

INTERPERSONAL MUSIC COMMUNICATION IN THE SERENADE BUNGA BANGSA MUSIC GROUP IN THE SONG ANJAYENG BAWANA

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Abstract

This research aims to determine the interpersonal musical communication of the Bunga Bangsa Serenade music group. This research uses qualitative methods with observation techniques and collects field data in stages. Observations were conducted at nine meetings at the DIY Culture Service, Yogyakarta Cultural Park, and the Ballroom of the Alana Palagan Hotel. After observation, a two-stage coding process was carried out. The first stage is to observe the communication between the performer and the musicians and choir during the practice process. Meanwhile, the second stage compiled categories consisting of communication, musical and non-musical vocabulary, and musical and non-musical gestures towards performers with musicians and choirs. The research results show that interpersonal musical communication can only be done during the practice process, whereas when the concert occurs, it relies only on musical gestures. This is due to the habit of using verbal rather than nonverbal communication during practice.

Keywords: *communication, gestures, musical, interaction, orchestra*

Abstrak

Penelitian ini bertujuan untuk mengetahui komunikasi musikal interpersonal kelompok musik Serenade Bunga Bangsa. Penelitian ini menggunakan metode kualitatif dengan teknik observasi dan mengumpulkan data lapangan secara bertahap. Observasi dilakukan sembilan kali pertemuan di Dinas Kebudayaan DIY, Taman Budaya Yogyakarta, dan Ballroom Hotel Alana Palagan. Setelah observasi, dilakukan proses pengodean dua tahap. Tahap pertama adalah mengamati komunikasi terhadap pengaba dengan pemain musik dan paduan suara selama proses berlatih. Sedangkan tahap kedua menyusun kategori yang

terdiri dari komunikasi, kosakata musikal dan non musikal, serta gestur musikal dan non musikal terhadap pengaba dengan pemain musik dan paduan suara. Hasil penelitian menunjukkan bahwa komunikasi musikal interpersonal hanya dapat dilakukan selama proses berlatih, sedangkan ketika konser berlangsung hanya mengandalkan gestur musikal. Hal tersebut dikarenakan kebiasaan menggunakan komunikasi verbal daripada nonverbal selama berlatih.

Kata Kunci: komunikasi, gestur tubuh, musikal, interaksi, orkestra

Introduction

Serenade Bunga Bangsa is a large format orchestral music group that includes one conductor, fifty orchestra players, and a combination of a choir group of twenty people. On this occasion, Serenade Bunga Bangsa was asked to participate in the opening of the III Cultural Congress. Researchers will focus on a song repertoire, Anjayeng Bawana, composed or orchestrated by Vishnu Satyagraha. This song is also the theme of the concert at this event; the theme "Anjayeng Bawana" means making the Javanese script global.

The above interests the researcher in observing and collecting data on a song. At the same time, it is composed and will look more deeply into how the performer communicates with the orchestra players and the performer with the choir. The main interest is that the researcher has easy access because the researcher took part in the event. Hence, the researcher becomes a researcher who is involved in it, observing a conductor leading the orchestra rehearsals until the concert takes place, and thirdly, knowing what interactions occur during the rehearsal process until the concert. In general, interactions in orchestral and choral music groups often arise from the observer role.

So, in this observation, the researcher wants to know how a performer creates communication with musicians and choirs. Researchers are also curious about why body movements can produce a rich sound with musical elements, including tempo, dynamics, articulation, and expression. So, the performer's body movements become a means that musicians and choirs need to see. The communication process delivers the communicator's message to the communicant, especially in interpersonal communication, but there is interference if the message is

not conveyed (Herlina et al., 2023). Differences influence the cause of interference with messages in player experience because each player has a different view of music rules (Kusumah, 2021).

Everyone has different musical preferences. How we adapt our behavior to other people's preferences in interpersonal interactions, especially when those preferences are different from our own, can be a means of communicating attention, interest, and concern for nonverbal actions. (Pahrul, 2022). Accommodating other people's musical tastes is a nonverbal way to show concern for other people's preferences and can communicate closeness and interest. (Marlina et al., 2022). So it can help build, maintain, and manage social relationships. (Denes et al., 2016).

