

# IMPROVING SOLO VOCAL SINGING TECHNIQUE SKILLS THROUGH THE DIRECT INSTRUCTION MODEL: A CLASSROOM ACTION RESEARCH WITH GRADE IX STUDENTS

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## Abstract

Solo vocal singing skills are included in Core Competency (KD) 4.1 of the junior high school Cultural Arts curriculum, which emphasizes the development of rhythmic and melodic ornamentation in solo vocal performances. This competency is implemented through solo vocal singing practice using improvisation techniques. However, preliminary observations in Class IX B of SMP Negeri 2 Bendungan revealed low learning outcomes, with an average score of 53, below the minimum mastery criterion (KKM) of 70. These low results were primarily caused by students' limited mastery of solo vocal singing techniques, particularly vocal improvisation, as well as the continued use of conventional lecture-based teaching methods that provided minimal guidance during practice. This study aimed to improve students' solo vocal singing skills through the implementation of the Direct Instruction learning model. The research employed Classroom Action Research (CAR) based on the Kemmis and McTaggart model, conducted in two cycles. Data were collected through performance assessments and classroom observations. The results showed that in Cycle I, 11 students (50%) achieved the KKM, with an average score of 68. In Cycle II, the number of students achieving the KKM increased to 20 students (90.9%), with the class average rising to 85. These findings indicate that the Direct Instruction model is effective in improving students' solo vocal singing technique skills in Class IX B of SMP Negeri 2 Bendungan.

## Introduction

Cultural Arts is a compulsory subject at the junior high school level under the 2013 Curriculum and is classified as a Group B general subject, as stipulated in Article 5 paragraph 7 of Regulation of the Minister of Education and Culture Number 35 of 2018 concerning amendments to Regulation Number 58 of 2014 on the Junior High School Curriculum (Kementerian Pendidikan dan Kebudayaan Republik Indonesia [KEMENDIKBUD], 2018a). The subject encompasses several art domains, including music, dance, theater, and visual arts (Yanti, 2018; Rahayuningtyas, 2013).

One of the core competencies in the music subdomain for Grade IX students is solo vocal singing, specifically outlined in Basic Competency (KD) 4.1, which requires students to develop rhythmic and melodic ornamentation in solo vocal performances (KEMENDIKBUD, 2018a). This competency is implemented through solo vocal practice emphasizing improvisation techniques. Improvisation in vocal performance refers to efforts to enhance a song by modifying or adding melodic elements without altering its main melody (Siahaan & Sihombing, 2022). In addition to improvisation, effective solo vocal singing requires mastery of vocal techniques such as intonation, articulation, phrasing, resonance, breathing, and posture (Jafloenty, 2019).

To achieve these competencies, teachers must select instructional models that align with students' learning needs. The appropriateness of a learning model significantly influences learning processes, student engagement, and learning outcomes (Rasmini, 2020). One instructional model that emphasizes structured guidance is the Direct Instruction model. According to Arends, Direct Instruction facilitates the acquisition of basic knowledge and skills through step-by-step teaching procedures (Hunaepi et al., 2014). This model positions the teacher as an active tutor, mentor, motivator, and facilitator who provides explicit guidance throughout the learning process.

Previous classroom action research has demonstrated the effectiveness of Direct Instruction in improving students' music learning outcomes, including vocal skills (Hayati, 2018; Istiqomah et al., 2023; Mansuridin & Ofanida, 2017; Mutmainnah, 2020; Sudewo, 2013). However, most prior studies focused on elementary school students or specific singing genres such as regional or national songs. Limited research has specifically examined the application of Direct Instruction to improve popular solo vocal singing skills with an emphasis on improvisation at the junior high school level.

This research was conducted at SMP Negeri 2 Bendungan, Trenggalek, where students' solo vocal singing skills were identified as relatively low. Based on interviews with the Cultural Arts teacher in January 2023, only approximately 30–40% of students demonstrated adequate mastery of solo vocal techniques, particularly improvisation. This condition was most evident in Class IX B, where the average solo vocal skill score was below the minimum mastery criterion (KKM) of 70. In the 2023/2024 academic year, the pretest results showed an average score of 53, with only 5 out of 22 students achieving the KKM. These outcomes were partly attributed to the use of conventional teaching methods dominated by lectures and assignments, which provided limited instructional guidance during vocal practice.

