



Indonesian Journal of Music Research, Development, and Technology



Journal homepage: <http://ejournal.upi.edu/index.php/interlude>

Exploring the Interplay of Choreography and Singing Techniques in Vocal Group Performances at *Pekan Seni Mahasiswa Nasional* Competition

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ABSTRACT	ARTICLE INFO
<p>A vocal Group is a group of individuals with singing skills united in one Group with different vocal voices. Several voice levels in vocal groups range from soprano, alto, tenor, and bass. In the presentation of vocal groups, two aspects need to be considered: musical and non-musical. Some examples of musical aspects that need to be considered in group vocals are intonation, timbre, dynamics, technique, and arrangement of works. Apart from that, non-musical aspects also play an essential role in the presentation of vocal groups. Some examples of musical aspects that must be considered are costumes, props, and choreography. This research discusses choreography in <i>Partere Voce</i>, where the choreography can influence the breathing strength of the singers, so vocal group members need specific singing techniques. The method used for this research is data collection through interviews and observations. Researchers participated in the competition activities so that they knew the field conditions and felt what was complained about; after that, the researchers tried to find the main points of the problem and solutions to the perceived problems.</p>	<p>Article History: <i>Submitted/Received 27 Sep 2023</i> <i>First Revised 27 Sep 2023</i> <i>Accepted 30 Sep 2023</i> <i>First Available online 15 Nov 2023</i> <i>Publication Date 30 Nov 2023</i></p> <hr/> <p>Keyword: <i>vocal group,</i> <i>musical and non-musical aspects,</i> <i>choreography,</i> <i>singing techniques.</i></p>

1. INTRODUCTION

Vocal groups today are increasingly developing with the emergence of active vocal groups in Western and regional music (Jones, 2023). The presentation of vocal groups can also be seen from musical aspects such as work arrangements, voice division, and vocal techniques (Smith & Johnson, 2022). Apart from musical aspects, non-musical aspects have also begun to be highlighted in vocal group performances, ranging from costumes, props, and choreography (Brown et al., 2021). Choreography is one of the non-musical aspects that is interesting to discuss in addition to musical aspects because it can attract connoisseurs or audiences to have an opinion about whether a particular vocal group presentation is good (Radu-Giurgiu, 2022).

Vocal group performance is identical to the application of choreography. Based on the results of the researcher's observations, at the Partere Voce vocal group performance, some singers had difficulty regulating their breathing while singing and choreographing (Simunapendi, 2022). Researchers tried to analyze the phenomenon while looking for the right solution so that the phenomenon could be adequately addressed.

The researcher tried to analyze the phenomenon and find the right solution so that the phenomenon could be adequately addressed. One proposed approach is through specialized exercises that integrate singing techniques with choreographed movements, as well as the use of more efficient and adaptive breathing strategies when performing performances that involve choreography (Winnie, 2014). Breathing management when singing is an essential thing to pay attention to because it can affect the sound quality, especially when singing in a group vocal format using complex choreography (Taylor & Rodriguez, 2023).

In this study, researchers used social cognitive theory. This theoretical foundation is related to understanding how observation can affect learning and cognition (Govindaraju, 2021). Albert Bandura's social learning theory (Mujahidah & YUSDIANA, 2023) is one of the relevant theories here. This theory emphasizes the importance of observation and imitation in learning new behaviors (Telaumbanua, 2023; Telaumbanua, et al., 2022). In this study, the researcher attempted to examine the application of choreography in the performances of several vocal groups that the researcher had seen before and experienced for herself how the application of choreography in vocal group performances. By using Social Learning Theory, researchers can find out how problems occur in the field and try to learn about these mistakes by trying to analyze and produce solutions to these problems.

2. METHODS

Qualitative methods are used to understand phenomena in a deeper and more complex context (Fadli, 2021). This method often involves data collection through interviews, observations, and text or document analysis. Qualitative approaches are used in various research fields, including social science and education (Arditya, 2022). The performance of the West Java Partere Voce vocal group at the National Student Arts Week event held directly at Brawijaya University Malang proves the application of choreography that researchers have experienced before. Researchers try to analyze each choreography, and then curiosity arises as to whether the application of choreography is practical for vocal groups.

3. RESULT

3.1 Partere Voce Choreography

In the last National Student Art Week group vocal competition, our vocal group, Partere Voce West Java, had difficulty controlling their breath because the choreography was complicated, affecting the vocal quality. One of the reasons is our need for preparation and experience in choreography, so we are not used to adjusting to singing while dancing. Then, we also needed more preparation in terms of mic'ing each member, which affected the vocal quality, so we sang while feeling short of breath.

The application of choreography that we used was quite enjoyable, starting with the movements by applying floor patterns that were quite complicated but very interesting to see. However, the choreography affected our breathing power because we were not used to singing while dancing, so the singing became less stable. Here is one documentation of Partere Voce's vocal group choreography at the National Student Art Week competition at Brawijaya University Malang.



