Course in Bandar Lampung and to identify the teaching methods used by instructors in vocal instruction. Vocal learning in this non-formal music institution focuses on improving students' pronunciation clarity, vocal strength, and expressive performance. The study employed a descriptive qualitative approach, with data collected through observations, interviews, and documentation involving vocal teachers and students. The findings indicate that articulation instruction is conducted through three main stages: vowel articulation, consonant articulation, and diphthong articulation. In practice, instructors apply a combination of demonstration, direct practice, drills, and continuous feedback to support students' mastery of articulation techniques. The results show that students demonstrate noticeable improvements in pronunciation accuracy, vocal control, and articulation consistency after undergoing structured and practice-oriented training. This study concludes that the integration of systematic articulation stages with experiential learning methods effectively enhances students' vocal performance in non-formal music education settings.

**Keywords:** *Vocal Technique, Articulation, Non-Formal Music Education, Vocal Pedagogy*

### How to cite this article:

Pasaribu, G. K. E. (2026). Learning methods of vocal articulation techniques at the hardman music course Bandar Lampung. *Mitra PGMI: Jurnal Kependidikan MI*, 12(1), 33-47. <https://doi.org/10.46963/mpgmi/v12i1.3343>

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#### DOI:

<https://doi.org/10.46963/mpgmi.v12i1.3343>

#### Article History:

Received : 02 / 12 / 2025

Revised : 19 / 01 / 2026

Published : 31 / 01 / 2026

## INTRODUCTION

Non-formal education is a learning activity conducted outside the formal school system yet organized in a structured and purposeful manner (Gada, 2022; Ionescu, 2020). According to Marzuki in Syaadah explain of non-formal education is implemented independently but remains an integral part of the broader educational system in achieving specific learning objectives (Syaadah, 2023). It functions as an alternative, complement, and supplement to formal education by providing flexible learning opportunities that accommodate learners' interests,



talents, and abilities. In this context, non-formal education plays a crucial role in developing practical skills, including competencies in vocal and musical arts.

One form of non-formal education that has experienced significant growth in Indonesia is music courses (Maragani M. H., 2020; Arbarini, 2025). These institutions do not merely serve as venues for learning musical instruments but also function as spaces for developing vocal skills and musical expression. Non-formal music education emphasizes practice-based learning and individualized instruction, allowing students to develop their talents more optimally (Hutapea, 2025). Consequently, music courses have become an effective alternative for individuals seeking to enhance their singing abilities without engaging in formal music education (Pitts, 2012; Krause, 2018). However, the effectiveness of this learning process is highly dependent on the appropriateness of the teaching methods applied by educators.

Learning methods are defined as strategies or approaches used by educators to deliver learning material to students (Aqib, 2021). The selection of appropriate methods is essential because it directly influences the achievement of learning objectives. In vocal learning, effective methods assist educators in translating abstract vocal concepts into concrete practices that are easier for students to understand and apply (Tsaniyah, 2024). Further emphasizes that contemporary vocal pedagogy must adapt to students' characteristics and learning needs to create meaningful and effective learning experiences (Clark, 2024). Therefore, vocal educators are required not only to master vocal techniques but also to creatively implement pedagogical methods that are practical, engaging, and responsive to students' learning challenges.

Vocal music is a branch of musical art that utilizes the human voice as its primary medium and can be performed individually or collectively (Maragani, 2023). The vocal process involves the coordination of various physiological components, including breathing, articulation organs, and vocal resonance (Hidayatullah, 2024). Mastery of basic vocal techniques is therefore essential to produce a clear, aesthetically pleasing, and expressive sound. Among these techniques, articulation plays a fundamental role in ensuring clarity of pronunciation and effective delivery of lyrical meaning.

According to Okatara, articulation technique refers to the regulation and control of vocal sounds to achieve clarity and intelligibility (Okatara, 2011). Proper articulation enables singers to convey the meaning of lyrics accurately and enhances communication with listeners. Asserts that systematic articulation training contributes to vocal clarity, stability, and reduced vocal tension (Kovalsky, 2021). Similarly, Rollings Bigler explain that articulation training in modern vocal pedagogy aims not only to improve diction but also to maintain vocal health and

enhance expressive musical delivery (Bigler, 2021). These perspectives indicate that articulation technique is not merely a mechanical aspect of singing but a critical component of vocal quality and musical interpretation.