Considering these issues, this study employed Classroom Action Research to improve the solo vocal singing skills of Class IX B students at SMP Negeri 2 Bendungan through the implementation of the Direct Instruction model. The research aimed to enhance students' mastery of solo vocal techniques by providing structured, step-by-step guidance aligned with their learning needs. Accordingly, this study is entitled *"Improving Solo Vocal Singing Technique Skills through the Direct Instruction Model: A Classroom Action Research with Grade IX Students."*

## Methods

This study employed a Classroom Action Research (CAR) design to improve students' solo vocal singing technique skills through the Direct Instruction learning model. Classroom Action Research is defined as a form of reflective inquiry conducted collaboratively by participants within a specific social context to improve the rationality and quality of educational practice (Abdullah, 2018). Similarly, Komara and Mauludin (2016) describe CAR as action research carried out by teachers in their own classrooms to enhance instructional effectiveness.

The research followed the Kemmis and McTaggart CAR model, which consists of four cyclical stages: planning, action, observation, and reflection (Mulyati & Watini, 2022). In subsequent cycles, revisions were made to the initial plan based on the reflection results before proceeding to the next action, observation, and reflection stages (Komara & Mauludin, 2016). This study was conducted over two cycles.

The research was carried out at SMP Negeri 2 Bendungan, Trenggalek, East Java, during the 2023/2024 academic year. The research participants were 22 students of Class IX B, consisting

of 9 male and 13 female students. The study was conducted for approximately eight weeks, from September 1 to October 31, 2023.

Data collection techniques included observation, interviews, performance tests, and documentation. Observations were conducted through direct classroom observation to examine teacher and student activities during Cultural Arts learning. Interviews, both structured and unstructured, were conducted with the Cultural Arts teacher to obtain information related to instructional practices and learning difficulties. The performance test was administered in each cycle to assess students' solo vocal singing skills. In Cycle I, students performed the song "Andai Aku Bisa" by Chrisye using standard accompaniment sourced from YouTube. In Cycle II, students performed the same song using accompaniment adjusted to their individual vocal ranges. Documentation included lesson plans, student data, photographs, videos, and recordings of student performances.

Qualitative data were analyzed through data reduction, data display, and conclusion drawing (Laksono & Siswono, 2018). Quantitative data were analyzed using descriptive statistics, including mean scores and mastery percentages. Students' final scores were calculated by dividing the obtained score by the maximum possible score and multiplying the result by 100 (Rusmin, 2017). Mastery learning was determined based on the minimum mastery criterion (KKM) of 70.

## Results and Discussion

The study entitled "Improving Solo Vocal Singing Skills Using the Direct Instruction Learning Model for Grade IX B Students of SMP Negeri 2 Bendungan, Trenggalek" was conducted through two cycles. Both cycles followed four research stages: planning, action, observing, and reflecting, as previously described.

### Cycle I

#### *Planning*

The initial step in the planning stage was preparing the lesson plan (RPP) collaboratively with the cultural arts teacher. The Basic Competency applied in the lesson plan was Grade IX Cultural Arts Basic Competency in the music subfield, namely KD 4.1: developing rhythmic and melodic ornamentation in solo vocal singing. The lesson plan was designed according to the syntax of the Direct Instruction learning model (Evitasari et al., 2021).

After preparing the lesson plan, the researcher and the teacher developed learning materials in PowerPoint format covering solo vocal singing concepts and techniques. PowerPoint functioned as a learning medium for delivering instructional information (Pristiati & Rochbeind, 2020). The final step was developing data analysis instruments related to the outcomes of the action, including assessment sheets for students' solo vocal singing skills.

#### *Action*

In Cycle I, the action stage was conducted over three meetings. Each meeting consisted of three main activities: introduction, core activities, and closing.

During the first meeting, the teacher motivated students by providing appreciation to all students in class IX B at the end of the cycle to encourage enthusiasm in practicing solo vocal singing skills. The teacher then explained the material on solo vocal singing using PowerPoint media. The material included concepts and techniques of solo vocal singing, including improvisation techniques. During the explanation, the teacher acted as a tutor and demonstrator by

demonstrating solo vocal singing techniques step by step and guiding students to avoid conceptual errors.

The first meeting was held on September 12, 2023. The learning activities are presented in Table 1.

