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Improving the Ability to Sing Gorontalo Regional Song through Youtube Media in Grade V Elementary School Students: A Classroom Action Research

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Abstract: *Students often struggle with pitch accuracy, tempo stability, and lyric articulation when singing songs in a regional language that they do not use in daily life. This classroom action research examined whether YouTube-based audiovisual media, used as a repeatable vocal model, was accompanied by improvement in Grade V students' ability to sing two Gorontalo regional songs, Hulonthalo Lipu'u and Moleleyangi. Following the Kemmis and McTaggart spiral model, the study comprised two cycles of two meetings each (April–May 2026) and involved all 16 students (12 boys, 4 girls) of one public elementary school in Kota Barat Sub-district, Gorontalo City. Data were collected with a 15-item observation sheet, a performance test scored on a 1–4 rubric for pitch, tempo, and lyrics, and documentation, and were analysed descriptively against a success indicator of 75% of students scoring at least 75. The proportion of students meeting the criterion rose from 25.0% (Cycle I, Meeting 1) to 50.0%, 75.0%, and 87.5% (Cycle II, Meeting 2), and the mean score rose from 55.2% to 86.5%. Lyrics improved most and pitch least. Teacher and student activity increased from 53.3% to 100%. Because the design involved a single class without a control group, the improvement cannot be attributed causally to YouTube; the findings indicate that YouTube-based modelling is a promising, low-cost option for teaching regional songs, ideally combined with individual support for slower learners.*

Keywords: *Classroom Action Reseacrch, Gorontalo Traditional Song, Singing Ability, Youtube Media.*

INTRODUCTION

Arts education in elementary school contributes to the formation of students' character and cultural identity. Singing is one of the forms of music learning closest to children's everyday lives: it requires no special equipment, and children naturally use it to express thoughts and feelings. Grade V students, who are typically 10–11 years old, are generally at the concrete operational stage and learn best through experiences that they can observe directly. Singing activities that emphasise memorising lyrics, pitch accuracy, tempo, and performance quality therefore suit this age group (Fadilla et al., 2026).

Good singing skills are determined by the mastery of a number of vocal elements in an integrated manner, including intonation or pitch accuracy, articulation or clarity of lyric pronunciation, tempo or stability of rhythm, dynamics, and expression (Sinaga, 2018). The first of four elements, namely tone, tempo, and lyrical articulation, are the basic elements that are easiest to observe and measure in elementary school students, so they are commonly used as an assessment indicator in singing learning in elementary and high grades. In fact, students' singing skills need to be continuously trained because the problem of inaccuracy of tone, articulation, and tempo is still often found in classroom learning practices, especially when the songs sung use regional languages that students do not use in daily conversations.

The preservation of local culture through music arts education, especially regional songs, is one of the important goals in learning cultural arts. Regional songs are not just entertainment media, but educational means that contain historical, moral, and social values of the local community (Karlan, 2025; Putri et al., 2026), In the midst of globalization and the dominance of popular culture through digital media, the younger generation tends to be more familiar with national and international popular songs than their own native regional songs, so that the learning of regional songs in elementary schools is one of the last bastions to maintain the sustainability of this intangible cultural heritage (Santoso et al., 2023).

Gorontalo as one of the regions in Indonesia has a wealth of traditional songs, including Hulonthalo Lipu'u and Moleleyangi, which are not only musically valuable but also full of historical and cultural value as a symbol of love for

the homeland and the identity of the Gorontalo people. The song Hulonthalo Lipu'u depicts the people's love for their homeland and the spirit of maintaining the integrity of customary territories, while Moleleyangi is full of nuances of local wisdom that have been passed down from generation to generation through Gorontalo poems and melodies (Polamolo et al., 2026). The learning of these two songs has the potential to be an effective means to instill noble values in students while strengthening cultural awareness from elementary school age, in line with the goal of art education for elementary schools that places local content as an integral part of the formation of student identity (Pulukadang & Pulukadang, 2025).

The reality in the field shows that the ability to sing Gorontalo regional songs in grade V students in one of the public elementary schools in Kota Barat District, Gorontalo City, is still relatively low. Based on the results of observations and interviews with class teachers, of the 16 students consisting of 12 male students and 4 female students, most of them still have difficulty singing songs with the right tone and tempo, lack confidence to perform in front of the class, and have a low understanding of the lyrics, meanings, and characteristics of the regional songs taught. Music art learning so far is also still dominated by the use of textbooks and conventional teacher demonstrations without the help of supporting media, so that students tend to be passive and easily bored, even though the characteristics of digital generation students prefer audiovisual activities such as watching videos as well as practicing singing directly.