In Bandar Lampung, non-formal music education has developed rapidly, with numerous music courses offering vocal training for learners of various age groups. These institutions function as platforms for nurturing talent and refining vocal skills in a more focused manner. One such institution is the Hardman Music Course Bandar Lampung, which consistently applies a practical learning approach with an emphasis on vocal articulation techniques. Preliminary observations indicate that some students tend to prioritize pitch accuracy while overlooking articulation clarity, resulting in unclear pronunciation during singing. In response, instructors at Hardman Music Course employ targeted articulation exercises, focusing on mouth opening and the correct pronunciation of vowels and consonants.

This condition highlights the need for an in-depth study of how vocal articulation techniques are taught in non-formal music education settings, particularly regarding the pedagogical approaches used by educators and the challenges encountered during instruction. Understanding these aspects is essential to reveal the meaning, effectiveness, and implications of articulation learning practices. Therefore, this study seeks to explore vocal articulation learning at the Hardman Music Course in Bandar Lampung as a form of non-formal vocal education that contributes to the development of effective and meaningful vocal pedagogy.

Learning methods play a central role in determining the effectiveness of instructional processes, particularly in skill-based learning such as vocal education. Aqib and Murtadlo define learning methods as systematic strategies used by educators to deliver material in order to achieve learning objectives (Aqib, 2021). This perspective emphasizes the procedural function of methods in organizing learning activities. In contrast, Chapman and Morris highlight the pedagogical function of learning methods in vocal instruction, arguing that methods should help transform abstract vocal concepts into concrete, practice-oriented experiences that students can directly apply (Chapman, 2021). These views suggest that learning methods function not only as instructional tools but also as mediators between theory and practice in vocal learning.

This pedagogical emphasis is further developed by Clark, who asserts that modern music education requires adaptive learning methods tailored to students' characteristics, needs, and learning styles (Clark, 2024). Clark's view complements McPherson, who emphasize the importance of direct, specific, and continuous feedback in improving students' technical understanding and performance quality. While Clark focuses on method flexibility and student-centered learning, stress the

role of teacher intervention and feedback (McPherson, 2022). Together, these perspectives indicate that effective vocal learning methods should combine adaptive instructional strategies with active teacher guidance to support students' technical and expressive development.

Vocal technique is a fundamental component of singing instruction, as it directly influences sound quality and vocal sustainability. Imomalievich positions vocal technique as a technical foundation that determines vocal accuracy and consistency (Imomalievich, 2022). Hidayatullah (2024) expands this view by defining vocal technique as a systematic process involving breath control, resonance management, and vocal cord coordination to produce a clear and stable sound. While Hidayatullah emphasizes physiological coordination, Okatara (2011) highlights the functional impact of vocal technique on singing comfort and the prevention of vocal strain. These perspectives collectively suggest that vocal technique serves both technical and health-related purposes in vocal pedagogy.

Within vocal technique, articulation occupies a critical position because it bridges sound production and lyrical meaning. Rollings Bigler et al. (2021) conceptualize articulation as a component of vocal pedagogy that enhances pronunciation clarity while maintaining vocal health. Kovalsky (2021) further argues that articulation learning contributes to vocal balance by integrating clarity of diction, breath support, and vocal stability. Compared to general vocal technique discussions, these scholars emphasize articulation as a multidimensional skill that affects both technical precision and expressive communication. This indicates that articulation should not be treated as a secondary aspect of vocal training, but as an integral part of comprehensive vocal instruction.

Okatara (2011) categorizes articulation techniques in singing into three main components: vowel articulation, consonant articulation, and diphthong articulation. Vowel articulation involves the coordinated positioning of the tongue, jaw, and lips to produce clear and resonant sounds. Nordgren explains that different vowels require distinct mouth shapes, such as a wide mouth opening for the vowel *a* and rounded lips for *o* (Nordgren, 2019). Consonant articulation, on the other hand, requires precise tongue movement and airflow control to maintain word meaning and vocal resonance. Voiced consonants demand particular attention to airflow continuity to avoid disrupting vocal tone. Diphthongs require smooth transitions between vowel sounds within a single syllable to maintain vocal fluidity.

From a pedagogical perspective, regular articulation practice contributes to reducing regional accents, improving diction clarity, and enhancing expressive delivery. Kovalsky emphasizes that articulation skills not only improve pronunciation accuracy but also strengthen vocal expressiveness and control. Meanwhile, McPherson underline the importance of continuous teacher correction

and reflective feedback, enabling students to recognize articulation errors and gradually develop self-correction skills. This interaction between technical training and pedagogical guidance highlights articulation learning as a dynamic process involving both structured exercises and reflective learning practices.