Social relationships can be strengthened with communication. (Firmansyah & Oktaviani, 2018). Musical and social communication in professional music performance in London emphasizes a range of skills they consider essential for achieving excellence in an orchestral context, including listening, communicating, and adapting to those around them while practicing and performing. (Dobson & Gaunt, 2015). Strong social and interpersonal skills were also cited as essential in the orchestral profession, with participants emphasizing the importance of maintaining better social relationships with colleagues to foster an environment conducive to achieving excellence on stage. (Dwitiya, 2023).

Interpersonal coordination in rhythmic playing is discussed in research conducted by (Keller et al., 2014). Psychological processes and brain mechanisms enable interpersonal coordination in rhythmic playing. Neurophysiological mechanisms underlying interpersonal rhythmic coordination are sought in studies of sensorimotor and cognitive processes that play a role in the representation and integration of self- and other-related actions within and between individual brains. The relationship between social psychological factors and interpersonal rhythm coordination is considered from two perspectives: social cognitive tendencies (e.g., empathy) influence coordination, and coordination influences interpersonal affiliation, trust, and prosocial behavior (Keller et al., 2014). Meanwhile, Passanisi (2015) conducted research regarding participation in group music activities that will improve interpersonal relationships and creativity in 9-year-old students to a much greater level than not participating in music activities. The results showed that the

experimental group, compared to the control group, obtained a significant increase in post-WCTT (Williams Creative Thinking Test) scores only for the “imagination” factor and in interpersonal relationships, especially with peers (Passanisi et al., 2015).

To improve music learning and performance, a teacher can direct students toward authentic interpersonal goals, and students can focus more on communication. (Ramadhan, 2024). Communication can help people obtain skills and knowledge to realize expressive goals. (Fauziah, 2018). Authentic interpersonal goals can increase the expression and connection of knowledge in meaningful ways and propel knowledge into other situations. (Roesler, 2014). Additionally, teachers' communication of musical knowledge through physical movement represents a valuable pedagogical area that requires investigation. (Wahyuni et al., 2023). The relationship between teachers' didactic intentions and the types of gestures they produce when teaching, as shown by differences in the frequency of gesture categories between teaching students with higher and lower proficiency levels (Lakusa & Nayati, 2023). The reported correspondence between teachers' gestural approaches to students' proficiency levels suggests a gestural scaffolding approach to suit specific students' conceptual skill levels. (Nada Nurcahyo, 2023).

Conductors use nonverbal expressions as a means of communicating with players. (Watson, 2012). Gestures performed manually are used to show basic technical information related to tempo, dynamics cues, and musical expression and convey the interpretation of a musical work. (Wahyuni et al., 2023). Body posture can communicate authority, leadership, confidence, and inspiration. (Situmorang et al., 2024). Apart from that, physical movements such as facial expressions can express the conductor's mood and attitude and the emotional nature of the music being performed. (Rumengan & Hartati, 2023). Orchestral performance is thus a complex and diverse art, the essence of which is body movement. (de Fretes & Listiowati, 2020).

The body plays an essential role in communicating expressive intentions between humans. (Coorevits et al., 2020). Musical ensemble performances, outstanding examples of nonverbal human communication, offer exemplary contexts for studying and understanding gestural control and the communication of expressive intent. (Kusumah,

2021). Humans facilitated by body gestures can highlight the principles underlying human communication from expressing themselves through music. (Coorevits et al., 2020). Humans can act and form meaning through communication processes created from interactions between humans and modified through interpretation. (Blumer, 1986).

The way the conductor and orchestra communicate is nonverbal. (Leonardi, 1992). Conductors use gestures, eye gaze, facial expressions, nods, and body posture to convey their message. (Pranowo, 2019). Norbert Weiner's cybernetic theory regarding human communication is seen as a means of analyzing precisely how musical communication occurs. (İlhan, 1983). As musical participants, we must focus on the conception of the role of work performed by musicians and the interpretation of information and knowledge that allows them to engage in collective action. (Faulkner, 1973).

Research Method

The method used in this research is qualitative, which is carried out by taking and collecting field data in stages. Next, the data was analyzed by reducing it and describing it narratively. This research method is used to answer questions in the introductory sub-chapter.

