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The Implementation of The Singing Strategy In Arabic Vocabulary Learning Among Grade X Students At MAN 4 Kediri

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ABSTRACT

This study aims to analyze the implementation of singing strategies in teaching Arabic vocabulary to 10th-grade students at MAN 4 Kediri, including the strengths, limitations, and possible solutions to optimize their implementation. This study employs a qualitative approach using a descriptive case study design. Data and data sources were obtained from teachers and students through observation, interviews, and documentation. Data analysis utilized the Miles and Huberman model, which includes data reduction, data presentation, and drawing conclusions. The results show that the singing strategy has been implemented continuously since 2009 and carried out systematically from the preparation stage through implementation to evaluation. This strategy helps students memorize vocabulary through repetition and rhythm, creates a pleasant learning atmosphere, increases student enthusiasm and engagement, and assists teachers in classroom management and the reinforcement of character values. However, its implementation still faces limitations, particularly regarding Arabic pronunciation (aṣwāt ʻarabiyyah), such as inaccuracies in pronunciation resulting from adapting vocabulary to the melody, limitations on the vocabulary that can be incorporated into songs, and the time required to compose lyrics. The solutions offered include selecting songs that align with the phonological characteristics of the Arabic language, forming groups to compose lyrics, and integrating vocabulary into contextual sentences. Thus, singing can serve as an effective alternative method for learning vocabulary when combined with collaborative and contextual activities

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INTRODUCTION

Vocabulary (*mufradāt*) mastery is one of the fundamental foundations of Arabic language acquisition because vocabulary constitutes an essential element that enables learners to understand messages and produce utterances in the target language.

Mufradāt mastery does not exist in isolation but is closely related to the abilities to listen (*istimā'*), speak (*kalām*), read (*qirā'ah*), and write (*kitābah*) (Dalimunthe et al., 2025). The more adequate the learners' vocabulary mastery, the stronger their linguistic foundation for understanding and using Arabic in various contexts (Nopriansyah et al., 2026). Therefore, problems in *mufradāt* learning are not limited to the number of words known by learners but also involve their ability to remember, understand meanings, and use vocabulary appropriately (Fitri et al., 2026). In learning practice, the achievement of these objectives is influenced by several components, including learning objectives, learner characteristics, teacher competence, learning strategies, facilities and infrastructure, and the learning environment (Jufrih et al., 2025). This condition places the selection of appropriate learning strategies as an important component in the management of *mufradāt* instruction.

In the learning process, a strategy does not merely function as a technique for delivering material but serves as a pedagogical instrument that regulates how learners interact with learning materials, teachers, and learning activities. Teachers play an important role in selecting strategies that correspond to the characteristics of the material and the conditions of the learners so that the learning process can be conducted systematically and achieve the established objectives (Syifaurrahmah et al., 2025). The use of appropriate strategies can also provide learners with opportunities to engage in the learning process and develop their abilities more optimally (Putra et al., 2026). In *mufradāt* learning, the need for appropriate strategies becomes increasingly important because vocabulary cannot be effectively learned merely through explanation; it requires repetition and use so that words can be retained and retrieved when learners communicate. One strategy employed in this context is the singing strategy, which refers to a learning activity that incorporates instructional materials into songs, allowing learners to engage in repetition, pronunciation practice, and individual or group activities (Tsaniyah, 2024).

Based on field data collected on May 4, 2024, the singing strategy in Arabic vocabulary learning has been implemented at MAN 4 Kediri since 2009 and continues to be used in Grade X classes. The continued implementation indicates that the singing strategy has become part of the Arabic language teaching practice at the madrasah rather than merely an incidental instructional technique. In its implementation, this strategy is used to assist learners in remembering, pronouncing, and mastering vocabulary through activities involving structured repetition. In addition to supporting vocabulary acquisition, the singing strategy is also employed to create a more enjoyable learning environment and encourage learner engagement throughout the learning process. Its implementation is particularly relevant because Grade X learners come from diverse educational backgrounds and have varying levels of prior experience in learning Arabic. Therefore, an instructional strategy is needed that can accommodate these differences in learning readiness.

Field data also indicate pedagogical issues related to differences in learners' educational backgrounds and prior experiences in learning Arabic. These conditions result in differences in learners' readiness to receive and master vocabulary. In such circumstances, instructional strategies need to be adjusted so that the material can be accessed by learners with diverse characteristics and learning experiences. The singing strategy is employed as one of the approaches to support vocabulary retention

and pronunciation while encouraging learners' confidence in using Arabic. Thus, the strategy does not merely function as a variation in material delivery but also constitutes part of the instructional management of vocabulary introduction, repetition, and pronunciation in *mufradāt* learning.

On the other hand, the implementation of the singing strategy also presents conditions that require pedagogical management. Singing activities can create a more dynamic classroom atmosphere, but under certain circumstances, they may increase classroom noise and disturb neighboring classes. In addition, learners who tend to be quiet do not always demonstrate the same level of participation in such activities. These conditions indicate that the use of the singing strategy needs to be accompanied by appropriate classroom management and activity organization so that learner engagement remains directed toward the learning objectives. This finding reinforces previous research indicating that the singing strategy facilitates the process of remembering and mastering Arabic vocabulary, while its implementation still requires appropriate classroom management because it may create a livelier learning atmosphere and produce varying levels of learner participation (Khusniya & Syafi'i, 2024).

