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# Vocal Expression Learning based on *Self Assessment* Major Minor *Music Course* Malang

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**Abstract**

*This study aims to (1) describe the process of learning vocal expression through register mastery which takes place in Major Minor Music Course Malang, and (2) testing the effectiveness of the method used in the study, namely Self Assessment. This study uses qualitative methods to describe the learning process of vocal expression through interviews with resource persons, data collection, and observation. The study was conducted over a period of six months to observe, collect data, follow the learning process, and write this.thesisSpoken Voice),Diaphragm Voice,Nasal Voice, andHead Voice. For learning vocal expression, several emotions are classified, namely; (1) sad, spoiled, which gives rise to a nasal, wheezing, and hoarse voice, the result of the Nasal Voice, and vocal fry; (2) angry, excited, irritated, which gives rise to a strong and loud voice, the result of Diaphragm Voice; (3) tense, restless, which tends to bring up the voice / low tone, the result of Chest Voice; and (4) joy, romance, affection, which gives rise to a clear, smooth, and melodious voice, the result of Head Voice.*

Keywords
vocal expression; register; self-assessment

## I. Introduction

Vocal register is interpreted as a *part* or *place of sound* (Bakar, 2018:30). The vocal register describes the parts of the voice that humans can reach. There are three major divisions of registers in general, namely the upper register, the middle register, and the lower register. In this writing, the researcher uses the division of vocal registers based on what is taught in the research location, because these registers are closely related to learning vocal expression, namely the upper register includes *head* and *nasal voices*, the middle register includes *spoken voice* and *diaphragm*, and *chest voice* which is entered in the lower register. The division of this register is based on the range of tones that can be achieved in the human voice, as well as for bringing out certain sound products that can be used to give expression to the vocals.

Major Minor *Music Course* (MMMC) is a non-formal music school that has several music classes, including vocal classes, bass classes, *drums* classes, guitar classes, *keyboard*, and piano classes. In all classes there are three levels for students, namely *Beginner*, *Intermediate*, and *Advanced*, including vocal class. In Major Minor, vocal students are directed more to *solo vocals* (not chorus), which means that the material delivered is guided by the development and strengthening of each student's vocal character.

The materials taught in this school, in the vocal class, are as follows:

1. At the *Beginner Level:* Posture when singing, Breathing, Articulation, Resonance, Notation, and Framing
2. At the *Intermediate*level: Registers, Vocal Expressions (with additional material: Insight *into musical genres* and several *scales*)
3. At the *Advanced*: Improvisation, Lyrics Appreciation, and *Stage Act*

Vocal class students at MMMC aged between 10 and 30 years, taught by Mrs. Johanna Tania Listio, S.Psi, who was originally a choir teacher at the GKI Blimbing Church in Malang, once majored in Psychology at the State University of Malang, majoring in Clinical Psychology and minor Developmental and Educational Psychology. The Educational Psychology Science obtained was very useful for vocal learning methods, especially in fostering motivation and developing student interest in vocal learning, as well as applying the *Self Assessment* which will be studied in this thesis. The result that has been achieved so far is the emergence of several MMMC students who are able to sing expressively only through audio. Regarding MMMC also has complete equipment for recording production, so some students have gone through the recording process, performing their own songs or*covering* songs from other singers, and are often uploaded on several social media such as *Youtube* and *Instagram.*

According to Astuti et al (2019) Education is an obligation of every human being that must be pursued to hold responsibilities and try to produce progress in knowledge and experience for the lives of every individual. Education is one of the efforts to improve the ability of human intelligence, thus he is able to improve the quality of his life (Saleh and Mujahiddin, 2020).

