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Nurturing Harmony:Nonformal Vocal Learning In Aligo Vocal Music

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Abstract

Vocal learning can not only occur within the scope of formal education, but can also occur within the scope of community-based non-formal learning. Aligo Vocal Msuic is one of the nasyid communities that implements vocal learning in its group. This study aims to analyze how the vocal learning process that occurs in Aligo Vocal Music as one of the professional nasyid groups in Makassar City. How does the Aligo Vocal Music community-based non-formal vocal learning happen, and what methods are used in the vocal learning. This research is designed with a qualitative method, data is collected by the method of systematic and situation-free observation of participants. The type of interview used is structured and unstructured interviews, conducted in a guided manner. The study of documents was carried out by collecting data and analyzing information in the form of images, videos, and writings about the learning that occurred in Aligo Vocal Music.data analysis techniques used triangulation from Miles, Huberman, and Saldana. The results of the study show that Aligo Vocal Music applies the principle of flexibility and adapts to the needs of the audience as an implementation of non-formal education. The community-based music education that occurs applies 5 characteristics, namely flexible, participatory, practice-based, collaborative, and contextual. The learning methods carried out are imitation in individual learning, and peer teaching-based learning methods in group learning.

Keywords: Nasyid, Nonformal learning, music learning in community, imitasi, peer teaching

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INTRODUCTION

The sustainability of nasyid groups as entities that grow and develop in the realm of religious-based performing arts cannot be separated from the group's ability to perform its music. These capabilities are inherently integrated with the group and have output in the form of performance results. Therefore, the group's capabilities are not only seen as insignificant, but should be the *center view* and get attention from the entity's supporters.

The nasyid group is a collective of individuals with a harmony of vision in nasyid, accompanied by a diverse distribution of vocals. The music performed is Islamic in style (Suardi et al., 2025, p. 44), with lyrics that contain da'wah, an invitation to do good and so on (Mardiani, 2021, p. 15) (Himmawan & Janah, 2024, p. 28). Nasyid groups as entities engaged in the realm of religious performance arts are important to pay attention to the group's capabilities in displaying nasyid. Ideally, nasyid music is displayed well and proper, so that it has the potential to attract the attention of the audience, and the da'wah message presented can be well received. Therefore, vocal learning in the nasyid group is positively correlated with the performance and capabilities of the nasyid group.

Aligo Vocal Music is one of the nasyid groups from Makassar City. This group is one of the professional examples of nasyid groups that still survive to this day. This group has been working for almost 2 decades, by highlighting nasyid music performances without musical instruments (acapella). The age that has been close to two decades is interesting to research, assuming that during this period there are learning practices in the group that have an effect on the strength and stability of the group (Corbal, 2023, p. 6). As a professional nasyid group, Aligo Vocal Music is inseparable from the vocal training and learning that occurs in the group as an effort to improve their performative capabilities. The vocal learning that occurred in this professional nasyid group then became the focus of this study. This proves that music learning does not only occur in the formal realm, but also in the non-formal realm. Aligo Vocal Music can be seen as a non-formal educational space, with its members learning through practice, performance experiences, inter-member correction, and performance needs.

How is the vocal learning flow in the Aligo Vocal Music nasyid group implemented, and what methods are used in the practice of learning. This research offers a novelty from previous research that occurred within the scope of nasyid.

The results of previous research on nasyid music are in the domain of the use of nasyid as a medium in da'wah. In addition, research on nasyid music also penetrates into the managerial and management side of the nasyid group itself. Research on the use of nasyid as a medium for

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the formation of the character of listeners and practitioners, and furthermore, nasyid music is studied in more depth regarding the meaning contained in the lyrics of the song. Different from this, this study aims to analyze non-formal vocal learning in the Aligo Vocal Music nasyid group. The results of this study offer a clear picture of non-formal vocal learning in a professional nasyid group that has been established for almost 2 decades. The results of this study contribute to the field of nasyid, especially in the learning process that occurs in groups with peer tutor and imitation methods.