Several previous studies have provided empirical findings concerning the use of singing methods or strategies in Arabic *mufradāt* learning. Imron and Fajriyah found that the use of the singing method in *mufradāt* learning produced better results in vocabulary memorization, with data collected through tests, questionnaires, interviews, observations, and documentation (Imron & Fajriyyah, 2021). Syaifudin et. al., also found that the implementation of the singing method was associated with improved *mufradāt* mastery, particularly in vocabulary memorization, pronunciation, and fluency of use (Syaifudin et al., 2022). Meanwhile, Titi et. al., examined not only learning outcomes but also learner activities during the implementation of the singing method in *mufradāt* learning. These findings demonstrate that the singing strategy has an empirical basis for supporting Arabic vocabulary learning (Fitri et al., 2026). However, previous studies have predominantly focused on improvements in learners' mastery or learning outcomes, whereas studies that specifically describe the implementation process of the singing strategy, its advantages and limitations in classroom contexts, and the teacher's efforts to address challenges arising during instruction remain limited. Based on this gap, the present study focuses on the implementation of the singing strategy by directly examining the *mufradāt* learning process among Grade X students at MAN 4 Kediri, including its implementation, advantages, limitations, and solutions employed to address emerging challenges.

Based on this research gap, the present study focuses on the implementation of the singing strategy in Arabic vocabulary learning among Grade X students at MAN 4 Kediri, specifically in the *Al-Hiwāyah* topic. The study is not merely intended to determine whether the singing strategy is successful or unsuccessful but rather to obtain a comprehensive understanding of its implementation process, the advantages and limitations that emerge during learning, and the efforts undertaken by the teacher to address these challenges. This focus places classroom practice as the primary object of investigation, allowing the singing strategy to be understood within the context in which it is implemented. Accordingly, this study is expected to provide empirical contributions to the development of *mufradāt* learning, particularly by offering an

account of how the singing strategy is designed and implemented, how learners respond to it, and how teachers manage emerging challenges so that the strategy remains relevant to the objectives of Arabic language learning.

METHODS

This study employed a qualitative approach using a descriptive case study design. This approach was selected to obtain an in-depth understanding of the implementation of the singing strategy in Arabic *mufradāt* learning among Grade X students at MAN 4 Kediri (Dalimunthe et al., 2025). The research focused on three aspects: (1) the implementation of the singing strategy in Arabic *mufradāt* learning, (2) the advantages and limitations of implementing the singing strategy in the learning process, and (3) the solutions undertaken to optimize its implementation (Asmaniah et al., 2026). The research participants consisted of an Arabic language teacher and Grade X students selected through purposive sampling based on their direct involvement in the learning process using the singing strategy. Data were collected through interviews, observations, and documentation to obtain information regarding the planning and implementation of the strategy, students' experiences, its advantages and limitations, and the solutions employed in its implementation (Aldzakhiroh et al., 2024).

Data were analyzed using the Miles and Huberman model, which consists of data reduction, data display, and conclusion drawing. The analysis was conducted interactively throughout the research process, beginning with data collection and continuing until the study was completed, allowing each finding to be analyzed and verified continuously (Miles & Huberman, 2014). Data trustworthiness was established through source triangulation and technique triangulation by comparing information obtained from the teacher and students and corroborating findings from interviews, observations, and documentation. These triangulation procedures were conducted to ensure the consistency of information concerning the implementation of the singing strategy, the benefits perceived by students, the challenges encountered, and the solutions applied in *mufradāt* learning (Sugiyono, 2021).

The study also adhered to research ethics by obtaining informed consent from the participants, explaining the purpose of the study, and maintaining the confidentiality of their identities. Through this methodological approach, the study sought to provide a comprehensive account of the implementation of the singing strategy in Arabic *mufradāt* learning. Rather than merely describing the extent to which the singing strategy supported students in remembering and understanding *mufradāt*, the study also identified challenges arising during its implementation, particularly those related to the accurate pronunciation of *aṣwāt al-'Arabiyyah*, the limited range of *mufradāt* that could be incorporated into songs, and the time required to compose the lyrics. The study further examined the solutions implemented to address these challenges, including the selection of appropriate melodies, the formation of student groups, and the development of *mufradāt* through contextual sentence construction.

RESULT AND DISCUSSION

Implementation of the Singing Strategy in Arabic *Mufradāt* Learning

The implementation of the singing strategy in Arabic *mufradāt* learning among Grade X students at MAN 4 Kediri was carried out through three main stages: planning, implementation, and evaluation. These three stages are interconnected in establishing a systematic learning process, beginning with the selection of learning materials and instructional media, followed by the use of songs as a means of practicing pronunciation and reinforcing *mufradāt*, and concluding with evaluation to determine students' mastery of the vocabulary that had been learned. The singing strategy was not merely positioned as an additional classroom activity but was employed as an integral part of the teacher's instructional strategy for introducing, practicing, repeating, and reinforcing students' *mufradāt* mastery. Its implementation was also adapted to the characteristics of the learners, the learning materials, classroom conditions, and available instructional media. This is consistent with the view that the singing strategy should be adapted to learners' characteristics, learning materials, the learning environment, and the available facilities and infrastructure so that its use serves a clear pedagogical function (Sholeha & Baqi, 2023).

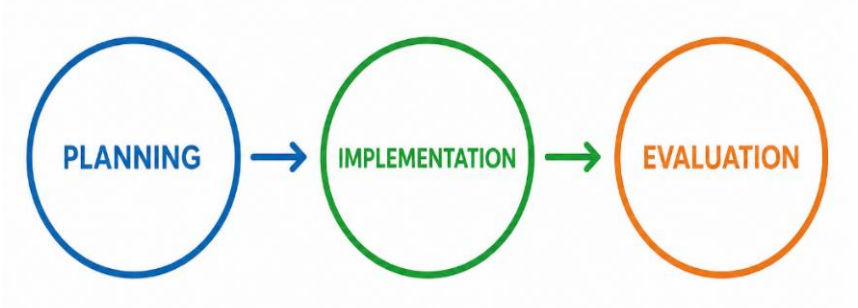


Figure 1. Stages of the Implementation of the Singing Strategy in *Mufradāt* Learning

1. Planning Stage

The planning stage constituted the foundation for implementing the singing strategy in Arabic *mufradāt* learning among Grade X students at MAN 4 Kediri. Based on observations and interviews, planning involved not only the preparation of instructional materials but also the selection of learning content, instructional media, songs, and *mufradāt* to be integrated into the melody. The teacher first determined the learning objectives and materials to be taught and then prepared the relevant sources and media to support the implementation of the strategy. This planning process demonstrates that the use of songs had been considered before the learning activity began, indicating that the song was not used spontaneously but was deliberately integrated with the instructional content.