The low use of interesting learning media is one of the main causes of this problem (Fadilah & Kanya, 2023; Fahira et al., 2023). Based on the cone of experience theory, learning experiences that involve more senses, such as seeing and hearing at the same time, provide better learning retention than learning experiences that are only verbal or symbolic. This principle underlies the selection of audiovisual media as an alternative solution, because these media allow students to obtain concrete examples of vocal models that can be repeated according to the individual learning needs of each student.

One potential media alternative to address this problem is YouTube. YouTube is easily accessible and effective in improving students' engagement and vocal abilities because it presents engaging, innovative, and creative audio and visual content (Fauziyah et al., 2024). More specifically, YouTube's characteristic of allowing videos to be played back at any time gives students the opportunity to listen to and imitate the right vocal model over and over again, so that the problems of pitch inaccuracy, tempo instability, and lyric articulation errors found in initial observations can be gradually corrected according to the learning pace of each student, something that is difficult to obtain from a one-way teacher's demonstration that only lasts once and cannot be repeated independently by students. Through regional song videos, students can observe and imitate the correct way of singing, especially in the aspects of tone, tempo, articulation, and expression, repeatedly according to their respective learning needs (Daraini et al., 2024; Tamara & Thohir, 2022; Yusuf & Agung, 2023). The use of YouTube in learning in elementary schools has also been widely adapted to various subjects due to its ease of access and flexibility of use inside and outside the classroom (Munawir et al., 2023).

Several previous studies have strengthened this assumption. Suratinoyo, Pulukadang, and Pulukadang (2025) in a two-cycle grade action study with 14 grade V students of SD Negeri 7 Telaga Jaya reported an increase in the ability to sing Gorontalo regional songs from 54.46% in the pre-action to 90.18% in the second cycle of the second meeting, with learning completeness increasing from 7.14% to 100%. In line with that, (Agasi et al., 2022) found that the use of audiovisual media based on YouTube animated videos was able to increase the singing skills of elementary school students from 69.4% in the first cycle to 86.3% in the second cycle. The two studies consistently showed a pattern of improvement in the aspects of intonation, articulation, tempo, and vocal expression of students after the application of YouTube media, although both have not specifically targeted the combination of two Gorontalo regional songs at once in a series of actions.

Based on the description of these problems, the formulation of the problem in this study is whether the use of YouTube media can improve the ability to sing Gorontalo regional songs in grade V elementary school students. This research aims to improve the ability to sing Gorontalo regional songs through YouTube media in grade V elementary school students, as well as foster students' appreciation of regional culture as part of efforts to preserve local wisdom. Theoretically, this research is expected to enrich the treasure of studies on the use of audiovisual media in music arts learning in elementary schools, especially in the context of regional song preservation. Practically, the results of this research are expected to be useful for teachers as an alternative to innovative cultural arts learning strategies, for students as a means of improving vocal skills as well as strengthening love for local culture, and for schools as input in the development of local content programs based on regional culture.

The research of Suratinoyo, Pulukadang, and Pulukadang (2025) has indeed used YouTube videos to improve the singing ability of Gorontalo regional songs in grade V elementary school students through a similar PTK design, so that the similarity of the media, measured competence, the context of Gorontalo regional songs, and class levels need to be emphasized so that the novelty of this research does not just appear as a replication. The difference in this study lies in four things. First, this study uses two regional songs at once in a series of actions (Hulonthalo Lipu'u in Cycle I and Moleleyangi in Cycle II), while the research (Suratinoyo et al., 2025) focuses on one regional song in a different school (SD Negeri 7 Telaga Jaya). Second, this study explicitly places strengthening the understanding of local cultural values as an integral part of the singing learning process, not just the follow-up impact of improving vocal skills. Third, this study reported the trajectory of each student's individual achievement from the beginning to the end of the action along with the average score pattern on each aspect of assessment (tone, tempo, lyrics) throughout the four meetings, thus providing an overview of the different mastery rates between the aspects, compared to previous studies that generally only reported the percentage of classical completeness in aggregate. Fourth, this study was carried out on different subjects and locations, namely grade V students in public elementary schools in Kota Barat District, Gorontalo City, thus providing additional empirical evidence regarding the consistency of the effectiveness of

YouTube media in different school contexts.