Figure 1. Choreography example



Figure 2. Floor Pattern

3.2 Diaphragmatic Breathing

After being observed, the Partere Voce vocal group must be able to manage their breath regularly in the future. Effective breath management is diaphragmatic breathing because diaphragmatic breathing is best used because it produces long, lightly relaxed breaths and produces higher-quality sound. When presenting group vocals with choreography, members must be able to save their breath so that the vocal quality remains stable and does not seem breathless (Ape, 2023).

4. DISCUSSION

Choir activities, vocal groups, or quire with character, all members must be more concerned with group harmony than individual protrusion. Group vocals require strong cooperation between singers for the perfection of the presentation, starting from the musical aspect of how each member must master several aspects of music so that the vocal presentation can be more harmonized (Zuryaningsih & Astuti, 2023). Cooperation in vocal groups is also needed in non-musical matters, including choreography.

At the National Student Art Week competition in Malang, the West Java Partere Voce Vocal Group, I revitalized the competition by applying choreography to its presentation. In vocal group competitions, performance assessment is an accumulation of participants' abilities in choreography, fashion harmony, and especially the confidence factor (Hulu, 2023).

The vocal group presentation differs from the choir, where each member does not have to hold the mic one by one. Each member of the vocal group must hold one mic so that each singer can sing well by not being too loud but not too small.

To delve deeper into the topic, examining the mutually beneficial connection between choreography and singing skills in vocal ensembles is crucial. Choreography, as a visual element used for expression, enhances the emotional impact of a performance. However, it presents difficulties for vocalists, especially in maintaining appropriate respiratory strength. Choreography in vocal group performances offers a multifaceted element that necessitates meticulous deliberation. It raises inquiries on the equilibrium between creative creativity and

the physiological requirements placed on vocalists. How can choreographers and vocal directors work to develop synchronized motions that enhance musicality without compromising vocal excellence?

Furthermore, the researchers' active participation in competitive activities provides insight into the practical situations vocal groups encounter. This practical method offers a valuable understanding of the difficulties and highlights the significance of connecting theory and practice in voice performance research. The conversation could encompass the changing characteristics of vocal group interactions. With the growing importance of choreography in shows, vocalists may have to modify their training routines to include vocal and physical preparation. This transition prompts inquiries regarding vocal trainers' changing function and the diverse skills aspiring vocalists need in modern contexts.

Researchers' focus on identifying solutions to perceived issues can contribute constructive aspects to discussions. Various questions arise, such as: What unique methods can overcome the breathing difficulties encountered during the choreography sequence? Does this solution require modifications in vocal training, choreography design, or a combination? Examining these aspects provides pragmatic observations that can be useful for *Partere Voce* and other vocal ensembles facing similar obstacles.

Furthermore, exploring the influence of choreography on the whole audience experience enhances the depth of the conversation. How does a well-executed choreography impact the audience's emotional engagement with the performance? On the other hand, how could the difficulty in breathing caused by complex movements impact the vocalists' capacity to express the desired emotions? Gaining insight into these dynamics enhances a comprehensive assessment of the interaction between dance, vocal methods, and audience involvement.

The combination of choreography and vocal approaches in vocal group performances offers an intriguing area for investigation. Continuous research, collaboration, and creativity are necessary in music, dance, and performance art to keep up with the continual development of this interaction. By analyzing these complexities, researchers and practitioners can contribute to the ongoing development and high quality of vocal group performances in the constantly changing field of the performing arts.

5. CONCLUSION

The complex interaction among vocal ensembles, choreography, and vocalization methods reveals a compelling artistic development and physical endurance story. The comprehensive examination of musical and non-musical elements, as demonstrated by the case of *Partere Voce*, emphasizes the intricate equilibrium necessary for a seamless presentation. The researcher's active involvement in competing events provides a practical foundation for studying vocal group dynamics. This pragmatic viewpoint provides vital insights into performers' difficulties, highlighting the necessity for solutions that effectively connect theory and practice. As vocal ensembles embrace the changing environment of performing arts, the conversation expands to the profound influence of choreography on singers' respiratory capacity. Choreography in vocal groups is vital in supporting the visual presentation to make it more interesting. Regular breath management is needed to present group vocals using choreography to improve the vocal quality. Diaphragmatic breathing techniques are good to use so that vocal quality remains stable; these breathing techniques are suitable for group vocal presentation but still need regular practice to adapt quickly, especially with choreography. Acknowledging the evolving responsibilities of singers and the need for collaborative work required by interdisciplinary training is crucial. When considering the whole experience for the audience, the conclusion emphasizes the ability of carefully

designed choreography to enhance emotional bonds. Nevertheless, it stimulates the need for a subtle comprehension of the intricate equilibrium necessary to prevent jeopardizing voice expression while striving for visual artistry.

6. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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