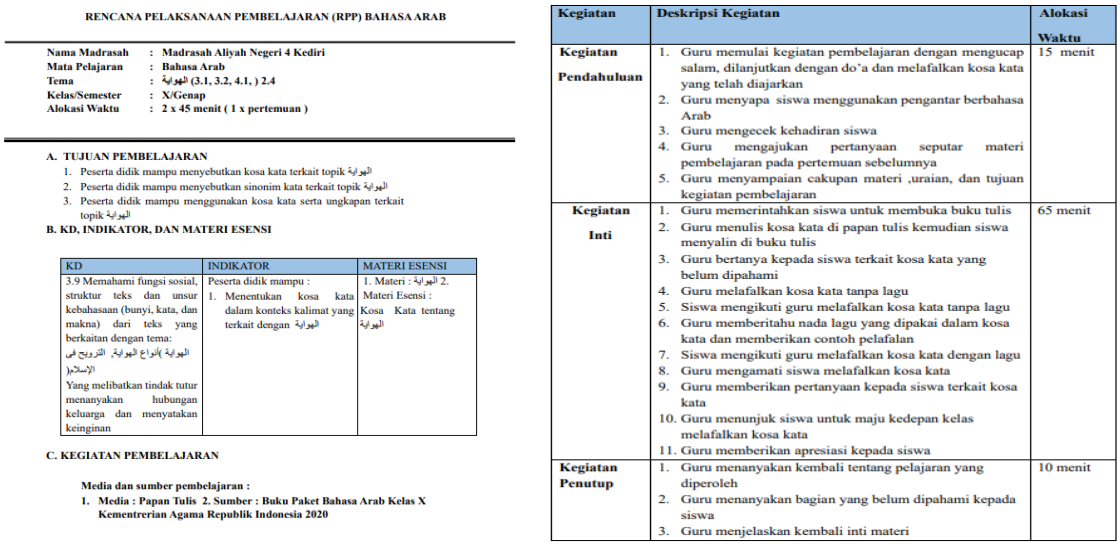
Table 1. Findings from the Planning Stage of the Singing Strategy Implementation

No	Planning Aspect	Findings
1	Learning materials and instructional planning	The teacher prepared a lesson plan as a guideline for the learning process.

2	Learning materials	The materials were aligned with the themes presented in the Grade X Arabic language textbook.
3	Instructional media	The teacher prepared the KMA-based textbook, whiteboard, and PowerPoint (PPT).
4	Song Selection	Songs were selected based on students' familiarity with them and their relevance to the learning materials.
5	Vocabulary preparation	Vocabulary was selected from the textbook, dictionaries, and supporting references relevant to the learning theme.

Based on these findings, the teacher used the Arabic language textbook issued under the Decree of the Minister of Religious Affairs (KMA) as the primary learning resource. The textbook covers several themes, including الحياة اليومية (*al-ḥayāh al-yaumiyyah*), الهواية (*al-hiwāyah*), and الطعام والشراب (*aṭ-ṭa'ām wa al-syarāb*). In the present study, the learning material focused on the theme الهواية (*al-hiwāyah*). The teacher then selected *mufradāt* relevant to this theme and prepared them to be integrated into the selected song.

At this stage, song selection constituted an important consideration. The song used was "Di Reject," which was already familiar to the students. Based on the interviews and observations, students' familiarity with the song meant that they did not need to devote substantial attention to learning its melody. Consequently, their attention could be directed toward the pronunciation and repetition of Arabic *mufradāt*. Selecting a familiar song that corresponds to learners' level of understanding is an important principle in using songs as a medium for language learning. The song should be relevant to the learning material and sufficiently accessible for learners to follow so that its use does not distract them from the intended learning objectives (Muttaqin et al., 2025).



RENCANA PELAKSANAAN PEMBELAJARAN (RPP) BAHASA ARAB

Nama Madrasah : Madrasah Aliyah Negeri 4 Kediri
Mata Pelajaran : Bahasa Arab
Tema : الهواية (3.1, 3.2, 4.1,) 2.4
Kelas/Semester : X/Genap
Alokasi Waktu : 2 x 45 menit (1 x pertemuan)

A. TUJUAN PEMBELAJARAN

1. Peserta didik mampu menyebutkan kosa kata terkait topik الهواية
2. Peserta didik mampu menyebutkan sinonim kata terkait topik الهواية
3. Peserta didik mampu menggunakan kosa kata serta ungkapan terkait topik الهواية

B. KD, INDIKATOR, DAN MATERI ESENSI

KD	INDIKATOR	MATERI ESENSI
3.9 Memahami fungsi sosial, struktur teks dan unsur kebahasaan (bunyi, kata, dan makna) dari teks yang berkaitan dengan tema: الهواية(انواع الهواية الترويح فى الإسلام) Yang melibatkan tindak tutur menanyakan hubungan keluarga dan menyatakan keinginan	Peserta didik mampu : 1. Menentukan kosa kata dalam konteks kalimat yang terkait dengan الهواية	1. Materi : الهواية 2. Materi Esensi : Kosa Kata tentang الهواية

C. KEGIATAN PEMBELAJARAN

Media dan sumber pembelajaran :
1. Media : Papan Tulis 2. Sumber : Buku Paket Bahasa Arab Kelas X Kementrerian Agama Republik Indonesia 2020