RESEARCH METHODOLOGY

2.1 Research Design

This study uses a Classroom Action Research design in two cycles of two meetings each. Each cycle followed the spiral model of Kemmis and McTaggart (1988) with four stages: planning, action, observation, and reflection (Safriadi, 2020). The reflection after each meeting informed the plan for the next meeting or cycle, so that corrective action was based on current evidence.

2.2 Setting, participants, and roles

The study was conducted in a Grade V class of a public elementary school in Kota Barat Sub-district, Gorontalo City, in the 2025/2026 academic year. All 16 students in the class (12 boys, 4 girls) took part (total sampling), because the population was a single small class. At the preliminary observation the students were active but sang the target songs poorly. Three roles were separated to protect the objectivity of the action and the assessment: the researcher designed the action and acted as observer and assessor; the Grade V class teacher implemented the action as model teacher, following the scenario prepared with the researcher; and two supervisors, acting as experts, validated the instruments before use.

Cycle I was held on 22 April 2026 (Meeting 1) and 30 April 2026 (Meeting 2) with *Hulonthalo Lipu'u* as the song. Cycle II was held on 8 May 2026 (Meeting 1) and 21 May 2026 (Meeting 2) with *Moleleyangi*, and both songs were consolidated at the last meeting. Each meeting lasted 2 × 35 minutes. The focus of each meeting is summarised in Table 1.

Table 1. Schedule and Focus of Research Actions in Each Cycle

Cycle	Meetings	Date	Song Material	Action Focus
I	1	April 22, 2026	Introduction of regional songs	Overview and types of Gorontalo regional songs through presentation slides and initial discussion; YouTube used only for introductory material
I	2	April 30, 2026	Hulonthalo Lipu'u	Repeated YouTube video playback, singing together practice, and introduction to the meaning of lyrics
II	1	May 8, 2026	Moleleyangi	Song review cycle I, introduction of new songs, and guided singing practice
II	2	May 21, 2026	Hulonthalo Lipu'u & Moleleyangi	Interactive playback of both songs and self-paced singing practice without full teacher guidance

2.3 Procedure

Classroom action research follows a spiral model developed by Kemmis and Mc Taggart, which is a series of cycles consisting of four components: planning, acting, observing, and reflecting, which continue continuously until the research goal is achieved (Safriadi, 2020). In the planning stage, the researcher and the classroom teacher prepare a Learning Implementation Plan (RPP), select and download YouTube video links for regional songs to be used, prepare observation sheets for teacher and student activities, and prepare singing ability performance test instruments. At the action implementation stage, teachers implement learning scenarios that have been designed according to the lesson plan by utilizing YouTube media as the main vocal model. In the observation stage, the researcher acts as an observer who records the implementation of teacher and student activities using an observation sheet, as well as assessing students' singing ability through a performance test at the end of each meeting. In the reflection stage, the researcher and the classroom teacher collaboratively discuss the results of observations and performance tests immediately after each meeting, by comparing the achievement of learning implementation and the value of singing ability against the established success indicators, identifying the strengths and weaknesses of the learning that has just taken place, and agreeing on changes in strategies or emphasis on actions to be applied in the next meeting or cycle. The results of this discussion are recorded by the researcher as a reflection record that is the basis for the preparation of learning scenarios at the next meeting.

The action procedure at each meeting included preliminary activities (greetings, presence, perception, and delivery of learning objectives), core activities (classical YouTube video playback, teacher guidance in listening to intonation and pronunciation of lyrics, repeated singing practice with videos, and discussions about the cultural meaning and values of songs), and closing activities (giving Student Worksheets, initial reflection, self-assignment through YouTube video links, and closing prayers and greetings). This approach refers to the finding that YouTube audiovisual media is effective in increasing interest in learning and understanding of material through visually and auditory learning experiences (Fitriyanti, 2022).

2.4 Variables and instruments

This study involves two main variables. The independent variable in this study is the use of YouTube-based audiovisual learning media, which is operationalized through the repeated playback of Gorontalo regional song videos at each meeting, both classically in class and independently by students outside of class hours through a link shared by the teacher. The bound variable in this study is the ability to sing Gorontalo regional songs, which is operationalized as a student performance score in singing the songs "Hulonthalo Lipu'u" and "Moleleyangi" on three aspects of assessment, namely tone (intonation), tempo, and lyrics (articulation), which are measured using a performance test instrument with a score range of 1 to 4 in each aspect.