This detailed material and interesting method make parents interested in sending their children to study vocals at MMMC. This Major Minor Music School is still relatively new when compared to other music schools or vocal schools in Malang such as Swara Narwastu, Purwa Tjaraka, and Gracioso Sonora (MMMC was only established in 2015, while the schools mentioned have been established for at least 15 years in the City). Poor). However, MMMC has been able to achieve many results, including the number of students who are interested in studying there. It was proven before the last Covid-19 pandemic, vocal class students at MMMC reached 42 children, consisting of 26 female students and 16 male students. Currently, MMMC has 40 students in vocal class, namely 24 female students and 16 male students. And the classification for learning vocal expression through mastery of this register is with an age range of 12 to 40 years. There are as many as 5 students, namely 4 girls and 1 boy who have reached that level, the rest are still at the beginner and early intermediate levels. This not so significant decrease in numbers is proof that MMMC is still in great demand as a music school, especially vocals in Malang, although it is not as famous as it was before. In addition, in the vocal field, the name MMMC has been known to have various achievements, including; 1st Winner of Karaoke *Sound of Women and Men* Anang Karaoke Competition for Children Category (30 June 2019), 3rd Place Winner of Karaoke *Sound of Women and Men* Anang Karaoke Competition for Children Category (30 June 2019), and 1st Place Winner of Happy Sunday *with* A & R Singing Competition Category A (7 July 2019).

## II. Research Method

The method used in this research is qualitative. The author here acts as a researcher and data collector. The author conducted research by being observers and participants of the training process by being present at the research location, conducting interviews, participating in training activities, but not being involved in the teaching process. Data analysis in this study was carried out at the time of data collection.

The process of qualitative data analysis begins by examining all available data from various sources, namely interviews, observations recorded in field notes, personal documents, taking photos, videos, and others. The next step is to reduce the data, arrange the units, classify, and finally interpret the data. Researchers used 3 steps to analyze the

data, namely data reduction, data presentation, and drawing conclusions. Observations made by researchers include: 1) Materials and learning processes in the middle-level vocal class, 2) Actors who have a certain role in a learning activity, 3) Activities that can create interaction, 4) Time, 5) Number of students and their levels, 6 ) Events, events that take place involving observed actors, which are routine in connection with learning, and 7) Methods and learning objectives.

## III. Results and Discussion

### 3.1 Vocal Learning on Register Material at MMMC

In the register learning process, Johanna as a vocal teacher for MMMC, uses the *self-assessment*. This method leads to human daily activities. It is hoped that through this method, students can distinguish between subjective experience and objective human experience, so that it can be applied in singing, such as "Not everyone has ever felt in love, but everyone must have been happy", or "Not everyone has ever been in love." people have experienced a breakup, but everyone must have cried.

Before starting the register teaching, Johanna gave the following practice guidelines:

a. Standing or sitting up straight according to the posture or posture in singing
b. Breathing is diaphragmatic breathing (unless there are certain stages of exercise that require other breathing)
c. Avoid looking down. The head is kept flat or upright.
d. Expanding the oral cavity, avoiding the corners of the lips widening, according to the Articulation and Resonance material that has been described in the previous level (*Beginner*).

Here is the process of learning the vocal register. Johanna as a vocal teacher started by learning chest register, followed by *spoken voice, strong voice (diaphragm)*, *nasal*, and finally *head voice.*

#### a. Chest Register Chest

Register or *chest voice* here is a register that sounds the lowest human voice or tone. Resonance or vibration is felt in the chest cavity. The sound produced by this register is low, thick, and deep. The chest register can be achieved by sounding the lowest note that can be achieved by the student. Each student certainly has a different range of low notes, according to *range* their vocal

Initially, the teacher asked students to do breathing, where air is taken in through the nose, then stored in the chest cavity, and exhaled through the mouth. This is repeated many times. Furthermore, still with chest breathing, the teacher asks students to imitate the breath sounds of people who are tired due to activities (such as working, running, exercising, etc.) with *humming* (hmmmm) where when the breath is exhaled, a sound or sound appears from the vocal cords. low, thick, and deep. This step is repeated many times.

The last stage, the teacher asks students to replace breathing with diaphragmatic breathing, and then sound the lowest sound that has just been achieved before, and hold the tone for at least 10 seconds. This step is repeated many times, until students get used to sounding the tone and feel the sensation of vibration in the chest cavity area. If necessary, the duration can be increased to 12 seconds, 15 seconds, 20 seconds, and so on. Then *humming* is replaced with vowels A, I, U, E, O, syllables MO, NO, SI, NEY, and others. This is done to familiarize students with pronouncing various word sounds using this register.