The reviewed literature indicates that effective vocal articulation learning requires an integration of appropriate teaching methods, technical vocal understanding, and pedagogical feedback. Rather than standing as isolated concepts, learning methods, vocal techniques, and articulation training form an interconnected framework that supports students' vocal clarity, health, and expressive ability. This theoretical synthesis provides a foundation for analyzing how vocal articulation techniques are implemented in non-formal music education contexts, such as the Hardman Music Course in Bandar Lampung.

## **METHOD**

This study employs a descriptive qualitative approach aimed at exploring and understanding in depth the learning practices of vocal articulation techniques at the Hardman Music Course in Bandar Lampung (Tobing, 2024). This approach was selected to allow the researcher to examine the learning phenomenon in its natural setting without direct intervention. Hartwig explains that qualitative research in music education is intended to uncover teaching practices, learning experiences, and the meanings constructed by participants within music learning contexts (Hartwig, 2014). Therefore, a descriptive qualitative approach is considered the most appropriate method for revealing the pedagogical practices and learning dynamics involved in vocal articulation instruction within a non-formal music education institution.

The research subjects consisted of two vocal teachers and two students at the Hardman Music Course in Bandar Lampung. The selection of participants was conducted using purposive sampling, in which informants are intentionally chosen based on specific criteria relevant to the research focus. The two vocal teachers were selected because they are actively involved in teaching vocal techniques, particularly articulation, which is the central focus of this study. Both teachers possess sufficient teaching experience and apply various instructional methods adapted to students' individual characteristics. As key informants, they were considered capable of providing rich and in-depth information regarding the planning, implementation, and evaluation of vocal articulation learning.

The two students were selected based on the criteria that they had participated in several vocal learning sessions and had completed the basic stages of vocal instruction. This criterion ensured that the students were able to reflect meaningfully on their learning experiences, including the challenges encountered

and the progress achieved in articulation practice. The limited number of research subjects aligns with the nature of qualitative research, which prioritizes data depth and richness over sample size. The aim of this study is not to generalize findings, but to obtain a detailed understanding of vocal articulation learning practices within a specific non-formal music education context.

Observations were conducted directly during vocal classes at the Hardman Music Course in Bandar Lampung to examine the process of vocal articulation learning. The observations focused on teacher–student interactions, teaching methods, students’ responses to articulation exercises, and challenges encountered during the learning process. The researcher acted as a non-participant observer, meaning that the researcher did not engage directly in the learning activities but observed the process objectively. Observational data were recorded using observation sheets and supported by photo and video documentation to enhance data accuracy and credibility. Interviews were conducted with the two vocal teachers and two students who served as research subjects. The interviews aimed to obtain in-depth information regarding teaching strategies, learning methods, and challenges in vocal articulation instruction. A semi-structured interview format was employed, allowing the researcher to follow prepared interview guidelines while still providing participants with the flexibility to share their experiences openly. All interviews were audio-recorded, transcribed verbatim, and analyzed alongside observational and documentation data.

Documentation was used to complement observational and interview data. The documentation included photographs and video recordings of learning activities, vocal exercises, lesson plans, practice songs, and student evaluation records. Documentation served as tangible evidence to support field findings and helped the researcher gain a comprehensive understanding of teaching patterns and students’ articulation development (Waruwu, 2024).

Data analysis in this study followed the interactive model proposed by Miles, Huberman, and Saldaña, which consists of three stages: data reduction, data display, and conclusion drawing (Miles, 2014). Data analysis was conducted continuously from the beginning of data collection until the completion of the study.

a. Data Reduction

Data reduction involved selecting, simplifying, and focusing data relevant to the research objectives, particularly vocal articulation learning. Observational notes, interview transcripts, and documentation were reviewed to identify meaningful information, while irrelevant or repetitive data were eliminated. Initial coding was conducted to identify patterns such as frequently used teaching methods and students’ responses to articulation exercises.

b. Data Display

Data were presented in the form of systematic narrative descriptions and relevant interview excerpts to facilitate the identification of relationships among data elements (Febriani, 2023). Data display enabled the researcher to examine connections between teaching strategies and students' articulation development (Jamilah, 2022).

c. Conclusion Drawing

Conclusion drawing involved identifying themes, patterns, and relationships emerging from the analyzed data. Conclusions were initially tentative and were refined through continuous verification using additional data. This process allowed the researcher to understand how vocal articulation learning was implemented and to identify factors that supported or hindered its effectiveness.