LITERATURE REVIEW

Non-formal learning

Non-formal learning is a type of flexible learning, carried out in spaces outside the formal education pathway (community, studio) that have goals, students, tutors, and is managed with a learning system including learning materials, models, and evaluations (Samee Ullah, Faheem Ul Hassan, 2021, p. 563) (Education et al., 2021, p. 1395). Non-formal learning itself is an organized activity that takes place outside the scope of formal education. This education is intended for specific learning groups with specific objectives. (Ahmed, 1974, p. 8). From this definition, it can be concluded that non-formal education has the characteristics of remaining organized even though it is outside of formal education, has certain learning objectives with certain students, is more flexible and oriented to the practical needs of students. This flexibility is supported by Rogers by calling flexible schooling or parcipatory education non-formal learning (Rogers, 2004).

Non-formal learning is divided into three stages that take place systematically including program planning, program implementation, and program evaluation (Education et al., 2021, pp. 1396–1397). Program planning in non-formal education is a series of learning planning processes that are systematic and in accordance with the context (Daffron & Caffarella, 2021), (Pamungkas, 2021). Plans are made with consideration of the needs of participants, goals achieved, materials and activities carried out, resource support, program implementation and evaluation of learning outcomes. The planning made is flexible (Puspito et al., 2021, p. 85). This planning is made and adjusted to the needs of the participants. The purpose of the institution or community, social conditions, and changes that take place during the program. Thus, the program can run effectively and provide maximum benefits for participants. Program Planning or program planning is carried out in 2 ways, namely the process of identifying and preparing programs (Mustangin et al., 2021, p. 416). The identification process is related to the main needs of the students, the material to be presented, and the mentor who will bring the material. Next is program planning, what are the

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participants doing to master the material.

Program Implementation or program implementation is a condition when previous planning is implemented in real circumstances to obtain the desired results (Fixsen et al., 2025, p. 539). Program evaluation is an activity carried out to measure the extent of the success of the program that has been implemented (Demissie et al., 2025, p. 1). The evaluation is carried out after the implementation process, to get a clear picture of the extent of the participants' development, and the extent of the effectiveness of the program.

Learning Music in Communities

The community is not only a place for individuals with similar interests, hobbies, and circumstances to work together in doing something, but also functions as a learning environment, especially music learning. Music learning in the community does not only run with a formal curriculum, but also through shared musical practice (Kruse-Weber et al., 2023) (Salvador et al., 2021), observation, imitation, correction, dialogue, and performance experience (English & Davidson, 2023). In the community area, the music studied is not only related to the formation of technical skills, but also as a social activity that shapes the relationship, values, identity, and sustainability of the group.

Music learning in the community is flexible, participatory, practice-based, collaborative, and contextual. Flexibility that is not tied to a formal curriculum or schedule. Participatory involves participants in the selection of materials, the training process, and evaluation. Collaborative means that the learning process occurs through cooperation, mutual correction, mutual example, and building musical agreements. Learning is based on practice, singing, playing, listening, imitating, repeating, and displaying learning results. Contextual means that learning activities including teaching materials are tailored to the needs of the participants. Music learning in the community is carried out with various methods such as imitation methods by imitating the songs learned and then repeated, peer tutoring, practice rehearsals, collaborative arrangements, and reflection and evaluation.

Imitation in Learning

Learning with the imitation method is carried out by participants by observing, listening, imitating and repeating the examples given by teachers or mentors until participants master the exemplified abilities (Andrioti, 2025); (Fitriani, 2024, p. 49) (Theory & Hariswari, 2025, p. 521). Learning with the imitation method is carried out by conditioning participants to listen and pay

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attention to the examples of songs they want to learn. The song is played with music players from different devices. After that, participants try to follow it note by note, part by part, until finally the entire song can be mastered and played back appropriately. The imitation learning process is carried out repeatedly, until participants master the entire material.

Utilization of Peer Tutors

Learning with peer tutors is a learning method that empowers the potential and ability of designated expert learners, to guide, direct, and teach the knowledge and abilities of other teammates who are not experts as an effort to increase the potential of all team members (Keith Topping, 2009, p. 1), (Falchikov, 2002, p. 3). In this learning, participants who are considered to have more knowledge and experience than other members, can be directed to help their friends who have not mastered the material by becoming peer mentors. There are several dimensions in this peer teaching, namely peer modeling, peer education, peer counseling, peer monitoring, and peer assessment (Topping & Ehly, 1998). Peer Modeling is the process when participants see/hear examples given by peers and imitate them. Peer education is when participants provide education, information, and understanding to peers. Peer counseling when participants provide emotional support and advice. Peer monitoring when participants participate in monitoring the development of other participants' abilities and discipline. Peer assessment participants provide input assessment and evaluation for other participants.