In the observation process, the researcher became an observer involved in the event as a tuba instrument orchestra player. The relationship between the researcher as a tuba player and the subjects being observed chiefly knew each other and often communicated or carried out activities at several events outside this event. So it can make it easier for researchers to get field data directly. The above can make it easier for researchers (1) to get access or permission from the observer, so in this research, the researcher wants to do it by recording using cellphone audio recording, recording video using a cellphone, and using stationery to record the process of activities in one repertoire chosen to be observed. (2) Researchers can also observe more deeply the attitudes or gestures and vocabulary carried out and said by musicians, choirs, and performers in musical and non-musical matters. (3) as a tuba player at the rear left end, the researcher found it tricky to hear commands. Sometimes, it was difficult to see the player's gestures because the front

player covered them, but having a recording device helped the researcher in this research so he could evaluate when the research process in this study clearly states what was ordered and carried out by the subjects being observed.

Data sampling in this study was taken from nine observations: (1) eight times during the training process, where on the first to fourth days of training using audio recording, (2) three times using a cellphone video recording tool, (3) one day on There is no data sampling in the practice schedule because in the process of practicing the song Anjayeng Bawana was not played, (4) the ninth observation during the concert took place, the researcher only took a few notes, used cellphone notes and watched the video uploaded by YouTube Taste of Jogja, in minutes Anjayeng Bawana song.

The following is a description of the observation data sampling process and the reasons why researchers use the recording tools used:

1. On the first to the fourth day of practice, only use a cellphone audio recording and note the things that are said with a writing instrument while practicing a repertoire of songs. Reason: In general, practicing orchestral music with a choir when rehearsing one song requires much time, around one hour to dissect the song to be played, so the observer chooses to record and write down several musical and non-musical communications during the four-day training.
2. On the fifth to eighth day of training, the researcher recorded videos using a cellphone and wrote down musical and non-musical communications during the training process. The reason is that during four consecutive days of practice when playing the Anjayeng Bawana song, it often went one way or without repetition, only for some parts to be stopped by the performer to determine the existing obstacles. So, the video results with increasing days of practice from videos lasting a few minutes are decreasing. There are three videos in the personal collection because in one day or at the seventh practice, all the music activists involved did not discuss the song Anjayeng Bawana.
3. The concert took place, the observer looked at the situation and condition of the room more on the sound check schedule, namely at 15.00, when the concert took place, which started at 19.00, the researcher made observations via the Taste of Jogja YouTube channel

after the concert was over. Reason: The III Cultural Congress event can be watched via the general public's YouTube channel. There are also several notes on cellphone use before and after playing the Anjayeng Bawana song.

Researchers collected data when the teacher ordered them to play or practice the Anjayeng Bawana song. How to collect observed data:

1. Mobile Phone Audio Recording: When the teacher commands to play the Anjayeng Bawana song, the researcher immediately opens the cellphone and makes a recording during the practice process. The position of the cellphone is on the bottom left or placed on top of the instrument bag so that it is easy to pause or stop the recording.
2. Cellphone video: Before the practice started, the researcher tried to set up a tripod and tried the cellphone camera to record all the musicians in the room. The tripod was located near the researcher, making it easier to access when the song commands were observed. When the teacher commanded them to play Anjayeng Bawana, the researcher ran to the left side to install the cell phone on a tripod and started recording while playing the song.
3. Notes (Stationery): During the observation, the researcher brought a writing instrument in order to record important things that occurred during communication, which was caused by technical obstacles in playing on several instruments, mainly as the choir mostly carried out these problems, so the researcher has a significant quantity of time to write observation notes. The researcher's position on the back left is lined up with other metal wind instruments.

Interpersonal musical communication between musicians and musicians between choirs can be recorded in the observation data collection that researchers have, making it easier to reduce the data and repeat what happened repeatedly. There are three units (episodes) in the composition of the Anjayeng Bawana song: (1) the composer's communication with the musicians takes up more of the rehearsal process in the first to third meetings only, (2) then there is more of the composer's communication with the choir, (3) communication between the singers, musicians, and choir is included in the rehearsal schedule.