**Table 1. Learning Activities of the First Meeting in Cycle I**

No.	Activity	Learning Steps (Direct Instruction Model)	Time Allocation
1	Introduction	Greeting and praying Checking attendance Providing motivation and learning orientation Explaining learning objectives Preparing students for learning	15 minutes
2	Core Activities	Delivering learning objectives and lesson orientation Presenting material on solo vocal singing concepts, techniques, and improvisation Reviewing prerequisite knowledge and skills Asking questions related to solo vocal singing Singing together and appointing students to sing solo Guided practice and correction of misconceptions Providing opportunities for individual practice using the song "Indonesia Raya" Assessing performance and giving feedback Assigning independent practice using the song "Andai Aku Bisa" by Chrisye	60 minutes
3	Closing	Reflecting on learning activities Appreciating students' participation Evaluating the lesson Conveying the next learning plan Closing with prayer and greetings	15 minutes

Source: <https://youtu.be/4t7cAL9T5b8?si=EL2Cmz5PjFTsRr3Q>

The second meeting was conducted on September 19, 2023. The learning activities are presented in Table 2.

**Table 2. Learning Activities of the Second Meeting in Cycle I**

No.	Activity	Learning Steps (Direct Instruction Model)	Time Allocation
2	Core Activities	Informing learning objectives and lesson orientation Reviewing prerequisite knowledge and skills Guiding students to practice solo vocal singing techniques using the song "Andai Aku Bisa" Guiding improvisation by imitating the teacher's vocal examples Providing opportunities for individual practice Assessing performance and providing feedback Assigning independent practice for the next meeting	60 minutes

Source: <https://youtu.be/4t7cAL9T5b8?si=EL2Cmz5PjFTsRr3Q>

The third meeting was held on September 26, 2023. The introductory and closing activities were similar to the previous meetings. The main difference in the core activity was that students performed solo vocal singing using the song "Andai Aku Bisa", while the teacher provided feedback and conducted performance assessments.

### Observing

During the first meeting, students listened attentively and understood the teacher's explanation of solo vocal singing material. The delivery of the material was intended to broaden students' knowledge and skills rather than to train professional singers (Setyawan, 2016).

In the second meeting, students practiced solo vocal singing skills under the teacher's guidance. Improvisation techniques were taught through imitation, commonly referred to as ear training or aural training in music education (Utomo & Suharto, 2017).

In the third meeting, the teacher assessed students' solo vocal singing performances. Students were still unable to apply vocal techniques optimally, mainly because the same accompaniment key was used for all students. Some students could not reach certain pitches due to mismatched vocal ranges, supporting Prier's view that notes at the limits of vocal range are difficult to sing (Santoso & Kurniawan, 2016).

In addition to skill outcomes, affective competencies also emerged, including attention, responsiveness, organization, discipline, and self-confidence, although these were observed only in some students.

**Table 3. Assessment Results of Solo Vocal Singing Skills of Grade IX B Students**

No.	Name	IN	A	F	R	P	IM	Total Score	Final Score	Remarks
1	Bunga Aprilia	3	3	3	3	3	2	17	70.8	Mastery
2	Dias Fajar Farazwansa	2	2	2	2	2	1	11	45.8	Not Mastery

Notes:

IN = Intonation, A = Articulation, F = Phrasing, R = Resonance, P = Breathing, IM = Improvisation  
Final Score = (Score Obtained / Maximum Score) × 100 (Rusmin, 2017)

**Table 4. Overall Assessment Results of Cycle I Solo Vocal Singing Skills**

Variable	Assessed Aspects	Mastery	Not Mas- tery	Aver- age
Solo vocal singing skill performance	Intonation, Articulation, Phrasing, Resonance, Breathing, Improvisation	11 students (50%)	11 students (50%)	68

Based on the data, 11 students (50%) achieved mastery, while the remaining 11 students (50%) did not. The average score of 68 did not meet the minimum mastery criterion (KKM).

### Reflecting

Based on the observation and analysis of Cycle I, 50% of students still experienced difficulties in solo vocal singing skills, and the average score did not meet the KKM. The main factor was the use of a uniform accompaniment key that did not match students' vocal ranges.

Despite this, affective competencies such as discipline, motivation, and self-confidence emerged. Therefore, improvements were planned for Cycle II, including intensified practice, individualized guidance, adjustment of accompaniment keys to students' vocal ranges, and reinforcement of positive affective behaviors. These improvements were expected to increase the average score and mastery achievement in Cycle II (Prasetyo & Abduh, 2021).