To feel the sensation of vibration or resonance in the chest cavity area is associated with student self-assessment.

### b. Throat Register (*Spoken Voice*)

Next, the teacher continues teaching to the second stage, namely the throat register. The sound produced by this register is weak, and thin, and *breathy.* As the other name for this register is *spoken voice*, this register often appears and is used when speaking everyday in a relaxed state. The resonance is felt in the throat area. This register **cannot make** a strong, loud, or high voice without the help of other organs. The learning steps are as follows:

1. The teacher asks students to imitate the sound of someone whispering (low, tends to sigh) with the word *hey.* This is repeated several times.
2. The teacher asks students to say *hey* with "menada". Repeated several times.
3. The teacher asks the students to sound the chest register and then raise the tone to the *spoken voice* (with *humming*, vowels, or certain syllables as described above)

This throat register has 2 (two) sound products, namely hoarse and clear. This hoarse voice product is called *vocal fry*. *Vocal fry* or dry sound is a sound product that appears when a person is relaxed (tends to be lazy), or when he wakes up. This sound is dry and rough. As with the statement above, *vocal fry* cannot sound loud, strong, and high at the same time.

Through 2 daily activities, namely relaxing dialogue and waking up, students can feel the sensation of the 2 (two) sound products produced by this throat register. By practicing many times, students will get used to feeling the sensation of vibration in the throat, and this can achieve consistency when the student is actively practicing. The teacher also reminded students to continue practicing the previous material, namely the chest register and asked students to feel the different sensations that arise when sounding the two registers. The breaths performed in this register are diaphragmatic breaths.

### c. Diaphragm

Register Diaphragm register is a register that produces loud and strong sound products, like people screaming. This register is often misunderstood as *spoken voice*, but the difference is clear, as previously described, that the throat register (*spoken voice*) is weak, soft, and *breathy*, while the diaphragm register is loud, strong, and *round.* Diaphragm register sound products can be found in daily activities such as; calling a meatball/food vendor passing by, calling a friend who is far away, shouting at a thief (thief), and so on. In essence, this register is needed to produce a loud sound, and tends to be firm.

The process of this register exercise is as follows:

1. The teacher asks students to imitate the sound of 'motor racing' (using *humming*), from the lowest note, slowly increasing it, until the diaphragm muscle is felt to press inward.
2. Still in the 'motorcycle racing' exercise, the teacher asks students to find and hold 1 long note steadily, a minimum duration of 10 seconds.
3. The teacher asks students to release/end the long note with a vowel (A, I, U, E, O), maintaining the same pressure as when holding the note.
4. After students can feel the sensation of diaphragm pressure, vowels can be replaced with the words HAP and HEY.

This register can be achieved optimally with regular and diligent practice. Not all students can quickly master this register due to confusion with the previous register, namely *spoken voice.* The minimum time needed to train this register is 3 meetings (3 x 1

hour). This is because students find it difficult to distinguish between the throat register and the diaphragm, so that what often happens is a register 'leakage' which should optimize the diaphragm's performance, students often place it in the throat, which causes the *larynx* in a downward position. *The larynx* causes several complaints such as hoarseness or even exhaustion, itchy throat, soreness, and a choking sensation when singing. To avoid this, students need to try many times to optimize the performance of the diaphragm, in order to achieve consistency. The following link is the author's footing in this regard, while I still haven't found a reference: https://youtu.be/sVDmtcbNUXs

### d. Nose Register/*Nasal Voice*

This is of course very familiar, only a lot of people are not aware of its use. *Nasal* means phlegm, or *twang*, resulting from blocked nasal passages. This sound product often and definitely appears when someone is experiencing a cold, flu, sinusitis, or even crying. What is often not realized is that these sound products can be produced without having to experience these things. The key to this sound product is *tongue placement*, especially the tongue (back of the tongue). The following is the nose register learning process:

1. Students sound the word eng/nasal (symbolized by 'NG') over and over again.
2. Students replace the sound 'NG' with the vowel 'A', then return to 'NG', and this is done repeatedly, until students understand the difference in sound and the placement of their tongue.
3. Students sound *their noses* with the vowel A. This sound is produced by lifting the tongue, but not sticking to the roof of the mouth.
4. By maintaining the position of the tongue, the vowel A is replaced with I, U, E, O, MA, NEY, PAW, MIAW.