RESEARCH METHOD

Research Design

Qualitative research was chosen as the design of this research. Data collection in this study used observation, interview, and document study methods. The observations made in this study are participant observations. Participant observation is a type of observation that places researchers to observe activities, participate in social situations, and record data systematically (Spradley, 1980, pp. 59–68). Participant observation was carried out by participating in every routine practice and practice before the performance from Aligo Vocal Music. Researchers attended and participated in training activities until the performance was carried out. Observation is carried out systematically, by recording what happened during the implementation of the exercise. Observation is a free situation, there is no arrangement that occurs in the observation, the researcher sees and records what is happening in the field without any intervention.

Interviews conducted in this study were conducted with various sources, namely managers

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and personnel from Aligo Vocal Music. The types of interviews used are structured and unstructured interviews, and are conducted in a guided manner. Document studies are carried out by collecting data and analyzing information in the form of images, videos, and writings about learning that occurs in Aligo Vocal Music.

Data Analysis Techniques

Data triangulation was used as a data analysis technique in this study. Triangulation is a technique for checking the validity of qualitative findings by checking the validity of data from various sources. Data triangulation aims to increase the validity of the data obtained by comparing data from various sources (Miles, M.B, Huberman, A.M, & Saldana, 2014, pp. 260–261) The triangulation used in this study refers to the triangulation of the Miles Huberman and Saldana model which places data collection, data condensation, data display, and conclusion.

RESULT

One of the Islamic religious arts that grew and developed in Indonesia was nasyid. nasyid is known as an Islamic musical art that uses verses associated with Islamic values and messages of kindness. These values are contained explicitly and implicitly in the lyrics of the nasyid. With the lyrical content that is full of these values, nasyid is then used as a medium in instilling values and character formation for the younger generation.

The practice of nasyid has been carried out by Aligo Vocal Music for almost 20 years. This group is one of the senior nasyid groups in Makassar City. This group consists of 5 people, Hisyam on lead vocal, Fadli vocal baritone, Zaki vocal tenor, Galih vocal bass and Irshanul vocal beatbox. Aligo Vocal Music is a nasyid group that performs its music in Acapella format without using musical instruments. The harmonization, tempo, and rhythm are performed with vocals, including the lyrics of the song with Islamic values and the goodness performed by the lead vocal. Aligo Vocal Music in its learning applies 3 principles of non-formal learning. Among them are the planning program, the implementation program, and the evaluation program. The planning program in Aligo Vocal Music is carried out by identifying the needs and resources owned by Aligo Vocal Music. The songs to be performed, the singing techniques you want to master, and the mentors who are chasing are the main concerns in this process. Songs are assigned together or through instructions from the manager. The songs chosen are adjusted to the occasion and customer requests. Singing techniques and mentors are adapted to the resources owned by Aligo Vocal Music. Aligo Vocal Music has personnel who have experience and skills in the field of music

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in theory. These two personnel then explain and guide technically if there are difficulties in training and arrangements. Apart from these personnel, mentors from Aligo Vocal Music also come from former senior personnel who have musical knowledge and skills academically. Flexibility as part of non-formal learning is also evident from the use of learning places outside the scope of formal education such as schools. The exercises are carried out at the homes of personnel and managers alternately. Exercises can also be held in temporary spaces such as artists' rooms, rooms provided by event managers, and so on.