## Cycle II

### Planning

The initial step in the planning stage was collaboratively developing the lesson plan (RPP) with the cultural arts teacher. The learning implementation plan for Cycle II was designed based on the reflection results from Cycle I (Rambe, 2018). The Basic Competency used in the lesson

plan was the same as in Cycle I, namely Cultural Arts Basic Competency for Grade IX in the music subfield, KD 4.1. The lesson plan was prepared according to the syntax of the Direct Instruction learning model.

Subsequently, the researcher and the teacher developed solo vocal singing materials in PowerPoint format and selected various accompaniment tracks for the song “*Andai Aku Bisa*” with different musical keys. The final step was preparing instruments for data analysis, specifically assessment sheets for students’ solo vocal singing skills.

### Action

In Cycle II, the action stage was conducted in three meetings, each consisting of introductory activities, core activities, and closing activities. During the first meeting, the teacher delivered material on solo vocal singing, followed by guided practice and coaching of solo vocal singing techniques. During the guidance stage, the teacher provided accompaniment references for the song “*Andai Aku Bisa*” in various keys ranging from C = Do to B = Do.

The teacher assisted students in identifying musical keys that matched their vocal ranges using melodic instruments. This process aimed to ensure that students could perform solo vocal singing effectively, as the accompaniment key corresponded to each student’s vocal range.

The first meeting of Cycle II was held on October 3, 2023. The core learning activities are presented in Table 5.

**Table 5. Learning Activities of the First Meeting in Cycle II**

No.	Activity	Learning Steps (Direct Instruction Model)	Time Allocation
2	Core Activities	Informing learning objectives and lesson orientation Explaining learning materials: concepts, techniques, and improvisation in solo vocal singing Explaining the practical assessment of solo vocal singing skills Reviewing prerequisite knowledge and skills Asking introductory questions related to solo vocal singing Singing together and appointing students to sing solo Delivering material using PowerPoint Demonstrating solo vocal singing techniques Students imitating the teacher’s demonstrations Guiding students to identify suitable accompaniment keys based on individual vocal ranges using melodic instruments Guiding practice of solo vocal singing according to individual keys Guiding improvisation through listen-and-imitate (ear training) methods Providing opportunities for individual practice Assessing performance and providing feedback Assigning independent practice	60 minutes

#### Sources:

C = Do: [https://youtu.be/7\\_FHSeKz504](https://youtu.be/7_FHSeKz504)

D = Do: [https://youtu.be/Zt\\_ZJQW3LgU](https://youtu.be/Zt_ZJQW3LgU)

E = Do: <https://youtu.be/Mu41ZGVyhe4>

F = Do: <https://youtu.be/nozS6lLmIE0>

G = Do: <https://youtu.be/qiFuodou6vs>

A = Do: <https://youtu.be/Y9RD5yVyf0s>

B = Do: [https://youtu.be/YFIw\\_SnNB5A](https://youtu.be/YFIw_SnNB5A)

The second meeting of Cycle II was conducted on October 10, 2023. The learning activities were generally similar to those of the second meeting in Cycle I. This meeting focused on guided

practice of solo vocal singing techniques, particularly improvisation, using the ear training or aural training method based on the listen-and-imitate approach (Kwidura et al., 2020). The key difference from Cycle I was that the accompaniment keys were adjusted to each student's vocal range.

The third meeting of Cycle II was held on October 17, 2023. The learning activities were similar to the third meeting in Cycle I. Students performed solo vocal singing using the song "Andai Aku Bisa", accompanied by music in keys that had been previously identified.

### Observing

During the first meeting of Cycle II, students listened attentively and actively followed the teacher's demonstrations of solo vocal singing techniques. Students practiced these techniques while being guided to identify accompaniment keys that matched their vocal ranges. Proper pitch selection enabled clearer and more pleasant vocal output (Anugrah, 2017).

In the second meeting, students practiced solo vocal singing both collectively and individually using accompaniment keys suited to their vocal ranges. The teacher acted as a tutor and demonstrator, particularly in guiding improvisation techniques, aligning with modern learning paradigms that position teachers as facilitators (Nurzannah, 2022).