### e. Register Head /*Head Voice*

This register produces the voice with the highest human pitch (in the *range*). This register is also widely used in everyday life, such as imitating the sound of an ambulance, the voice of a ghost/kuntilanak, when giving support in a match (the sound of 'UUUUU'), some even start laughing by using *head voice*. The nature of the sound produced by the *head voice* is high and clear (not hoarse).

For this register, students are asked to imitate the sounds in turn. *Voice Imagery* also plays a role here. That is a description of the audio or sound products produced when students carry out these activities. However, if students still find it difficult, the teacher applies the following exercise:

1. Students stand straight with their feet apart (not close together), then bend down until their head hangs down.
2. The student maintains this position until he feels dizzy or heavy in his head, then sounds the vowel U at the highest pitch he can achieve.
3. The vowel sound U can be repeated and replaced with another vowel, while maintaining the highest pitch achieved.
4. After it is felt enough, students are asked to straighten up slowly, WITH BOTH EYES CLOSED. This is done so that students can stay focused on the sensations they have just felt.
5. Once in an upright position, while waiting for the body's balance to return to normal, with their eyes closed, students are asked to pause, feel, or remember the sensations previously experienced, such as dizziness or a heavy head.
6. When the sensation is regained, students are asked to repeat the vowel sound in the same tone as when bending.

The repetition of these single register exercises is done so that students are accustomed to feeling the sensations and the difference in sensation between the registers.

Furthermore, after mastering single registers, this middle-level MMMC vocal student was then given material on *Mixed Registers*. In this material, students are taught to mix at least two registers into one, which then produces a new sound product. This is what is meant by *mixed registers. The Mixed Register* used in vocal expression applications is *falsetto. Falsetto* is a mixture of the throat register/*spoken voice*, with the head register. The sound of *falsetto* is high, thin and *breathy*. *The head voice* acts as a register that helps achieve high notes, and the *Spoken voice* acts to maintain a weak / not loud sound.

### 3.2 Learning Vocal Expression Through Mastery of Registers

When students have really mastered the sound of sound products through these registers, learning of vocal expressions through mastery of registers can be applied, starting with the introduction of intonation. It is human nature to speak with certain intonations, stresses, and voice products. It is through intonation, stress, and sound products that humans can express their emotions or intentions.

Unconsciously, this is actually a natural process in activating the register organ. For example, a whispering voice to say something secret or important, is produced from the throat register, then a loud and firm voice in line activities or when people say a command sentence, is produced from the diaphragm register. And this can be applied to the art of singing, as in the following video https://youtu.be/MEKfYBlesLc (minutes 0:32)

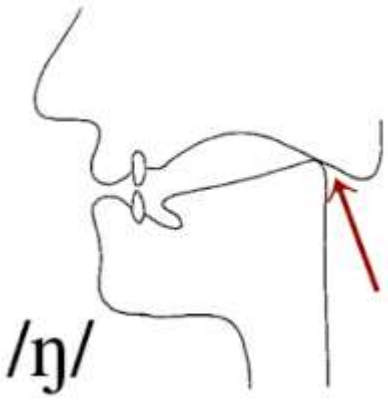
To make it easier for students to learn vocal expressions, the teacher invites students to identify various kinds of activities that involve expressions and emotions. From this identification, students can find out the sound products that are generally produced from these activities.