At the data analysis stage, what is done is the same as coding stages I and II, as listed in the attachment. The researcher carried out the

coding stage by looking in detail at observation notes, audio recordings, and observation videos. This is done by listening to the musical vocabulary conveyed, gestures or body movements on the objects being observed, and hearing and observing non-musical vocabulary and gestures.

Results and Discussion

Before carrying out this research, the researcher asked permission from one of the musicians and worshipers to carry out observations using audio and video recording tools via the researcher's cellphone. The researcher made observations during the practice process and the concert; the researcher asked permission to make observations through the Taste of Jogja YouTube video. Researchers were permitted to conduct research.

On the first, second, sixth, seventh, and eighth days of the training schedule, the training location is in the Bima Room of the DIY Culture Service, located on Jalan Cendana. 11, Semaki, Umbulharjo, Yogyakarta DIY. The Bima Room is located on the second floor, measuring approximately 10 x 10; in this room, there is a stage trap containing a set of gamelan located in the middle of the front entrance at the end. Bima's room is spacious and covers all subjects with quite a large amount of space left. This creates a unified balance in orchestral playing, and the players can listen to each other from one player to another. The physical and social environment in this room exists during the practice process through discussions between players, choirs, and discussions with teachers. There are also times when making attendance, taking food, access in and out with quite long queues. In front of the Bima room are two long sofas for musicians to rest by smoking, eating, chatting, and greeting each other. Some sit on the floor. This creates a physical and social environment.

The exercises were held in the Yogyakarta Cultural Park Seminar Room in the third, fourth, and fifth training schedules. In this room, there is a central door on the south side with a room area of 8 x 10, a slight difference from the Bima room; in this room, it is narrower, and you find that the acoustics of the room are not good or echoing, so in the process of practicing you have difficulty hearing one instrument after another.

Other. This room has chairs for only the musicians and choir and sheet music stands carried by each musician and conductor, while the choir carries the sheet music using their hands during the practice process. The physical and social environment in this room occurs when, while practicing, the musicians, musicians, and choir discuss and agree on the playing and singing to get good results together right up to the performance day. Many subjects in this room show that they are hot or stifling, but this is not a reason for music enthusiasts to practice seriously. When all subjects are present, taking food and entering and exiting the room becomes a physical environment. As usual, the resting place for musicians, musicians, and choirs is in front of the entrance, and many people sit on the floor to chat, smoke, and enjoy the food provided.

The ninth day is the DIY Cultural Congress performance day, located in the Ballroom of the Alana Palagan Hotel. This room has an area of 1616m with a height of 9m, which can accommodate 3500 people inside. The performance stage is not significant; it is less than a quarter of the room because there are many round tables and chairs for guests in front of the stage. The orchestra performance is in the right corner of the building, as seen from the audience. In contrast, at the end of the left corner, a team of musicians accompanies the dancers in the middle between the orchestra and musical groups.

Access to the rear players for wind and percussion instruments was challenging to get up and down the stage because no stairs were provided on the orchestra stage's right and left wings, so many musicians jumped when carrying out sound checks, and the concert was in progress. Meanwhile, string instrument players, choirs, and singers can access the front stairs. The sheet music stands and chairs are available and arranged neatly on the stage, but it seems that many musicians are not comfortable with the stage because there is not enough space between the players close together.

Based on the results of the observation process that the researcher carried out nine times, the researcher found consistent things that appeared to be done by the performers, musicians, and choirs related to the research topic. Apart from that, the researcher again reduced the field data that had been collected and then described it in an essay. At the data analysis stage, the researcher found communication between musicians

and singers with the choir, musical and non-musical vocabulary, and musical and non-musical gestures or body movements. The following is an explanation of the points found in the observation process:

1. Pengaba Communication with Music Players

Communication between the conductor and the musicians often occurs during practice on the second to fourth day because the conductor focuses on practicing the orchestra only, without the choir. Three days of practice composing the song Anjayeng Bawana takes approximately one hour to dissect or rehearse the work. The observer mainly expresses the communication, while the musician only follows directions and plays the instrument according to command.