Kegiatan	Deskripsi Kegiatan	Alokasi Waktu
Kegiatan Pendahuluan	1. Guru memulai kegiatan pembelajaran dengan mengucap salam, dilanjutkan dengan do'a dan melafalkan kosa kata yang telah diajarkan 2. Guru menyapa siswa menggunakan pengantar berbahasa Arab 3. Guru mengecek kehadiran siswa 4. Guru mengajukan pertanyaan seputar materi pembelajaran pada pertemuan sebelumnya 5. Guru menyampaian cakupan materi ,uraian, dan tujuan kegiatan pembelajaran	15 menit
Kegiatan Inti	1. Guru memerintahkan siswa untuk membuka buku tulis 2. Guru menulis kosa kata di papan tulis kemudian siswa menyalin di buku tulis 3. Guru bertanya kepada siswa terkait kosa kata yang belum dipahami 4. Guru melafalkan kosa kata tanpa lagu 5. Siswa mengikuti guru melafalkan kosa kata tanpa lagu 6. Guru memberitahu nada lagu yang dipakai dalam kosa kata dan memberikan contoh pelafalan 7. Siswa mengikuti guru melafalkan kosa kata dengan lagu 8. Guru mengamati siswa melafalkan kosa kata 9. Guru memberikan pertanyaan kepada siswa terkait kosa kata 10. Guru menunjuk siswa untuk maju kedepan kelas melafalkan kosa kata 11. Guru memberikan apresiasi kepada siswa	65 menit
Kegiatan Penutup	1. Guru menanyakan kembali tentang pelajaran yang diperoleh 2. Guru menanyakan bagian yang belum dipahami kepada siswa 3. Guru menjelaskan kembali inti materi	10 menit

Figure 2. Teacher's Lesson Plan (RPP).

The observation results showed that the teacher used the Arabic language textbook issued under the Decree of the Minister of Religious Affairs (KMA) as the primary learning resource. The textbook was selected because it corresponds to the curriculum implemented at the madrasah and serves as a reference for determining the learning materials. The textbook contains several themes taught to Grade X students, including الحياة اليومية (*al-ḥayāh al-yaumiyyah*), الهواية (*al-hiwāyah*), and الطعام والشراب (*aṭ-ṭa'ām wa al-syarāb*). Each theme contains different vocabulary characteristics; therefore, the teacher adjusts the song used for each theme so that the lyrics remain aligned with the learning materials. The research findings also indicate that song selection is an important aspect of the planning stage. The teacher did not select songs randomly but considered the students' familiarity with the songs. According to the interview results, songs that were already familiar to students were easier to follow, allowing students to focus less on the melody and more on the pronunciation and mastery of Arabic vocabulary. For the الحياة اليومية (*al-ḥayāh al-yaumiyyah*) theme, the teacher used the song *Sepohon Kayu*, while the song *Hijau Daun* was used for the الطعام والشراب (*aṭ-ṭa'ām wa al-syarāb*) theme. During the research period, the material being taught was الهواية (*al-hiwāyah*), so the teacher selected the song *Di Reject*, popularized by Jenita Janet, as an accompaniment for practicing vocabulary pronunciation. This selection was supported by interviews with students, who stated that *Di Reject* was a song they had frequently heard and therefore they experienced little difficulty following its rhythm during the learning process. This condition facilitated the teacher's guidance of students in pronouncing Arabic vocabulary collectively because the students were already familiar with the rhythmic pattern of the song. Consequently, students' attention was directed more toward vocabulary pronunciation and repetition than toward memorizing the melody.

In addition to selecting the songs, the teacher prepared the vocabulary to be incorporated into the song lyrics. Based on the interview results, the vocabulary was not obtained from a single source but was compiled from the textbook, Arabic dictionaries, and other relevant supporting references. This step was undertaken to ensure that the vocabulary used remained consistent with the competencies that students were expected to master and was relevant to the learning materials being taught. Based on the observations and interviews, it can be understood that the planning stage in implementing the singing strategy was not limited to the preparation of instructional administration but also involved pedagogical decision-making undertaken by the teacher before the learning process began. The teacher considered the alignment among the learning materials, learning resources, instructional media, characteristics of the selected songs, and students' abilities so that the singing strategy could be implemented systematically. These findings indicate that the effective implementation of the singing strategy is strongly influenced by the quality of the planning undertaken by the teacher prior to classroom instruction.

2. Implementation Stage

The implementation stage constitutes the core of the singing strategy in Arabic *mufradāt* learning. Based on the observations, the strategy was implemented through three main phases: opening, core learning activities, and closing. During the core learning activities, the teacher did not immediately introduce the song. Instead, the teacher first introduced the form, pronunciation, and meaning of the *mufradāt*. After

students had acquired an initial understanding of the vocabulary, the *mufradāt* were then integrated into the melody and practiced through repetition. This pattern indicates that the song was positioned as part of the practice and reinforcement process rather than as a substitute for the explanation of the learning material.

Table 2. Stages of the Singing Strategy Implementation in *Mufradāt* Learning

No	Stage	Learning Activities
1	Opening	The teacher opened the lesson with greetings and prayer, greeted students using Arabic expressions, took attendance, reviewed the previous material, and introduced the topic to be studied.
2	*Mufradāt* introduction	The teacher wrote the *mufradāt* on the board, students took notes, and the teacher explained the pronunciation and meaning of each word.
3	Pronunciation practice	The teacher guided students in pronouncing the *mufradāt* without the song and then used the song as a medium for pronunciation practice.
4	Individual practice	Students pronounced the *mufradāt* collectively and individually under the teacher's guidance.
5	Reinforcement	The teacher provided vocabulary recall exercises through question-and-answer activities and asked students to complete partially displayed *mufradāt*.
6	Closing	The teacher gave appreciation, opened a question-and-answer session, and concluded the lesson with greetings.