The trustworthiness of the data was ensured through source and method triangulation. Source triangulation was achieved by comparing data obtained from teachers and students, while method triangulation involved comparing findings from observations, interviews, and documentation. McPherson note that validity in music education research can be strengthened through direct observation of students' musical behaviors and reflective responses during learning activities. Thus, the findings of this study are supported by both verbal accounts and observable evidence of vocal learning practices.

## **RESULTS AND DISCUSSION**

Based on the results of research conducted at the Hardman Music Course in Bandar Lampung, the vocal articulation technique learning process is implemented using a planned, directed approach, and focuses on direct practice. This learning focuses on mastering pronunciation or articulation skills so that the resulting sound is clear, crisp, and easily understood by the listener. During the learning activities, the teacher plays a role not only as an instructor but also as a guide, accompanying students throughout the practice process.

One of the distinctive features of the Hardman Music Course is that each teacher prepares a song for each student. This song serves as the primary learning medium for direct articulation practice. The teacher selects a song appropriate to the student's ability level and uses it to apply the vocal techniques being learned. The song serves as both a basis for practice and an evaluation tool to track the development of the student's pronunciation. The use of songs in this lesson allows students not only to memorize techniques but also to directly practice them in a real musical context.

The lesson begins with vocal warm-ups and breathing exercises, which function not only as physical preparation but also as a pedagogical foundation for

articulation learning. Diaphragmatic breathing practiced in an upright posture helps students develop stable airflow, which is essential for producing clear vowel and consonant sounds. The subsequent basic tone exercises and vowel pronunciations (a, i, u, e, and o) train students to coordinate mouth opening and tongue positioning, enabling them to understand how vocal organs work before articulation is applied in a musical context. Pedagogically, this stage serves as scaffolding that prepares students for more complex articulation tasks through songs

After the warm-up stage, the teacher introduces a selected song and asks students to sing it slowly. This activity allows the teacher to observe students' articulation in an authentic performance context rather than in isolated drills. During practice, the teacher provides corrective feedback by clarifying vowel sounds, emphasizing consonants, and guiding smooth diphthong transitions. Initial observations showed that some students struggled with final consonants and double sounds; however, repeated guided practice led to clearer and more natural pronunciation. This indicates that articulation skills develop more effectively when practiced within complete musical phrases. As one teacher stated, "We always prepare a song to use as articulation practice" (Hardman, interview, 2025). This statement reflects a pedagogical belief that songs function as both a learning medium and an assessment tool, allowing teachers to evaluate mouth opening, pronunciation accuracy, and vocal control simultaneously during singing

**Table 1.** *Syntax of Articulation Exercises*

No	Syntax	Description
1.	Teacher and student preparation	In the initial stage, the teacher prepares learning materials such as a piano, a stand, and a microphone to be used during the practice session. Afterward, the teacher selects a song appropriate to the students' ability level and vocal characteristics to serve as the main lesson material. The song serves as a practice and evaluation tool for practicing articulation.
2.	Warm up and breathing exercises	The lesson begins with vocal warm-ups and diaphragmatic breathing exercises. The teacher asks students to stand up straight and regulate their breathing to ensure a steady flow of air. This exercise aims to prepare the respiratory system and voice for use in articulation exercises.
3.	Basic vocal and articulation exercises	After warming up, the teacher drills students with basic vowel pronunciations (a, i, u, e, o) while paying attention to mouth opening and tongue position. This stage helps students understand how the

4.	Song introduction and articulation practice	articulation organs work before applying them in a song context. The teacher introduces the selected song and asks students to sing it slowly. The teacher observes the students' pronunciation of each word in the song lyrics, especially final consonants and diphthongs. During the practice, the teacher provides feedback to clarify pronunciation and correct articulation errors. The practice is repeated so that students become accustomed to pronouncing words clearly and naturally.
5.	Evaluation through songs	Songs are used as an evaluation tool to assess the development of students' articulation skills. Teachers assess how students open their mouths, pronounce letters, and control their voices while singing. Observations show that repeated practice helps students improve their pronunciation clarity, vocal stability, and musical expression.

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**Source:** Author, 2025

Table 1 illustrates the instructional sequence of vocal articulation learning implemented at the Hardman Music Course. Rather than functioning merely as a set of routine activities, this sequence reflects a structured pedagogical design that emphasizes gradual skill development through practice-based learning. Each stage in the learning process serves a specific instructional purpose, allowing students to build articulation skills progressively and contextually. The initial preparation and warm-up stages play a crucial pedagogical role in preparing students' vocal and respiratory systems before articulation practice begins. Diaphragmatic breathing and vocal warm-ups help stabilize airflow and reduce vocal tension, which is essential for producing clear and controlled articulation. This approach aligns with vocal pedagogy principles that emphasize physiological readiness as the foundation for effective voice production.