Data collection techniques in this study include observation, performance tests, and documentation. Observation was used to observe the activities of teachers and students during learning using observation sheets that each contained 15 aspects of assessment in the introductory, core, and closing activities, with a choice of "yes" or "no" answers on each aspect observed. The performance test was used to directly assess students' ability to sing Gorontalo regional songs in three aspects, namely tone (intonation), tempo, and lyrics (articulation), with a score range of 1 to 4 in each aspect as presented in Table 2. Documentation was used to strengthen observation data in the form of photos of learning activities and recordings of student activities while singing, which also served as physical evidence of the implementation of actions at each meeting.

The validity of the observation sheet instrument and performance test was obtained through a content validity test in the form of expert judgment by supervisors I and II before the instrument was used in the field, including the suitability of the indicators with the learning objectives, the clarity of the scoring rubric, and the readability of the instrument language for grade V elementary school students. Based on expert input, a number of aspects of the instrument were revised before being used in the field, namely the simplification of the descriptor redaction at each level of the performance test rubric score (tone, tempo, and lyric aspects) to make it more operational and easy to understand by grade V students, the adjustment of a number of observation sheets of teacher and student activity observation sheets that were considered overlapping into more specific items that could be observed directly, and the addition of concrete examples to the lyric assessment rubric to adjust the context of the pronunciation of the Gorontalo regional language vocabulary. The final instrument was used at the initial observation stage as well as at the four action meetings after all the revisions were approved by the two experts.

Table 2. Rubric for assessing the singing of Gorontalo regional songs

Aspects	Score	Descriptor
Pitch (intonation)	4	Student sings the notes very accurately from beginning to end; the voice is stable and free of errors.
	3	Student follows the pitch correctly for the most part; only one or two minor errors.
	2	Student often sings out of tune; the melody is unstable.
	1	Student cannot follow the pitch correctly.
Tempo	4	Student keeps a very stable tempo that matches the rhythm of the accompaniment.
	3	The tempo is fairly stable, with occasional slight changes.
	2	The tempo often alternates between fast and slow.
	1	Student cannot maintain the tempo of the song.
Lyrics (articulation)	4	The lyrics are very clear and the Gorontalo words are pronounced accurately.
	3	Pronunciation is fairly clear, although some parts are less audible.
	2	Many lyrics are unclear and difficult to pronounce accurately.
	1	The lyrics are unclear and difficult to understand.

The content validity of the observation sheets and the performance test was established through expert judgement by two supervisors before field use, covering the alignment of indicators with learning objectives, the clarity of the scoring rubric, and the readability of the instrument for Grade V students. On the experts' advice, the descriptors at each rubric level were simplified to make them more operational and understandable; overlapping items on the teacher and student observation sheets were revised into more specific, directly observable items; and concrete examples of Gorontalo vocabulary were added to the lyrics rubric. The final instruments were used at the preliminary observation and at all four meetings after both experts approved them.

2.5 Data Analysis

Data were analysed using quantitative descriptive statistics. The percentage of teacher and student's activity was calculated by the formula $P = (f / N) \times 100\%$, with f being the number of aspects carried out and N being the total number of aspects observed (Safriadi, 2020). The value of each student's singing ability was calculated by the formula NP = (score / maximum score) x 100%, with a maximum score of 12 obtained from the sum of the highest score (4) in three aspects of assessment, namely tone, tempo, and lyrics. Students are declared to have achieved the criteria of singing ability (complete) if they obtain a minimum score of 75, in accordance with the Minimum Completeness Criteria (KKM) of the Arts, Culture and Crafts subject at the school where the research is conducted.

To facilitate the interpretation of the achievements, both the percentage of teacher and student activities and the value of individual singing ability are categorized into five criteria as presented in Table 3. This category is used consistently in describing the results of the research in the Results and Discussion section.

Table 3. Interpretation Criteria for Percentage of Activity and Singing Ability Value

Value Range (%)	Category
86 – 100	Excellent
71 – 85	Good
56 – 70	Enough
41 – 55	Less
≤ 40	Very Less

In addition, to describe the change for each student, the scores at the first measurement (Cycle I, Meeting 1) and the last measurement (Cycle II, Meeting 2) were compared with an exact Wilcoxon signed-rank test (n = 16), and a 95% confidence interval was computed for the mean gain. These analyses are exploratory. The first measurement was taken after the first meeting of the action and the design had no control group, so they describe change within this class and do not estimate a treatment effect.