1) Opening Activities

Based on the observations, the lesson began with the teacher greeting the students, inviting them to pray together, and then addressing them using Arabic expressions such as كيف حالكم؟ (*kayfa ḥālukum?*) and صباح الخير (*ṣabāḥ al-khayr*). This was followed by attendance, a review of the material from the previous meeting, and an introduction to the topic to be studied, namely الهواية (*al-hiwāyah*). The opening activities were intended to establish students' readiness to learn while connecting previously learned material with the new material, thereby providing students with an overview of the learning activities to follow.

2) Core Learning Activities

The core learning activities began with a review of the *mufradāt* from the previous topic, الحياة اليومية (*al-ḥayāh al-yaumiyyah*). This review served to reinforce previously learned vocabulary and helped students recall its pronunciation and meaning before moving on to the new material. The teacher then asked students to open their notebooks and the learning material on the topic الهواية (*al-hiwāyah*) and wrote the new *mufradāt* on the board. After all students had finished taking notes, the teacher pronounced each *mufradāt* slowly without using the song, and the students repeated the pronunciation together. During this process, the teacher also explained the meaning of each word in Indonesian, such as الهواية (*al-hiwāyah*, hobby), الأغنية (*al-ughniyah*, song), and التصوير (*al-taṣwīr*, photography). Based on the interview findings, this step was intended to ensure that students first

understood the written form, pronunciation, and meaning of the *mufradāt* before integrating them into the melody.

After students had acquired an initial understanding of the pronunciation, the teacher introduced the song "Di Reject" as a medium for practicing the *mufradāt*. The teacher first demonstrated the pronunciation using the melody, after which all students followed collectively through several repetitions. At this stage, the song was used to help students remember the sequence of *mufradāt* through a familiar rhythmic pattern.

In the next stage, the teacher gradually reduced the volume of their voice so that students were required to pronounce the *mufradāt* more independently. This activity was intended to determine students' ability to pronounce the vocabulary without relying entirely on the teacher's model. The teacher then provided an exercise by concealing one part of the *mufradāt*, either the Arabic written form or its Indonesian meaning, and asked students to complete the missing part. This exercise served as a form of reinforcement to assess students' understanding of the *mufradāt* that had been learned.

As a follow-up activity, the teacher asked oral questions by mentioning a particular *mufradāt* in Arabic and asking students to provide its meaning. For example, the teacher asked, "ما معنى سباحة؟" (*mā ma'nā sibāḥah?*), and students were asked to state the meaning of the word. The teacher also randomly selected several students to come to the front of the classroom and pronounce the *mufradāt* they had learned. This activity provided the teacher with an opportunity to observe individual students' pronunciation abilities while also encouraging their confidence in using Arabic *mufradāt*.

3) Closing Activities

During the closing activities, the teacher expressed appreciation to all students, particularly those who demonstrated the confidence to perform in front of the class. The teacher then provided an opportunity for students to ask questions if there were still any *mufradāt* or pronunciation aspects that they did not understand. Based on the interview findings, the *mufradāt* learned through the singing strategy were consistently reviewed at the beginning of the following lesson as a form of reinforcement to help students retain the vocabulary they had previously learned. After all activities had been completed, the teacher concluded the lesson with a greeting.

Based on the observations, the implementation of the singing strategy in Arabic *mufradāt* learning was conducted systematically, beginning with the introduction of *mufradāt*, followed by pronunciation practice without the song, pronunciation practice using the song, independent practice, and reinforcement through question-and-answer activities and student demonstrations. These findings indicate that the song functioned as an instructional medium that helped the teacher present *mufradāt* in a more structured manner, while vocabulary mastery continued to be developed through repetition, pronunciation practice, and feedback throughout the learning process.

3. Evaluation Stage

The evaluation stage was conducted after the delivery and practice of the *mufradāt* had been completed. Based on the observations and interviews, evaluation was not

conducted in every meeting but periodically, after every two or three meetings. The evaluation was intended to assess students' mastery of *mufradāt* in terms of pronunciation, meaning, and written form. The results of the evaluation also served as a basis for the teacher to determine which *mufradāt* required further reinforcement in subsequent learning activities.

Table 3. Forms of Evaluation in the Implementation of the Singing Strategy

Form of Evaluation	Findings
Oral Evaluation	The teacher randomly selected students to pronounce *mufradāt* and state their meanings.
Educational Game	The teacher used a PowerPoint (PPT)-based vocabulary guessing game to assess students' understanding.
Written Evaluation	Students wrote the *mufradāt* or their meanings based on the teacher's pronunciation and the given instructions.
Follow-up	The evaluation results were used to identify students vocabulary mastery and determine reinforcement activities for the subsequent lesson.

Oral assessments are conducted by randomly selecting students to recite previously learned vocabulary, either by stating the terms in Arabic or providing their meanings in translation. This procedure is used to evaluate each student's individual ability to recall and understand vocabulary, while also requiring all students to remain prepared throughout the learning process, as every student has an equal chance of being selected. In addition, the teacher incorporates educational games using PowerPoint in the form of vocabulary guessing activities, where students are asked to identify the correct vocabulary words based on the clues displayed. This activity expands the scope of assessment from merely recalling vocabulary verbally to the ability to retrieve vocabulary based on visual or contextual information. Thus, the combination of oral assessment and vocabulary guessing games provides a more diverse form of evaluation of vocabulary mastery, particularly regarding students' ability to recognize, recall, and restate the vocabulary they have learned in different formats.

Written evaluation was also conducted by having the teacher pronounce Arabic *mufradāt*, after which students were asked to write either the corresponding Arabic form or its meaning according to the given instructions. For example, when the teacher pronounced الرَّسْمُ, students were asked to write its Arabic form or provide its meaning. Through this activity, the teacher was able to obtain information regarding students' ability to recognize the sound, written form, and meaning of the *mufradāt*.