In the third meeting, the teacher assessed students' solo vocal singing performances. Most students were able to apply solo vocal singing techniques effectively, as reflected in the improved learning outcomes.

In addition to improvements in technical skills, affective domain development was also observed in Cycle II. Students' motivation, discipline, and confidence increased, supported by appreciation provided at the end of the action cycle.

**Table 6. Cycle II Assessment Results of Solo Vocal Singing Skills of Grade IX B Students**

No.	Name	IN	A	F	R	P	IM	Total Score	Final Score	Remarks
1	Bunga Aprilia	3	3	4	4	4	4	22	91.7	Mastery
2	Dias Fajar Farazwansa	3	3	3	2	3	3	17	70.8	Mastery

Notes:

IN = Intonation, A = Articulation, F = Phrasing, R = Resonance, P = Breathing, IM = Improvisation  
Final Score = (Score Obtained / Maximum Score) × 100 (Rusmin, 2017)

Both students achieved mastery because the accompaniment keys matched their vocal ranges. Bunga sang in the key of E = Do, while Dias sang in the key of G = Do. Similarly, other students used different keys according to their vocal ranges. Female students predominantly used D = Do and E = Do, while male students mostly used G = Do and A = Do, using the same song "Andai Aku Bisa" by Chrisye.

**Table 7. Overall Assessment Results of Solo Vocal Singing Skills in Cycle II**

Variable	Assessed Aspects	Mastery	Not Mas- tery	Aver- age
Solo vocal singing skill performance	Intonation, Articulation, Phrasing, Resonance, Breathing, Improvisation	20 students (90.9%)	2 students (9.1%)	85

Based on the results, 20 students (90.9%) met the minimum mastery criterion (KKM = 70), while 2 students (9.1%) did not. The class average score of 85 exceeded the KKM.

### Reflecting

Based on the observations and data analysis in Cycle II, 90.9% of students were able to apply solo vocal singing techniques effectively. The average score exceeded the KKM, indicating that the success indicators were achieved. Affective competencies also showed further improvement, encouraging students to practice more confidently. Therefore, the classroom action research was concluded successfully at Cycle II (Purwati, 2019; Nirta, 2019).

### Discussion

The improvement of students' solo vocal singing technique skills can be clearly observed through a comparison of learning outcomes between Cycle I and Cycle II. The implementation of the Direct Instruction model, which emphasizes demonstration, guided practice, and immediate feedback, resulted in a substantial increase in students' mastery of vocal techniques after instructional refinements were applied in Cycle II.

**Table 8. Comparison of Solo Vocal Singing Skill Achievement Between Cycles**

Aspect	Cycle I	Cycle II	Improvement
Students	11 students	20 students	+9 students
Achieving KKM			
Percentage of Mastery	50%	90.9%	+40.9%
Average Score	68	85	+17 points
Dominant Vocal Issues	Intonation instability, limited improvisation	Improved pitch control, confident improvisation	Significant reduction
Learning Support	Uniform accompaniment key	Accompaniment adjusted to vocal range	More effective

### Analytical Discussion

As shown in Table 1, student mastery increased significantly from Cycle I to Cycle II. In Cycle I, only half of the students were able to meet the Minimum Mastery Criteria (KKM), with an average score of 68. Many students experienced difficulties in maintaining pitch accuracy and applying improvisation techniques. These difficulties were primarily caused by the use of a single accompaniment key that did not match individual vocal ranges, resulting in vocal strain and reduced technical control.

In Cycle II, instructional improvements focused on aligning the accompaniment key with each student's vocal range. This adjustment played a crucial role in enhancing students' vocal comfort and technical execution. As a result, 90.9% of students achieved the KKM, and the class average increased to 85. Students demonstrated better intonation stability, clearer articulation, and more controlled breathing, which allowed them to focus on expressive elements such as phrasing and improvisation.

The Direct Instruction model proved particularly effective in addressing procedural skills such as solo vocal techniques. Through systematic demonstrations and step-by-step guidance, students were able to observe correct vocal production and immediately apply it during practice sessions. The teacher's role as a tutor and demonstrator facilitated direct correction of errors, accelerating skill acquisition.

Furthermore, the integration of the *listen and imitate* (ear training) method within the Direct Instruction framework contributed to improvements in improvisation skills. Students gradually developed musical sensitivity and confidence by imitating the teacher's vocal variations. This method was more effective in Cycle II because students were no longer constrained by unsuitable pitch levels.