The following are expressions that often appear in musical works/songs (the teacher gives examples of several songs, regardless of language, country, or meaning. The teacher only emphasizes sound products and *placement* that make it easier for students to study or observe these movements). This expression is raised through certain sound products produced from the register organ:

#### a. Sad, Spoiled

Sad and spoiled are two expressions that produce almost the same sound production, namely nasal, sigh, or hoarse. Nasal and hoarse sounds are produced by crying or whining. Crying is synonymous with a sad expression, and whining is synonymous with a spoiled expression.

Nasal sounds in crying or whining activities are unavoidable, because when you cry, the nasal passages are blocked by mucus, causing the sound to become nasal. This nasal or nasal product is the sound of the nasal register. The difference is, as explained earlier, that students don't have to cry or be spoiled to produce this register. It is enough to position the tongue, which is to lift the tongue but not to stick to the ceiling.




*Source:* http://mikeacademe.blogspot.com/2019/02/nasal-sounds-m-nand.html
***Figure 2.*** *Position of the Tongue on the Nose Register*

For wheezing and hoarseness, the register used is *spoken voice*. Wheezing is identical to whispering while hoarseness can be produced by sounding the *vocal fry*. Examples of the use of these sound products are as in the following songs:

1. The song is entitled Pestamu Dukaku, performed by Yulia Citra. The video can be accessed here: https://www.youtube.com/watch?v=gkvsXIFmwGc
   This song uses a lot of nasal registers as a depiction of sad, grieving, crying expressions, almost throughout the song.
2. The song is titled *Why Oh Why* by Canadian singer Celine Dion. The video can be accessed here: https://www.youtube.com/watch?v=qN567XNw5D4.
   You can hear the singer's voice in this song, which tends to sound like someone is crying. The registers for describing emotions that often appear (dominant) are nasal (nasal), sigh, and *vocal fry*, which suggest sadness.
3. The song is titled Mercedes Benz by Janis Joplin. The video can be accessed here: https://www.youtube.com/watch?v=Qev-i9-VKlY.
   This song is dominant, and even throughout the song, uses the nasal and hoarse register (*Vocal Fry*) like the previous song. These two registers are used to describe a spoiled, whining expression, like a child sulking at his parents.
4. The song is titled First, sung by Indonesian singer, Reza Artamevia. The video can be accessed here:
   https://www.youtube.com/watch?v=RfU75PYUdjk&ab_channel=AquariusMusikindo

### b. Angry/Excited

One of the human activities that involves angry emotions is yelling. Yelling involves the product of a firm and loud voice. Likewise when you are excited or angry. Humans tend to speak firmly and clearly, with a stronger emphasis than when they are casually conversing. This loud, firm and pressurized sound product is produced by the use of diaphragm registers. An example of using the diaphragm register in a song is as follows:

1. A song called Abandoned by *band* NorwegianThe video can be accessed via the following link: https://www.youtube.com/watch?v=gkNXiC6XwJE&ab_channel=Gatekeeper (starting at 3:20 minutes until the end of the sentence).
2. The song is called Exit Music, performed by *British band* Radiohead. The use of the diaphragm register in this song results in strong pressure, a volume that is greater than

the previous part of the song, giving the impression of affirming something, or even being disappointed in anger. The diaphragm register sounds from 3:18 to 3:36 (….*choke you, now we are one in everlasting peace*). The video can be accessed via the following link: https://www.youtube.com/watch?v=50rlHVe6g9Q&ab_channel=TrinhPham

3. The song is titled I Wanna Dance with Somebody, performed by *diva Whitney* Houston. The diaphragm registers in this song appear in certain parts of the song that express passion. The video can be accessed via the following link: https://www.youtube.com/watch?v=eH3giaIzONA&ab_channel=whitneyhoustonVEVO

### c. Tense, Restless

It has been mentioned in the previous chapter, about the use of a thick or low or deep voice, as a product of sound that can affect the human subconscious (hypnosis). This sound product is produced by *Chest voice.* An example of this statement is as in the following link: https://youtu.be/zoTKln3vsT4.