RESULTS AND DISCUSSION

Results

This class action research was carried out on 16 students in grade V, consisting of 12 male students and 4 female students, at a public elementary school in West Kota District, Gorontalo City. At the initial observation stage, students' ability to sing the Gorontalo regional songs "Hulonthalo Lipu'u" and "Moleleyangi" was still at a low level because the previous singing learning was still conventional without the help of supporting media, so that not a single student had reached the success criteria

3.1 Course of the cycles

Cycle I, Meeting 1 (22 April 2026). The meeting introduced the overview and types of Gorontalo regional songs through slides and discussion, before the students were introduced to *Hulonthalo Lipu'u*. YouTube was used only for introductory material and not yet as a direct vocal model (Table 1). Teacher and student activity was 53.3% (Insufficient; Table 5), and 4 of 16 students (25.0%) met the criterion (Table 4). The reflection identified two weaknesses, uneven student participation and insufficient use of YouTube, which shaped the plan for Meeting 2.

Cycle I, Meeting 2 (30 April 2026). The meeting focused on *Hulonthalo Lipu'u*, with YouTube videos now used intensively as the main vocal model and accompanied by singing together. Activity rose to 60.0% (Sufficient), and 8 of 16 students (50.0%) met the criterion, with higher scores on all three aspects (Tables 4–7). Because the 75% indicator had not been reached, the research moved to Cycle II, with greater emphasis on active student involvement.

Cycle II, Meeting 1 (8 May 2026). After a review of *Hulonthalo Lipu'u*, the students were introduced to *Moleleyangi*. Activity rose to 86.7% (Excellent), and 12 of 16 students (75.0%) met the criterion, which reached the success indicator. Meeting 2 was therefore directed at consolidating both songs with less teacher guidance.

Cycle II, Meeting 2 (21 May 2026). Interactive videos of both songs were played to strengthen memorisation of the lyrics, and students practised singing independently without full guidance. Activity reached 100%, and 14 of 16 students (87.5%) met the criterion, with the highest achievement on lyrics. Because this exceeded the 75% indicator, the research was concluded at the end of Cycle II.

3.2 Classical completeness and teacher and student activity

The percentage of students reaching the criterion rose at every meeting, from 25.0% to 87.5% (Table 4; Figure 1a). Teacher and student activity also rose at every meeting, from 53.3% to 100% (Table 5). The two series moved in parallel, which suggests an association between the quality of implementation and students' achievement; no inferential test of this association was carried out.

Table 4. Classical completeness of singing ability at each stage (N = 16)

Stage	Complete (n)	%	Not complete (n)	%
Preliminary observation	0	0.0	16	100.0
Cycle I, Meeting 1	4	25.0	12	75.0
Cycle I, Meeting 2	8	50.0	8	50.0
Cycle II, Meeting 1	12	75.0	4	25.0
Cycle II, Meeting 2	14	87.5	2	12.5

Table 5. Teacher and student activity at each meeting (15 observed items)

Meeting	Teacher activity	Student activity	Category
Cycle I, Meeting 1	8/15 (53.3%)	8/15 (53.3%)	Insufficient
Cycle I, Meeting 2	9/15 (60.0%)	9/15 (60.0%)	Sufficient
Cycle II, Meeting 1	13/15 (86.7%)	13/15 (86.7%)	Excellent
Cycle II, Meeting 2	15/15 (100%)	15/15 (100%)	Excellent