The transition from basic vocal exercises to articulation drills demonstrates a scaffolded learning approach. By practicing vowel sounds before applying them within songs, students develop an understanding of how mouth opening, tongue position, and resonance affect vocal clarity. Pedagogically, this stage helps students internalize fundamental articulation mechanisms, which later support more complex pronunciation tasks during singing. This finding supports the view that articulation training is most effective when introduced gradually rather than applied directly to complete musical pieces.

The use of songs as the primary medium for articulation practice represents a key pedagogical strategy at the Hardman Music Course. Songs function not only as

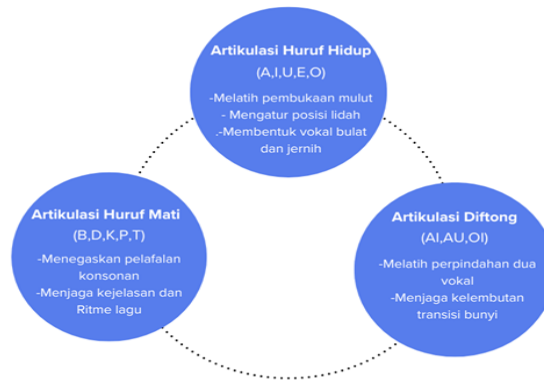
practice material but also as evaluative tools that allow teachers to observe articulation accuracy in authentic musical contexts. Through song-based practice, students are required to integrate articulation techniques with pitch accuracy, rhythm, and expression simultaneously. This integrated approach encourages meaningful learning, as students apply technical skills directly within performance situations rather than isolated exercises. Evaluation through songs further reinforces articulation learning by providing immediate and contextual feedback. Teachers assess students' pronunciation clarity, vocal stability, and expressive delivery while singing complete pieces. This evaluative method allows students to recognize articulation errors naturally within musical flow, supporting self-awareness and independent correction. As a result, evaluation becomes a formative process rather than a final judgment, contributing to continuous improvement in students' vocal performance.

This structured learning sequence is further reflected in the three stages of articulation practice observed during instruction, namely vowel articulation, consonant articulation, and diphthong articulation, as proposed by Okatara (2011). The alignment between theoretical articulation stages and instructional practice indicates that the teaching approach at the Hardman Music Course is not incidental but conceptually grounded in established vocal pedagogy. In the vowel articulation stage, students focus on producing clear and rounded vowel sounds as the core of vocal resonance. This stage functions pedagogically as the foundation of articulation training, as vowels carry the primary tonal quality in singing. By embedding vowel practice within song excerpts, students learn to maintain vocal openness and tonal stability while sustaining musical phrases.

Consonant articulation training emphasizes clarity of pronunciation to preserve lyrical meaning and rhythmic precision. Pedagogically, this stage links articulation with musical timing and expressive intent. Clear consonant production enables students to articulate lyrics without disrupting vocal flow, contributing to clearer communication of musical messages. The final stage, diphthong articulation, requires students to coordinate breath control, mouth position, and pitch stability while transitioning between two vowel sounds within a single syllable. This stage represents a higher level of articulation complexity, as students must maintain vocal consistency during rapid sound changes. Repeated practice at this stage enhances students' control and confidence, allowing them to execute diphthongs smoothly without compromising intonation.

The findings indicate that the articulation learning process at the Hardman Music Course is pedagogically structured, theory-informed, and practice-oriented. The systematic progression from physiological preparation to song-based evaluation enables students to develop articulation skills comprehensively,

improving pronunciation clarity, vocal stability, and expressive confidence in singing.



**Figure 1.** *The articulation cycle.*

**Source:** Author, 2025

In addition to these three stages, teachers also conduct evaluations at the end of each session. The evaluation is conducted by asking students to sing the song in full, then assessing the clarity of their pronunciation, vocal stability, and expression. Feedback is provided directly, explaining areas for improvement. One teacher explained: "Once the pronunciation is clear, then I assess tone and expression. So, the practice begins with articulation techniques before moving on to interpretation." (Hidayat, interview, 2025).