In songs, sound products like this are usually brought up to create a tense atmosphere, such as people threatening, intimidating, or even nervous. Examples of songs that use this expression are:

1. The song The Rains of Castamere, which is the *Original Soundtrack* of the film series Game of Thrones. Throughout this song, it is performed using the lower register, namely the chest. The low notes, deep and bold sound products convey tension. The video can be accessed at the following link: https://www.youtube.com/watch?v=vU8eL2CjzHw&ab_channel=EricThePooh
2. A song entitled Sound of Silence performed by Disturbed, the video can be accessed via the following link: https://www.youtube.com/watch?v=u9Dg-g7t2l4. The tense expression described in this song is from 0:22 to 1:47 minutes. In these minutes, the singer uses chest registers that are characteristic, low, thick, and deep.
3. The song is called Where the Wild Roses Grow, performed by *the band* Kamelot. The video can be accessed at the following link: https://www.youtube.com/watch?v=aBtMkR72uCU&ab_channel=MusicFHDHQ. This song is performed by two singers, male and female. When they sing together, the register products they use are different. Female singers use a *spoken voice*, and male singers use a chest register, even though they sing the same tone. Henceforth, when they sing separately, female singers still use the *spoken voice*, and male singers use the chest register. The male singer's chest register gives a tense feel, such as intimidating or threatening.

### d. Joy/Romantic/Affectionate

Feelings of joy, romance, or affection are not always associated with romance. These feelings can arise in the relationship of relatives, friends, mother to child and vice versa, or even to God. The nuance that is formed is peace and calm. In general, this nuance is formed from the result of a clear (not hoarse), smooth, and melodious sound product. This is a feature of the head register (*head voice*). Examples are as follows:

1. A song called Somewhere, sung by Barbra Streisand. Throughout the song, Barbra uses a *head voice* to convey a peaceful and calm expression. The resulting sound product is melodious and clear. The video can be accessed at the following link: https://www.youtube.com/watch?v=cAu3a7CMA84&ab_channel=barbrastreisandVEVO

2. A song called Ave Maria, performed by Celtic Woman. The video for this song can be accessed at the following link: https://www.youtube.com/watch?v=usADINi17cI
   Throughout this song, the singer uses the same register, namely the *head voice*, to describe the impression of peace, solemnity, and calm.
3. The song is called Memory by Simone Simons who is a singer from *the band* Epica. The video for this song can be accessed at the following link:
   https://www.youtube.com/watch?v=pgYEJHJXFB4&ab_channel=MattCharles
   This song predominantly uses the register *head voice* to express beauty and serenity.

And the following are the complete stages for mastery exercise and register application in singing:

a) Students are played a song that contains a certain expression. The song that is played is one of the songs mentioned above.
b) Students analyze the expressions contained in the song, and explain the registers involved. This exercise requires at least 5 rounds of the song to capture all the 'heard' expressions throughout the song.
c) Students try to sound or sing the song with known vocal expressions.
d) Students repeat exercise 3.
e) After all expressions are represented by sound products, students try to sing the whole song.

To determine the evaluation in this lesson, students need to carry out the following process:

1) Explaining certain sound products in daily activities. In this process, students are asked to name some daily human activities that involve sounds, such as crying, calling friends from a distance, whining, getting angry, snoring, whispering, and so on.
2) Understand the difference between one sound product and another. This difference can be defined by mentioning the characteristics of the sound, such as weak, low, strong, hoarse, shrill, clear, low, and so on.
3) Imitate these sound products with *voice imagery*. Here, students are directed to recall their own experience when the student performs a certain attitude or activity as in the point above, then does it. That is to say, students act 'as if they were' doing these things.
4) Feel the sensation when playing the sound product. The sensation in question is the reaction of certain body organs when the student sounds a sound product. To be able to feel and mention sensations, students need to repeat the sound of the same sound product. In this case, the teacher's role is to give instructions for students to repeat, then ask whether students have felt certain sensations in their bodies, then students mention these sensations. Some of these sensations can be described as follows:

a) Whispering: soft, not pitched, vocal cords are silent (not vibrating)
b) Crying: nasally
c) Screaming: loud, strong, wide mouth cavity (*soft palate* up, jaw moves down, resulting in lower chin ), the diaphragm presses inward, as in the following video:
   https://youtu.be/yF-Rl5acQdA

1) Repeats the product of the sound consistently.
2) Listen to the elements of the singer's voice product in a song chosen by the teacher.
3) Mention the register of the sound product in the song,
4) Imitate the sound product by applying the register learning that was taken previously.
5) Evaluating the results of learning vocal expressions from oneself through recordings, according to the references given by the teacher.