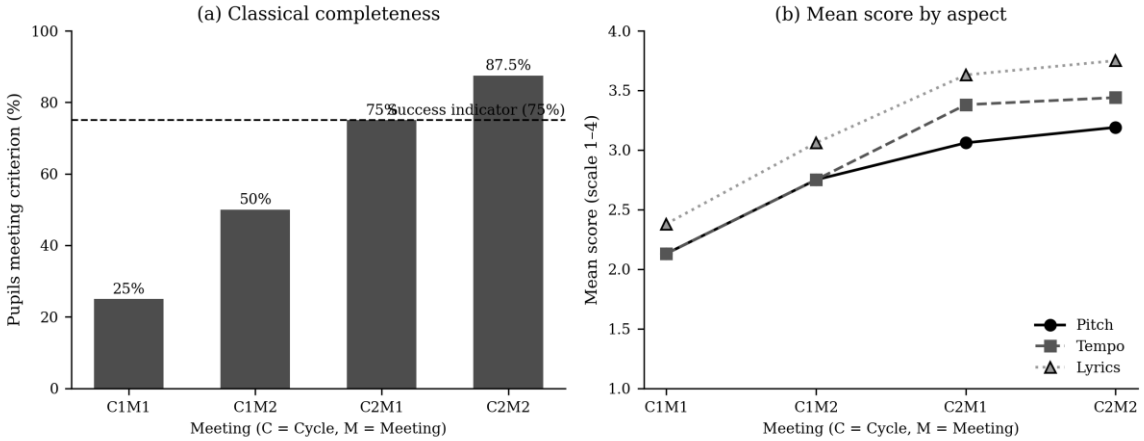


Figure 1. (a) Percentage of students meeting the criterion and (b) mean score on each aspect (scale 1–4) at each meeting.

3.3 Scores by aspect

Mean scores increased on all three aspects between the first and last meetings (Tables 6 and 7). Pitch rose from 2.13 to 3.19, tempo from 2.13 to 3.44, and lyrics from 2.38 to 3.75 on the 1–4 scale. Lyrics showed both the largest gain (+1.37, compared with +1.31 for tempo and +1.06 for pitch) and the highest final mean, whereas pitch grew the least, which indicates that pitch accuracy was the most difficult aspect for these students. The proportion of students scoring 4 on lyrics rose from 6% to 75%.

Table 6. Distribution of scores by aspect and meeting, n (%)

Aspect	Score	C I, M 1	C I, M 2	C II, M 1	C II, M 2
Pitch	4	1 (6)	4 (25)	5 (31)	5 (31)
	3	3 (19)	6 (38)	7 (44)	9 (56)
	2	9 (56)	4 (25)	4 (25)	2 (13)
	1	3 (19)	2 (13)	–	–
Tempo	4	–	3 (19)	8 (50)	8 (50)
	3	5 (31)	7 (44)	6 (38)	7 (44)
	2	8 (50)	5 (31)	2 (13)	1 (6)
	1	3 (19)	1 (6)	–	–
Lyrics	4	1 (6)	3 (19)	11 (69)	12 (75)
	3	6 (38)	11 (69)	4 (25)	4 (25)
	2	7 (44)	2 (13)	1 (6)	–
	1	2 (13)	–	–	–

Note. C = cycle; M = meeting. Percentages are rounded and may not sum to 100.

Table 7. Mean (SD) score on each aspect at each meeting (scale 1–4)

Aspect	C I, M 1	C I, M 2	C II, M 1	C II, M 2
Pitch	2.13 (0.81)	2.75 (1.00)	3.06 (0.77)	3.19 (0.66)
Tempo	2.13 (0.72)	2.75 (0.86)	3.38 (0.72)	3.44 (0.63)
Lyrics	2.38 (0.81)	3.06 (0.57)	3.63 (0.62)	3.75 (0.45)

3.4 Individual progress

Individual scores at Cycle I, Meeting 1 and Cycle II, Meeting 2 are shown in Table 8. All 16 students improved. The mean score rose from 55.2% to 86.5%, a mean gain of 31.3 percentage points (SD = 8.3; 95% CI [26.8, 35.7]; exact Wilcoxon signed-rank W = 0, p < .001). The largest gains (+42 points) were made by S2, S4, S6, and S9, and the smallest (+17 points) by S1 and S13, who already sang well at the start (83%). At the end of the action, 14 of 16 students (87.5%) were complete. The two who were not, S6 (25% to 67%) and S11 (25% to 58%), nevertheless made substantial gains. All four girls reached the criterion, as did 10 of the 12 boys (83%); both students who did not reach the criterion were boys, but the small numbers do not permit generalisation.