The implementation program can be seen from the training process carried out by Aligo Vocal Music. This exercise is carried out once a week, with a duration of 2-3 hours. In the implementation of this exercise, there are several methods used by Aligo Vocal Music in its learning, namely imitation and peer tutoring. The imitation learning process is carried out independently, then collaborated with other personnel during routine training. Learning through peer tutors is carried out during training, with the act of reprimanding each other, providing input and suggestions, and evaluating during training. There are no limits in the process of providing input, all personnel are allowed to provide input to fellow members. The evaluation program is carried out at the time of the exercise and at the end of the exercise. After singing the song together, each member and manager can provide input and evaluation as well as suggestions and inputs on the parts that still need special attention. The sensitivity and musicality of personnel, mentors, and managers became a measuring tool in this evaluation. After the results of the training are considered good and worthy of performance, then the evaluation during the training is considered sufficient. The evaluation will be carried out again after the performance, if it is considered that there are things that need to be improved. Evaluation after performance was carried out in the form of briefings and meetings.

Individual Exercises, Routine Exercises, and Imitation Processes

Individual exercises are carried out by each Aligo Vocal Music personnel. This exercise is carried out when the group has agreed on the song material to be performed, or there is a new song requested by the event organizer and the group members agree to perform a new song that has never been performed before. After the list of songs to be performed is ready, members then listen to the songs to be performed repeatedly using their devices. After getting a clear picture of the notes, rhythms, and beats in the song, the group members then imitated/imitated the notes, rhythms, and beats. This process of imitation occurs by imitating melodies, vocal styles, looking for possible harmonization of sounds, and trying out initial arrangements. The song will be

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repeated in the division section until the entire song is mastered by the members according to the division of votes in the group.

Aligo Vocal Music not only relies on individual exercises as an effort to improve the competence of members, but also places regular practice as a priority for the group. Therefore, all members of the group are required to participate in this joint exercise, as an effort to increase harmonization and cooperation of members in the group. Regular rehearsals by Aligo Vocal Music are held every Friday night. The location of the training was carried out according to the agreement, mostly at the house of one of the group members, Fadli. Routine exercises are carried out ba'da Maghrib, more often focusing on the time after the implementation of the Isha prayer.

The practice begins with a prayer together, direction from the manager if present. Followed by breathing exercises and vocal warm-ups, with a count of 2x8. Humming, lip trill, tongue trill, staccato, simple scales, breathing exercises and hisses. After the warm-up is considered sufficient, the group members begin to perform individually rehearsed songs. All members bring their individual training results. The songs performed were repeated until they were finished.



Figure 1 Routine Excercise

At this stage, arrangements and transpositions are carried out according to the basic tone of the main vocalist. The division of the vocals is carried out in the form of vocal-baritone-tenor-bass harmony, with additional tempo and beat from the beatbox. Transposition is carried out according to the vocal abilities of the vocalists and members. Regular practice is also assisted by some software and hardware as a group effort of precision and prowess, such as stem applications to set basic pitches, metronomes to determine the right tempo, speakers, mixers, and mics to

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produce sound output during rehearsals, and laptops for recording and evaluation purposes. Regular practice continues until the song is well mastered, the harmonization runs smoothly, and there are no inappropriate notes.

Peer Teaching

The exercises carried out by Aligo Vocal Music are mostly carried out independently, between members. On certain occasions, Aligo Vocal Music is accompanied by former members who have qualified experience in the fields of music, nasyid, and performing arts. On this occasion, Ilham Haruna as a mentor will train and shape the vocal skills of the members until they are trained by repeating the parts of the song, until it is considered quite good when it is sung again in its entirety. This can be seen from the use of proper technique, steady breathing, and precise tone. On this occasion, directions, demonstrations, and evaluations were carried out repeatedly, until the desired results were obtained.

Aligo Vocal Music, as mentioned above, conducts regular rehearsals every Friday night. This exercise is not always accompanied by a mentor. There was a time when Aligo Vocal Music had to do independent rehearsals together. The method used is the same as before. On this occasion, Aligo Vocal Music focuses more on several types of Peer Teaching, namely Peer Modeling, Peer education, Peer counseling, Peer monitoring, and Peer assessment.

After the exercise is opened with prayer, the exercise will continue with breathing and voice warm-ups. After completion, one of them will propose which song to train first. The members then start practicing the part of the section and continue to repeat until the entire song is repeated. The Peer Teaching that occurred was evident from their freedom to reprimand each other, give input and suggestions about the rehearsal process and the arrangement of the songs performed. Peer modeling is carried out when participants listen and emulate/apply the suggestions to their vocal parts. For example, if there is a part that sounds bad in the chorus by one of the bass/tenor/baritone/vocal/beatbox vocals, then other personnel can provide input on how the part should be performed. The personnel then listened and practiced the advice on their part.