In addition to psychomotor improvements, affective outcomes such as motivation, confidence, and willingness to perform also increased. Positive feedback and appreciation at the end of the learning cycle reinforced students' engagement and persistence, which further supported improved learning outcomes.

Overall, the comparative data and its analysis confirm that the Direct Instruction model, when supported by appropriate musical accompaniment and structured guidance, effectively enhances students' solo vocal singing technique skills. The achievement of mastery indicators in Cycle II signifies that the instructional objectives were successfully met.

### **Limitations of the Study**

Despite the positive outcomes achieved through the implementation of the Direct Instruction model, this study has several limitations that should be acknowledged. First, the research was conducted within a limited scope, involving only one class (Class IX B) at a single junior high school. Consequently, the findings may not be fully generalizable to students with different educational backgrounds, school environments, or levels of musical experience.

Second, the duration of the intervention was relatively short, consisting of two action cycles over approximately eight weeks. Although significant improvements were observed, a longer intervention period might provide deeper insights into the sustainability of students' vocal technique development, particularly in maintaining improvisation skills over time.

Third, the assessment of solo vocal singing skills relied primarily on performance-based evaluation conducted by the teacher-researcher. While structured rubrics were used to minimize subjectivity, the involvement of additional assessors or inter-rater reliability analysis could enhance the objectivity and validity of the assessment results.

Finally, this study focused on one instructional model—Direct Instruction—without direct comparison to other student-centered or collaborative learning models. Future studies could explore comparative designs to examine the relative effectiveness of different pedagogical approaches in developing vocal performance skills.

### **Academic and Pedagogical Implications**

The findings of this study offer several important academic and pedagogical implications. Academically, the results reinforce the relevance of the Direct Instruction model for teaching procedural and performance-based skills, particularly in music education. The structured sequence of explanation, demonstration, guided practice, and feedback aligns well with the learning demands of solo vocal technique instruction.

Pedagogically, this study highlights the importance of adjusting musical accompaniment to students' vocal ranges. The alignment between pitch level and vocal ambitus proved to be a critical factor in improving intonation, breath control, and improvisation skills. This insight can inform music teachers' instructional planning, encouraging more personalized approaches even within teacher-centered models.

Furthermore, the integration of ear training through the *listen and imitate* method demonstrates that Direct Instruction can be enriched with auditory-based learning strategies to enhance musical sensitivity and expressive competence. This combination supports both technical mastery and musical expressiveness.

From a broader perspective, this study contributes to classroom action research literature by providing empirical evidence that systematic instructional refinement can significantly improve learning outcomes. The findings may serve as a reference for educators seeking effective strategies to enhance vocal performance instruction at the junior high school level.

## Conclusion

In Cycle I, students learned solo vocal singing using PowerPoint media through the Direct Instruction model. The average student score was 68, which did not meet the Minimum Mastery Criterion (KKM). Only 11 out of 22 students (50%) achieved mastery. This result was mainly influenced by the use of a single accompaniment key for all students. Because the key was not adjusted to individual vocal ranges, some students experienced difficulty singing due to pitches that were either too high or too low. However, the learning process in Cycle I showed positive affective development, as students became more motivated and actively engaged in solo vocal practice.

In Cycle II, instructional improvements were made through more intensive guidance and practice, along with adjusting accompaniment keys to match each student's vocal range. Identifying appropriate pitch levels for students proved to be an effective strategy. As a result, students' performance improved significantly. The average score increased to 85, exceeding the KKM, and 20 out of 22 students (90.9%) achieved mastery. In addition to psychomotor improvement, students' affective competencies—such as confidence, motivation, and participation—continued to develop more strongly in this cycle.

In conclusion, the Direct Instruction model effectively improved solo vocal singing skills among Class IX B students at SMP Negeri 2 Bendungan, Trenggalek Regency. The key factor contributing to this improvement was the suitability of accompaniment keys to students' vocal ranges. The most frequently used keys were D=Do and E=Do for female students, and G=Do and A=Do for male students, using the same song, "Andai Aku Bisa" by Chrisye. These findings reflect differences in vocal range not only between male and female students but also among students of the same gender. Overall, the structured implementation of Direct Instruction across two cycles successfully enhanced both students' psychomotor skills and affective development.

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