Table 8. Individual singing-ability scores at the beginning and end of the action: raw score (maximum 12) and percentage

Student	Sex	Initial (C I, M 1)	Final (C II, M 2)	Gain (points)	Final status
S1	M	10 (83)	12 (100)	+17	Complete
S2	M	6 (50)	11 (92)	+42	Complete
S3	M	6 (50)	10 (83)	+33	Complete
S4	M	4 (33)	9 (75)	+42	Complete
S5	M	7 (58)	11 (92)	+33	Complete
S6	M	3 (25)	8 (67)	+42	Not complete
S7	M	7 (58)	10 (83)	+25	Complete
S8	M	9 (75)	12 (100)	+25	Complete
S9	M	7 (58)	12 (100)	+42	Complete
S10	M	6 (50)	9 (75)	+25	Complete
S11	M	3 (25)	7 (58)	+33	Not complete
S12	M	6 (50)	10 (83)	+33	Complete
S13	F	10 (83)	12 (100)	+17	Complete
S14	F	9 (75)	12 (100)	+25	Complete
S15	F	6 (50)	10 (83)	+33	Complete
S16	F	7 (58)	11 (92)	+33	Complete
Mean		**55.2**	**86.5**	**+31.3**	**14/16 complete**

4.Discussion

The improvement in tone, tempo, and lyrics aspects is inseparable from the characteristics of YouTube which combines audio and visual elements simultaneously, so that students obtain a clear and repeatable articulation and intonation model according to their respective learning speed (Daraini et al., 2024). The lyric aspect showed the most notable increase, from 6% of students who were able to pronounce the lyrics clearly in Cycle I of Meeting I to 75% in Cycle II of Meeting II, which indicates that the repetition of listening to videos independently at home also strengthens the memorization of lyrics and understanding of the meaning of songs (Hanipudin & Astuti, 2020). The increase in teacher and student activity from 53% to 100% also confirms that the implementation of audiovisual media-based learning syntax is increasingly optimal as teachers' experience in managing the classroom and students' readiness to participate in learning increases.

However, at the end of Cycle II, there were still 2 students (13%) who had not reached the success criteria. The observation results showed that the two students tended to pay less attention to the material and were easily distracted during learning, and had backgrounds that were not native speakers of the Gorontalo language and culture, so it took a longer adjustment time to understand and recite the lyrics of regional songs. Teachers and researchers overcome these obstacles by providing additional guidance and self-practice after the learning ended. These findings have important implications that the application of YouTube media needs to be accompanied by individual assistance for students who experience learning obstacles so that the achievement of competencies is more even.

Overall, the results of this study show the potential of YouTube media not only as a means of improving vocal

skills, but also as a means of strengthening local cultural appreciation among elementary school students, as argued in studies on the role of regional songs in character education and civic literacy (Karlan, 2025; Putri et al., 2026; Santoso et al., 2023). It should be emphasized that this research instrument is specifically designed to measure singing ability in the aspects of tone, tempo, and lyrics, so that claims about increasing cultural appreciation or understanding are observational based on observations of the learning process (e.g. students' enthusiasm during a discussion session on the meaning of lyrics), not conclusions supported by validated cultural appreciation measurement instruments. With the increased singing ability of the songs "Hulonthalo Lipu'u" and "Moleleyangi", students acquire better vocal skills that have the potential to be an entrance to the understanding of the cultural values contained in the two songs, so further research that includes an instrument of attitude or cultural understanding is explicitly needed to empirically confirm the link.

From a theoretical point of view, these findings reinforce the relevance of the cone *of experience* theory, which places audiovisual experience on a more concrete level than mere verbal experience. Students who learn through YouTube videos acquire two information channels at once, namely visual (lip movements, facial expressions, and body language of the singer in the video) and auditory (melody, tempo, and lyric articulation), so that the *modeling* process that is the core of vocal learning is more effective than just listening to the teacher's singing samples directly without repetition. The principle of *repetition* facilitated by the nature of the video that can be played at any time also strengthens the process of consolidating students' motor-vocal memory, as confirmed by several studies on the use of YouTube in distance learning and independent learning (Munawir et al., 2023; Tamara & Thohir, 2022).