The evaluation results were subsequently used by the teacher as a basis for determining follow-up learning activities. The teacher identified *mufradāt* that students had not yet mastered and provided reinforcement in subsequent lessons through vocabulary repetition and exercises adapted to the aspects of the material in which students continued to experience difficulties. Thus, evaluation in the implementation of the singing strategy did not merely serve to determine learning outcomes but also provided information for the teacher to improve and adjust subsequent instruction. The use of evaluation results as a basis for improving the

learning process indicates that assessment is not limited to students' final achievement but can also be used to determine instructional actions that are more responsive to students' learning needs (Hidayat & Asyafah, 2019).

Based on the overall findings, the implementation of the singing strategy in Arabic *mufradāt* learning among Grade X students at MAN 4 Kediri was carried out through interconnected stages. The planning stage ensured the alignment of the learning materials, *mufradāt*, instructional media, and songs; the implementation stage integrated songs with the introduction, pronunciation, repetition, and practice of *mufradāt*; while the evaluation stage was used to assess students' mastery and determine subsequent instructional follow-up. Through this pattern, the singing strategy was not positioned merely as an entertaining activity but as a systematically planned instructional strategy designed to help students recognize, pronounce, remember, and reinforce their mastery of Arabic *mufradāt*.

Advantages and Limitations of the Singing Strategy in Arabic *Mufradāt* Learning

Based on observations and interviews with the Arabic language teacher and Grade X students at MAN 4 Kediri, the implementation of the singing strategy in *mufradāt* learning revealed both advantages and limitations in terms of vocabulary acquisition, student engagement, instructional management, and the accuracy of Arabic language use. The strategy does not merely introduce a musical element into the learning process; rather, it incorporates repetition, rhythm, and student participation as integral components of the process of reinforcing *mufradāt* retention. Field findings indicate that students found it easier to follow and repeat *mufradāt* when the vocabulary was incorporated into a familiar song pattern. This finding is consistent with the study by Cheng and Amirdabbaghian, which demonstrates that songs can facilitate vocabulary acquisition and provide learners with a more engaging language-learning experience. Nevertheless, the effectiveness of this strategy depends on the characteristics of the *mufradāt* and the teacher's ability to control the musical elements so that they do not divert students' attention from the proper form and pronunciation of Arabic.

Table 4. Advantages and Limitations of the Singing Strategy in Arabic *Mufradāt* Learning

No	Aspect	Research Finding	Pedagogical Implication
1	Advantage	Repetition of *mufradāt* through songs helps students remember vocabulary.	Rhythm and repetition reinforce the process of *mufradāt* retention.
2	Advantage	Students can compose songs based on the assigned *mufradāt*.	Encourages creativity, discussion, and active student participation.
3	Advantage	Learning becomes more engaging and less monotonous.	Creates a learning environment that supports student participation.
4	Advantage	Songs are composed and performed collaboratively in groups.	Develops cooperation and students' confidence in using Arabic.

5	Advantage	Songs can be reused for the same class or learning material.	Learning products can serve as sustainable learning resources.
6	Advantage	Students with limited prior knowledge of Arabic can more easily follow the repetition of *mufradāt*.	Provides a form of practice that is more accessible to beginner learners.
7	Limitation	Adapting *mufradāt* to a melody may affect vowel length, pronunciation, and phonological accuracy.	Teachers need to provide phonological correction so that rhythm does not override pronunciation accuracy.
8	Limitation	Preparation and implementation require relatively more time.	Teachers need to carefully select the material and plan the learning activities.
9	Limitation	Not all *mufradāt* can be easily incorporated into a song pattern.	The strategy needs to be adapted to the characteristics and quantity of the *mufradāt*.

1. Advantages of the Singing Strategy

The most prominent advantage of the singing strategy identified in this study concerns the reinforcement of *mufradāt* retention through structured repetition. Based on the observations, students did not merely repeat vocabulary when instructed by the teacher; they also spontaneously repeated songs that had been learned in previous lessons. This pattern of repetition allowed *mufradāt* to reappear in students' learning experiences without always relying on direct memorization. In this context, songs functioned as a link between sound patterns, word sequences, and meaning, allowing vocabulary retention to develop through repeated and integrated learning experiences. This finding is consistent with previous research showing that songs provide learners with repeated opportunities to engage with vocabulary through lyrics and can therefore serve as an effective resource for vocabulary learning (Lijiao & Amirdabbaghian, 2024).

Another advantage was evident in students' active involvement in producing learning materials and creating a more interactive learning environment. The teacher did not simply provide ready-made songs but gave groups of students the opportunity to select melodies and arrange *mufradāt* according to the assigned themes. This process positioned students not merely as recipients of learning materials but also as participants in constructing learning materials by selecting, arranging, discussing, and adapting *mufradāt* to the rhythm. The observations indicated that this process encouraged students to participate more actively in pronunciation practice and to engage in the learning activities. Learners perceive songs as an engaging medium for language and vocabulary learning, as reflected in their willingness to participate in composing and repeatedly practicing *mufradāt* collectively (Lijiao & Amirdabbaghian, 2024).

In addition to its linguistic function, the singing strategy provided opportunities for the development of social dimensions of learning. The collaborative composition and performance of songs required students to coordinate with one another, express

ideas, divide responsibilities, and assist group members in mastering the lyrics and pronunciation. These activities integrated *mufradāt* learning with experiences of collaboration and confidence in performing before the class. Furthermore, songs composed by students could be reused by the teacher in subsequent lessons involving the same materials or themes, giving the products of students' work value beyond a single learning session. Thus, the advantages of the singing strategy identified in this study extend beyond its capacity to support *mufradāt* repetition and retention; they also include the development of participation, creativity, cooperation, and reusable learning resources.