Based on the interviews, students felt that practicing with songs made learning more enjoyable and easier to understand. Students also reported increased confidence when singing because they learned how to control their voice and pronounce words clearly. One student said: "I used to be unclear when singing, but after practicing articulation through songs, my voice now sounds better and I feel more confident when performing." (Dimas, interview, 2025). From these observations, it can be concluded that using songs as a learning medium is very effective in improving students' articulation skills. The gradual practice process enables students to master vocal techniques comprehensively, including clarity of voice, accuracy of pronunciation, and expression in singing.



**Figure 2.** *Vocal Learning Process, Teacher 1 & Student 1*



**Figure 3.** *Vocal Learning Process, Teachers and Students 2*

Based on the above description, it can be understood that the vocal articulation technique learning process at the Hardman Music Course applies the principles of practice-based learning centered on real-life experiences. Teachers not only provide theory on articulation but also implement the three stages of articulation practice according to Okatara (2011): vowels, consonants, and diphthongs. These three stages are combined in songs used as learning media, allowing students to practice the techniques directly in a real musical context.

The first stage, vowel practice, helps students develop resonance and pitch stability. This aligns with Kovalsky's (2021) opinion, which states that vowel clarity is highly dependent on the balance between resonance and breathing. The second stage, consonant practice, trains the clarity of the sound and the speed of the tongue in pronouncing words. Consistent repetition helps students develop good articulation habits. This opinion aligns with Rollings Bigler et al. (2021), who explain that drills in vocal lessons serve to strengthen the coordination of the articulatory muscles. Meanwhile, the third stage, diphthong practice, requires greater flexibility and breath control to ensure smooth transitions between vowels. This practice supports Clark's (2024) theory, which states that hands-on, practice-based learning produces more lasting and profound results than purely theoretical training.

Beyond technical aspects, the use of songs as a learning medium also impacts students' psychological well-being and motivation. The songs used create a more enjoyable and interactive learning environment. Students more easily understand pronunciation errors because they directly hear them in the context of the melody. This aligns with the theory of McPherson et al. (2022), which states that music learning that involves direct experience and positive feedback will increase

students' technical awareness and motivation to learn. Teachers also play a crucial role in creating a supportive learning environment. By providing direct feedback, they help students identify weaknesses and correct them promptly. This approach enables students not only to sing clearly but also to understand how the sound is produced bodily and beautifully.

Thus, it can be concluded that the vocal articulation technique learning at the Hardman Music Course, based on Okatara (2011), has been effectively implemented. Through three stages of articulation practice, implemented using a single song as a learning medium, students can develop their vocal abilities comprehensively. The combination of theory and hands-on practice makes learning more meaningful, fosters correct articulation habits, and improves voice quality and singing confidence.

## **CONCLUSION**

This study confirms that vocal articulation instruction in non-formal music education can be effectively implemented through a structured, theory-informed, and practice-based learning model. The articulation learning process at the Hardman Music Course demonstrates that systematic stages beginning with physiological preparation, followed by vowel, consonant, and diphthong articulation practice enable students to develop pronunciation clarity in an integrated musical context. These findings extend Okatara's (2011) articulation framework by illustrating how it can be operationalized within contemporary non-formal vocal instruction.

From a pedagogical perspective, this study contributes to vocal education by highlighting the effectiveness of song-based articulation practice as both a learning and evaluative tool. Rather than treating articulation as an isolated technical exercise, the instructional approach integrates articulation training directly into singing performance. This pedagogical strategy supports students in simultaneously developing technical accuracy, musical expression, and performance confidence, reinforcing the principles of experiential and student-centered learning emphasized in modern vocal pedagogy (Clark, 2024).

Furthermore, the findings underscore the importance of continuous feedback and reflective practice in vocal articulation learning. Teachers' use of direct, contextual feedback enables students to identify pronunciation issues within real musical situations, fostering greater self-awareness and independent correction. This reinforces McPherson et al.'s (2022) assertion that formative feedback plays a crucial role in improving musical performance quality and technical understanding.

In terms of scientific contribution, this research provides empirical insight into how articulation techniques are taught and experienced within a non-formal

music education setting, an area that remains underrepresented in vocal pedagogy research. The study demonstrates that non-formal institutions can function as effective spaces for structured and theory-based vocal learning, particularly in developing articulation skills that support vocal clarity and expressive communication.

The pedagogical implications of this study suggest that vocal educators in non-formal contexts should prioritize structured learning sequences, song-based practice, and reflective feedback to enhance articulation outcomes. Future research is encouraged to explore articulation learning across a broader range of non-formal music institutions and learner levels to further enrich the understanding of effective vocal pedagogy in diverse educational contexts.

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