The observed pattern of improvement also shows that the lyrical aspect experienced the most rapid growth, while the tone aspect showed the slowest growth compared to tempo and lyrics (Table 5). This finding can be explained from the linguistic and psychological aspects of child development. From the linguistic side, the mastery of lyrics in regional languages is basically a verbal memorization process that can be mastered relatively quickly through the repetition of listening and imitating the sounds of words, a skill that is quite mature in high-grade elementary school age children. On the other hand, the mastery of tone requires the ability to audit, namely the sensitivity to hear and hear sounds internally and reproduce them through precise coordination of the laryngeal and respiratory muscles (Sinaga, 2018), a psychomotor-auditory skill whose development is more gradual and varies between individuals than verbal ability. This is in line with the psychological characteristics of grade V students who are in the concrete operational stage, who are superior in concrete, repetitive, and directly observable tasks (such as imitating the pronunciation of words) than tasks that require fine auditory discrimination and precise vocal motor control such as in the tonal aspect. The implication is that teachers need to provide a more intensive and tiered portion of training on the aspect of tone and tempo, for example through the repetition of short segments of videos that contain parts of the song with difficult changes in tone, rather than the lyrical aspect if they want to accelerate the achievement of students' overall singing competence in the next application.

From a practical perspective, the results of this research are relevant to the spirit of the Independent Curriculum which encourages project-based learning and strengthening the Pancasila Student Profile through local content. Cultural arts teachers in elementary schools can adopt a strategy to utilize YouTube as part of the Pancasila Student Profile Strengthening Project (P5) with the theme of local wisdom, by utilizing other regional songs outside Hulonthalo Lipu'u and Moleleyangi to enrich students' cultural insights. This strategy is relatively easy to adopt because it does not require large costs, only requires a video player device and internet access or pre-downloaded videos, so that it can be applied in various elementary schools with limited infrastructure facilities.

This research is inseparable from a number of limitations that need to be considered in interpreting the findings and in designing follow-up research. First, the relatively small number of research subjects (16 students) and coming from one class in one elementary school limits the generalization of findings to a broader context. Second, the design of the classroom action research is descriptive without a control group, so the observed improvement cannot be fully attributed exclusively to YouTube media without considering the possible influence of other factors, such as the test repeating effect, the maturity of student development during the research period, and the role of the teacher as a facilitator. Third, the relatively short duration of the study, which is four meetings in approximately one month, has not been able to describe the long-term retention of students' singing ability after the action ends. Fourth, the form of use of YouTube media was not completely uniform at each meeting: in Cycle I of Meeting I, YouTube was only used as a means of delivering introductory material without a direct audio/video example of regional songs, while in subsequent meetings YouTube was used intensively as the main vocal model that was played repeatedly. Therefore, the increase in student achievement between Meeting I and Meeting II in Cycle I cannot be fully attributed to YouTube media alone, as there were also substantial changes in the form of action itself; the results of subsequent meetings, when the use of YouTube has been consistent as a vocal model, provide a more accurate picture of the media's contribution to improving students' singing skills. Follow-up research with a quasi-experimental design using control groups, larger sample sizes and cross-schools, as well as measurement of singing ability retention a few weeks after the action, will provide stronger empirical evidence on the effectiveness of YouTube media in learning local culture-based music arts.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that the ability to sing Gorontalo regional songs in grade V students can be improved through YouTube media. In Cycle I, the number of students who met the criteria for singing ability increased from 25% at the first meeting to 50% at the second meeting, but has not reached the success indicator of 75%. Through improvements in the aspect of active student involvement and optimization of the use of YouTube media, the implementation of Cycle II resulted in a significant increase, namely 75% at the

first meeting and 87% at the second meeting, so that the indicators of the success of the actions have been achieved and the research has been declared complete.

Thus, the action hypothesis that the use of YouTube audiovisual learning media can improve the ability to sing regional songs in grade V students is acceptable. The application of the action using YouTube media in this study was followed by an improvement in three aspects of singing ability, namely pitch accuracy, tempo stability, and clarity of lyric articulation. Given that the design of this class action study did not include a control group, the increase could not be attributed exclusively and causally to YouTube media alone, so this finding needs to be interpreted as a promising initial indication of the potential of these media in learning the regional songs "Hulonthalo Lipu'u" and "Moleleyangi", as well as a learning experience that has the potential to foster students' closeness to the local culture of Gorontalo, although this study has not measured the appreciation of the culture specifically through its own instruments.

Practically, teachers are advised to use YouTube consistently as a vocal model from the first meeting, provide additional training portions on the tonal aspect for students with slower progress, and provide individualized assistance for students who are not familiar with the language and culture of the Gorontalo area. Schools are expected to facilitate adequate digital media to support audiovisual-based learning of cultural arts. For future researchers, it is recommended to develop research with a quasi-experimental design with control groups, a larger number of samples and across schools, the addition of cultural appreciation measurement instruments, and the measurement of retention of singing skills a few weeks after the action ends.

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