This process not only focuses on Hisyam and Zaki as members who have knowledge of music theory, but all members can provide suggestions and input to all members. The suggestions include the accuracy of tone, harmonization, and the form of arrangement to be carried out. The evaluation is then carried out together, if there are still parts that are not "neat" then the practice will continue until the entire song in harmony, tempo, and tone is considered appropriate and

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good. Peer education can be seen when participants provide education, information, and understanding to peers during exercise. This is done by providing information about the nasyid event, suggestions for nasyid/acapella group songs with their arrangement form and talking about the form of collaboration on the new arrangement that is designed. Each person; can provide understanding of this to other personnel. Peer counseling when participants provide emotional support and advice. This is done by personnel when they see that other personnel need encouragement in the training process. Encouragement is sometimes accompanied by advice or advice to personnel in need.

The training process from start to finish provides space for peer monitoring activities. Peer monitoring when participants participate in monitoring the development of other personnel's abilities and discipline. This is done by personnel to other personnel. The ability and discipline that are brought before the training process to the changes that occur in the abilities and discipline possessed after undergoing the training process are of concern to other personnel, although then they are not explicitly shown at all times, but at certain times other personnel will give input and opinions regarding each other's abilities and discipline. Finally, peer assessment occurs when personnel provide input assessments and evaluations for other personnel after training or after performing.

Discussion

Vocal Learning on Aligo Vocal Music is an implementation of the non-formal learning process as well as music learning in the community. Flexibility and oriented to the needs of students. Learning in Aligo Vocal Music also has a purpose, students, tutors, and is managed with a learning system including materials, models, and learning evaluations. The learning objective focuses more on mastering songs/singing techniques, students are Aligo Vocal Music personnel. Peer tutors and former personnel, have learning and evaluation methods tailored to the needs of the group.

As an art community, vocal learning at Aligo Vocal Music is not only oriented to the formal curriculum, but based on the needs of the participants, with materials formulated together or instructed directly by the manager. Musical practice together in the process of rehearsal and performance becomes a space where the ability of personnel grows. Learning in this community occurs through individual practice activities with the imitation method, and joint practice every week is carried out with the peer tutor method. This learning takes place with imitation, correction, dialogue, and performance experiences. The music learned is not only related to the

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formation of technical skills, but also as a social activity that shapes relationships, values, identity, and the sustainability of the group. The characteristics of community-based music learning can be seen in the flexibility of the song material, participatory training activities that are participated by personnel, the implementation of practice-based exercises every week, collaborative inviting all personnel with their respective skills, and contextual with an emphasis on the needs of the group.

The imitation method and peer tutoring used strengthen and reinforce the learning process that occurs in Aligo Vocal Msuic in accordance with its role and designation. In individual practice, the use of imitation methods is an integral part of the learning process. Learning begins by listening to and listening to the song material that you want to master through a device. Each member will listen according to their respective parts of voice. The personnel then followed the notes contained in the song in the sections, until it was finished according to their respective voice parts. Once they have mastered the piece, personnel can look for possible sound harmony and try out the initial arrangements.

The Peer teaching method applied by Aligo Vocal Music is carried out with various models such as Peer Modeling by listening and repeating the example of peers, Peer education listening to information, knowledge from peers, Peer counseling providing support to peers, Peer monitoring paying attention to improving the quality of peer potential and discipline, and Peer assessment paying attention to the learning outcomes of peers.

CONCLUSION

The conclusion of this study places Aligo Vocal Music as a group that implements non-formal learning, in the framework of community-based music learning. Flexibility to the material and study place is applied. This learning has a purpose, students, tutors, and is managed with a learning system including materials, models, and learning evaluations. Learning in Aligo Vocal Music takes place with imitation, correction, dialogue, and performance experience. There are 5 characteristics of community-based music education that are well implemented, such as material flexibility, personnel participation, practice-based, collaborative, and contextual as needed. The learning method is carried out by imitation in individual exercises, and peer tutors in group exercises.

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