Referring to the assessment technique according to Suwandi (2011), the learning outcomes of the *Self Assessment* include 3 things, namely Affective, Cognitive, and Psychomotor Aspects.

a) Affective Aspect; Sanjaya (in Khotimah & Roro, 2017) explains that affective learning is related to values that are difficult to measure, because they involve self-awareness. Vocal expression learning through register mastery based on self-assessment at MMMC emphasizes students' awareness of the surrounding environmental conditions. Students become more sensitive to situations and conditions around them, by only recognizing the sound products of the people around them. This can lead to a sense of empathy in these students.

a) Cognitive Aspects; students understand how to express expressions in a song. The relationship is with interpretation. Students no longer have to be 'forced' to experience the same thing as the lyrics told in the song, but students simply catch the impression or emotion in certain words which are then expressed in their voices.

b) Psychomotor Aspects; students are able to imitate, apply, and create certain sound products based on the emotions they want to express in a song, by applying register learning. One emotion can be expressed with more than one sound product. From here, students will have a benchmark or foundation in applying vocal expressions in certain songs.

## IV. Conclusion

There are 2 important points in learning, namely process and interaction. A learning course requires a process in its implementation, including the performance process which concerns the teacher's ability to convey the material, and the students' ability to absorb the material. Furthermore, learning requires 2 subjects, namely teachers and students who interact with each other. The teacher delivers the material and the students receive the material. If one of these 2 important points is not met, then learning cannot be carried out properly.

The art of sound is included in the field of music. Sound art is one of the musical arts that uses human organs as musical instruments. This organ is called the vocal cords. Because sound art is audio, then everything related to emotion or expression in sound art, of course, will be raised through sound. This can be realized by the emergence of various sound products that represent these expressions. The emergence of various sound products comes from the vibration/resonance of different organs. This is called the voice register.

Every human being has the same nature in communicating and expressing emotions. The sound products produced from the voice registers are not much different from the sound products used by humans to communicate in their daily lives. Singing is a form of communication that is conveyed aesthetically. Singing (with lyrics), whether we realize it or not, is a representation of people talking, telling stories, complaining, and so on. It contains certain expressions or emotions, which of course have also been felt in everyday life.

There are 6 registers taught at MMMC, namely the Chest Register (*Chest Voice*), Throat Register (*Spoken Voice*), Diaphragm Register (*Strong Voice*), Nose Register (*Nasal Voice*), Head Register (*Head Voice*), and *Mixed Register* (*Falsetto).*). Each of these registers can 'describe' more than 1 expression in singing. The Chest Register can be used to express a tense or anxious expression, the Throat Register for a neutral expression, the Diaphragm Register for an expression of enthusiasm, joy, or it can also be used as an expression of disappointment or anger, the Nose Register is often used to describe

expressions of sadness or indulgence, along with the use of the register. *Falsetto*, and the Head Register to elicit expressions of affection, romance, and solemnity.

Vocal learning at MMMC emphasizes audio products that students really have to master to bring up expressions (besides tempo, dynamics, emphasis, improvisation, and intonation), namely register mastery. Because these sound products are not much different from the production of human voices when communicating, the teacher guides students to do *Voice Imaginary* first, namely recalling or remembering/remembering/imagining certain sound products produced from certain emotions, and then doing it ( producing the sound). This is included in the *self-assessment*. In this method, students are expected to be able to feel the sensation of organ performance when they produce a sound, and to observe their surroundings, carefully, to be able to apply various sound products.

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