2. Limitations of the Singing Strategy

Despite its advantages, the implementation of the singing strategy in *mufradāt* learning has certain limitations, particularly with regard to the accuracy of Arabic pronunciation. Based on the observations and interviews, adapting *mufradāt* to a melody sometimes caused students to lengthen, shorten, or repeat particular sounds in order to conform to the rhythm. This condition requires attention because articulatory accuracy and vowel length are important components of mastery of *aṣwāt al-ʿArabiyyah*. Therefore, teachers cannot simply instruct students to follow the song; they also need to provide accurate pronunciation models and corrections throughout the learning process. Songs should function primarily as a means of vocabulary repetition and reinforcement, while accurate *makhraj*, sound patterns, and *mufradāt* pronunciation remain the principal linguistic standards. This finding is consistent with research on the use of songs in vocabulary learning, which indicates that tempo, pronunciation clarity, and song characteristics need to be carefully considered so that musical elements do not hinder language learning (Mahardhika et al., 2026).

Another limitation concerns instructional time and the scope of *mufradāt* that can be incorporated into songs. The implementation of the singing strategy involves several stages, beginning with the selection of *mufradāt* and melodies, lyric composition, pronunciation modeling, practice, and student performance. The time required becomes longer when students are not accustomed to following the rhythm or require repeated practice to achieve accurate pronunciation. In addition, not all *mufradāt* can be easily incorporated into lyrics because of differences in sound length, word structure, and compatibility with a particular melodic pattern. Consequently, teachers need to select the *mufradāt* carefully and limit the number of vocabulary items included in each song. Therefore, the singing strategy is more appropriately used to reinforce mastery of selected *mufradāt* rather than as the sole strategy for presenting all vocabulary within a particular theme.

Based on these findings, the singing strategy in *mufradāt* learning at Grade X of MAN 4 Kediri functions primarily as a reinforcement strategy that supports repetition, retention, and student engagement rather than as a substitute for the entire vocabulary-learning process. The limitations related to pronunciation, instructional time, and the scope of *mufradāt* indicate the need for selective and well-directed instructional management. Teachers need to select songs that correspond to the characteristics of the *mufradāt*, provide consistent pronunciation correction, regulate the number of vocabulary items incorporated into each song, and follow the singing activity with pronunciation practice, sentence construction, and meaning-based assessment. Through such integration, the singing strategy can retain its engaging and

participatory characteristics while remaining oriented toward the achievement of linguistic competence involving the accurate form, meaning, and use of *mufradāt*.

Solutions for Addressing the Limitations of the Singing Strategy

Based on the limitations identified in the implementation of the singing strategy in *mufradāt* learning among Grade X students at MAN 4 Kediri, follow-up measures are needed that preserve the essential characteristics of the strategy while controlling aspects that may compromise the accuracy of Arabic language learning. The research findings indicate that these limitations are primarily related to adapting *mufradāt* to rhythm, the time required to prepare songs, and the limited number and types of *mufradāt* that can be incorporated into lyrics. Accordingly, the proposed solutions focus on three areas: selecting songs based on the linguistic characteristics of the *mufradāt*, organizing students collaboratively to compose lyrics, and developing *mufradāt* through contextual sentence construction. These three measures position the singing strategy as part of an integrated sequence of *mufradāt* learning rather than as the sole learning activity.

1. **Selecting Melodies and Songs Appropriate to the Characteristics of Arabic *Mufradāt***

The selection of melodies and songs is an initial stage that determines the effectiveness of the singing strategy in *mufradāt* learning. A song should not be selected merely because its melody is familiar and appealing to students; it should also provide sufficient space for *mufradāt* to be pronounced accurately. Based on the research findings, difficulties arise when the sound structure of *mufradāt* is forced to conform to a particular rhythmic pattern, potentially causing students to lengthen, shorten, or repeat sounds to fit the melody. Therefore, teachers should select melodies with a moderate tempo, simple repetitive patterns, and sufficient space for the complete pronunciation of *mufradāt*. This consideration is important because *mufradāt* learning is not limited to memorizing word forms but also involves the ability to recognize and use vocabulary accurately across language skills.

In practice, teachers need to establish pronunciation accuracy as the primary constraint when adapting songs. Before the *mufradāt* are sung, the teacher should first provide accurate pronunciation models and ensure that students understand their forms and meanings. The *mufradāt* can then be incorporated into the lyrics while preserving their phonological features, including the appropriate *makhraj* and vowel length. If a particular melody requires sound alterations that may compromise pronunciation accuracy, the melody should be replaced or simplified. In this way, music functions as a medium for repetition, while linguistic accuracy remains the primary objective. Research on the use of songs in *mufradāt* learning also indicates that songs can serve as an engaging medium for vocabulary acquisition, but their use needs to be aligned with the objectives and characteristics of language learning. The singing method can be used in *mufradāt* learning because it provides opportunities for repetition, pronunciation practice, and vocabulary fluency, although pronunciation still requires careful teacher supervision (Hidayah & Abidin, 2023).

2. **Organizing Students into Groups to Compose *Mufradāt* into Song Lyrics**

The limitation of instructional time required to prepare songs can be addressed by transforming part of the song-production process from an activity carried out entirely by the teacher into a collaborative activity involving students. Based on the

interviews, the teacher can divide students into several groups and provide each group with a theme and a list of *mufradāt* that must be incorporated. Each group can then select a simple melody, arrange the *mufradāt* in an appropriate sequence, and develop them into lyrics that can be sung. This approach allows students not merely to receive a completed song but also to participate in selecting, grouping, and arranging vocabulary. Consequently, the singing activity simultaneously becomes an opportunity to develop creativity and interaction among students.