Apart from that, some musicians ask the performer on certain parts of the song to get an agreement on the playing of the instruments regarding the dynamics written in the song's repertoire and confirm some notes that the player thinks are not quite right so that there is a discussion with the performer to determine the correct harmony. Music players communicate a lot with their friends to discuss and determine the accuracy of a game in certain parts when playing simultaneously.

2. Communication between Pengaba and the Choir

Communication between the teachers and the choir occurred during joint practice on the fourth day of the rehearsal process until the concert took place. On the fourth day, every time the Anjayeng Bawana song starts, the performer spends much time correcting and practicing the choir; much musical vocabulary is expressed by the performer, especially the word "articulation," which is a word that is often expressed when practicing the choir. This is to provide affirmative commands in singing.

Then, on the sixth day, one of the choir singers asked the composer to confirm one word in the lyrics. The composer was seen asking questions to the composer to confirm the articulation. So it can be concluded that in the singer's communication with the choir, most of the singers invited the choir to communicate, who responded by singing and nodding their heads.

3. Musical Vocabulary

Musical vocabulary is often expressed by performers when musicians play the Anjayeng Bawana repertoire; this often happens from the beginning to the fifth day of practice. This encourages a performer to

give a cue and strengthen it so that the musician remembers and plays according to the conductor's directions, even though in each musical player's repertoire, the dynamics are already written in the repertoire.

The above is often done only during rehearsals; when the scheduled rehearsals and concerts, the musicians do not express the word musical at all. So, it is just a hand movement using a baton stick and giving cues to several instruments that play soli by pointing with the baton stick.

4. Non-Musical Vocabulary

The word non-musical is only conveyed when the performer asks to joke with the orchestra players; this is an effort to practice so that the music artist is not stiff in the game, proving that a performer is quite close to the orchestra players. On the other hand, several musical players also use non-musical words to joke with each other or with the players next to them. For example, blow with a blow player, string with a string player.

It can be seen that wind players often say non-musical words to evoke humor and cause all the players and performers to laugh. During practice, the wind players were quite busy, often talking with their friends to joke with each other; this made the concertmaster or violin leader reprimand all the wind players several times to respect the conductors when they started practicing. Especially when the string players are ordered to play per section, all the players are quiet and respect each other.

5. Musical Gestures

Musical gestures are one of the most important things in determining the progress of a concert; where initially, the performer often emphasizes communication, but in the end, when the performance progresses, the musicians and choir focus on musical gestures or the conductor's movements. The progress of performance can only be seen from the gestures of a performer; this makes the focus of musicians and choirs have to look at the performers to maintain consistency of tempo, dynamics (with hands going up and down), lilting movements, and firmness in several performances.

Musical gestures in worship are significant, so this is a benchmark for the performance to run smoothly. On the other hand, communication is also essential so that a musician and choir during a performance will

still remember when communication occurred during practice. So, it can be concluded that communication and musical gestures are essential points in the creative process in orchestral performances together with choirs.

6. Non-Musical Gestures

A performer, when leading a rehearsal, is often seen showing non-musical gestures, for example, rotating the hands, massaging the shoulders, and stretching the hands to the right and left; these are signs that the continuous movement of musical gestures makes the performer sore in the wrists and shoulders so that during practice many non-musical gestures are moved by the performer.

Meanwhile, musicians make non-musical gestures, such as moving freely to stretch their muscles and standing without holding the instrument. What choirs do during the rehearsal process is often seen as initially singing standing, but some sit while singing. This is not recommended for singers because the hunched sitting position prevents you from breathing freely when singing.

Conclusion

Researchers conclude that in a successful orchestral and choral performance, there is interpersonal musical communication, whereas, in this study, a conductor has more responsibility to encourage communication between musicians and choirs; with this communication, it can be seen that communication is essential to produce results. The richness of sound is based on good music with an emphasis on dynamics, expression in song delivery, articulation, and tempo. This also shows that most musicians and choirs respond through body movements, directly playing instruments, and singing when practicing.

It is different when a performance takes place; it can be seen only from a gesture of the observer; all the musicians and choir are focused on seeing and doing the same thing or the same game when practicing. The things done during the practice process until the dress rehearsal become proof or benchmarks during the performance so that the performance results run smoothly and get good enthusiasm from the audience.

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