Group organization also serves an important function in improving instructional efficiency. The teacher does not need to compose all lyrics independently for every lesson because part of the creative process can be delegated to students through the distribution of tasks within groups. The teacher's role is to establish the content boundaries, check the accuracy of the *mufradāt*, correct pronunciation, and ensure that the resulting lyrics remain aligned with the learning objectives. The products of group work can subsequently be used as reinforcement materials in later lessons or developed into a collection of *mufradāt* songs organized by theme. Thus, group activities not only generate student participation during the lesson but also produce learning materials that can be reused.

Pedagogically, this organization strengthens the position of students as active subjects in the learning process. When students determine the arrangement of lyrics and discuss how to incorporate *mufradāt* into a song, they engage in processing vocabulary rather than merely receiving and repeating words provided by the teacher. Such activities are consistent with the principles of collaborative learning, in which interaction among students becomes part of the process of constructing understanding. Therefore, grouping students in the singing strategy is not merely intended to make the classroom more active but also serves as a mechanism for distributing the learning workload and expanding students' opportunities to process and develop *mufradāt*.

3. Developing *Mufradāt* through Contextual Sentence Construction

The limitation concerning the number of *mufradāt* that can be incorporated into a song indicates that the singing strategy needs to be complemented by activities that provide broader opportunities for vocabulary use. One relevant follow-up activity is asking students to construct simple sentences using the *mufradāt* that have been practiced through singing. Through this activity, students are guided from the stage of recognizing and remembering vocabulary toward understanding the function of words within a meaningful context. Vocabulary that has previously been learned through rhythm is subsequently used within sentence structures, allowing students to experience that *mufradāt* are not merely lists of words to be memorized but linguistic elements used to construct meaning.

The use of context is important because mastery of *mufradāt* does not end with the ability to state the meaning of an individual word. Students also need to understand how words are combined with other words and used in particular situations. Bahri explains that context-based (*siyāq*) *mufradāt* learning is intended to enable students not only to understand vocabulary meanings but also to use vocabulary appropriately in various language skills. This finding reinforces the solution applied in the present study, namely using sentence construction as a follow-up activity after singing. Through this approach, the limitation of songs in accommodating a large number of

mufradāt can be addressed through a more flexible activity that allows vocabulary to be used in different semantic relationships (Bahri, 2025).

Sentence construction also functions as a form of learning transfer. *Mufradāt* that have been reinforced through repeated singing are subsequently used in sentences related to the learning theme. For example, after students have learned *mufradāt* related to *al-madrasah*, the teacher can ask them to construct simple sentences using the vocabulary practiced through the song and then read or pronounce the sentences in turn. This activity extends the function of the singing strategy because the results of repetition through songs do not stop at the ability to remember words but continue toward the use of vocabulary in context. A situational approach to *mufradāt* learning likewise emphasizes the importance of guiding students to understand and use vocabulary in real-life contexts so that vocabulary mastery becomes more meaningful (Fitri et al., 2025).

Thus, the solution to the limitations of the singing strategy among Grade X students at MAN 4 Kediri is not to replace the strategy but to strengthen and complement it. Selecting appropriate songs addresses issues of pronunciation accuracy and rhythmic adaptation; group work helps reduce the preparation burden while broadening student participation; and contextual sentence construction addresses the limitations of songs in developing broader vocabulary use. These three solutions form an integrated learning sequence that begins with the introduction and repetition of *mufradāt*, continues with reinforcement of vocabulary retention, and then proceeds toward the use of *mufradāt* in meaningful contexts. Through this approach, the singing strategy can be maintained as an engaging characteristic of the learning process without compromising the substantive linguistic objectives of Arabic language learning.

CONCLUSION

Arabic language instruction in Grade X at MAN 4 Kediri has employed the singing strategy since 2009 and continues to do so as an alternative approach to *mufradāt* learning. The sustained use of this strategy indicates that singing is perceived as helpful in enabling students to learn and remember Arabic *mufradāt* more easily. The findings of this study indicate that the implementation of the singing strategy has been systematically designed by the teacher, encompassing preparation prior to instruction, classroom implementation, and evaluation. Its implementation offers several advantages, including the repeated use of *mufradāt*, support for vocabulary retention through repetition and rhythm, and the creation of a more enjoyable learning environment that encourages students' enthusiasm and engagement. The strategy also assists the teacher in managing the classroom because learning activities actively involve students. This condition provides opportunities for the teacher to integrate character education values, particularly through activities that promote cooperation, discipline, responsibility, and active participation in the learning process.

Despite these advantages, the implementation of the singing strategy in *mufradāt* learning also presents several limitations that require reinforcement through supporting strategies. One of the main issues identified concerns *aṣwāt al-ʿArabiyyah*, particularly the accuracy of *mufradāt* pronunciation when adapted to a song melody. Adjusting words to a particular rhythmic pattern may potentially result in pronunciation changes that deviate from their original linguistic forms. To address

this issue, teachers need to select melodies or songs that are compatible with the phonological characteristics of Arabic and ensure the accurate pronunciation of each *mufradāt*. Another challenge concerns the time required to transform *mufradāt* into song lyrics, as well as the limited number of *mufradāt* that can be incorporated into a single song. Organizing students into groups can serve as a solution for accelerating the song-composition process while simultaneously increasing student participation, whereas developing *mufradāt* into sentences can broaden their use beyond the context of the song. Therefore, the singing strategy is likely to be more effective when it is not implemented as a stand-alone approach but integrated with collaborative and contextual activities. Such integration allows its strength in enhancing *mufradāt* retention to be maintained while minimizing its limitations in terms of pronunciation accuracy, vocabulary breadth, and contextual language use.

DECLARATIONS

Author's Contributions

Arina Rosyada Sajidah and Anisah Ridwan: Conceptualization, original manuscript writing, and data accuracy. **Wahid Dariyadi and Anisa Pakaya:** Methodology, data collection, data analysis, and visualization. **Beri Nopriansyah and Finti Safitri:** Investigation, manuscript review, language enhancement, and editing.

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The authors declare that this research was conducted without any conflict of interest.

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