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Bel Canto to Punk and Back: Lessons for the Vocal Cross-Training Singer and Teacher

Lara C. Wilson

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Bel Canto to Punk and Back: Lessons for the Vocal Cross-Training Singer and Teacher

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DEDICATION

To my family, David, Dawn and Lennon Hunt, who have given their constant support and unconditional love. To my Mom, Frances Wilson, who has encouraged me through this challenge, among many, always believing in me. Lastly and most importantly, to my husband Andy Hunt, my greatest fan, who believes in me more sometimes than I believe in myself and whose backing has been unwavering. Thank you all. I love you.

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ABSTRACT

Most singing studied and taught before the 20th century was based on western European classical forms. The continual development of opera and its increase in popularity caused singers to adjust vocally as orchestras grew in size and theaters became larger. As a result, the pedagogy of classical vocal styles has been studied, developed and described in print for hundreds of years.

With the invention of both recorded and amplified sound however, new styles of singing emerged, allowing singers to be heard without the need to project over large orchestras in huge spaces. These new singing styles, developed for the most part in the United States, created a need for new pedagogical approaches. In the late 1980s a group of teachers emerged, looking to develop and legitimize the singing of popular styles. Over the last thirty to thirty-five years, strides in voice science have facilitated these teachers and their students and brought the teaching of CCM, or contemporary commercial music into the mainstream.

Tremendous advances in the field of vocal pedagogy have given the profession an opportunity to approach teaching voice in a different way. It is time to recognize that students can be taught multiple styles healthily, enabling them to become more flexible and marketable performers. The key is the functionality and flexibility obtained with the proper techniques of cross-training.

This study examines the written interviews of eight pedagogues teaching multiple

styles and the method of vocal cross-training. Each is asked questions regarding his or her formal education, techniques employed and observations made of both students and colleagues using this method. The resulting answers provide evidence that vocal cross-training strengthens voices to create multiple sounds and enables singers to perform in numerous styles. Unfortunately, their responses also illustrate the prejudice and skepticism that still exists among colleagues, barring the way to progress.

That said, this study reveals that a world can be imagined where all types of singers are accepted into traditional conservatories, music programs and private studios, regardless of the styles they sing. University programs can expand and grow their curricula beyond the traditional western classical modes and accept all singers and styles as worthy and healthy.

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INTRODUCTION

Cross-training is a method of teaching voice through which classically trained vocalists learn to sing in more than one style and commercial vocalists learn to perform classical as well as contemporary and commercial music styles (CCM). It contends that for a singer to train his or her instrument to be the healthiest and most flexible possible, he/she needs to learn to sing multiple styles.

The justification for vocal cross-training is multi-leveled. Voice teachers and students of voice are in a new age of discovery and inevitable change. Students of classical vocal technique need to broaden their ability to sing alternative styles in order to thrive in a highly varied and competitive market; performers of music theater are now required to sing in a multitude of styles. According to Susan Kane, about 30,000 trained classical singers vie for jobs every day.¹ In 2014, Musical America said that of these, only 2000 were professionally managed.² Only six percent of current graduates have management and 94 percent of classical singers are unemployed or underemployed.³ According to Meyer's 2013 market summary, "looking at only live performance, we find that 4.5% of the live performance market place appears to be comprised of classical singers while the remaining 95.5% is comprised of contemporary commercial music

¹ Susan Kane, *The 21st Century Singer: Making the Leap from the University into the World* (New York: Oxford, 2015), 6.

² Ibid., 5.

³ Ibid., 5-6.

styles.”⁴

Even for the music theater singer, the ability to cross genres has become imperative. According to Edrie Means Weekly, “It is important to understand that current musical theatre productions may encompass blues, country, jazz, rock and even rap all in one show.”⁵ Obviously, the need for cross-training exists. The growing consensus is that teachers of classical voice must learn to accommodate this demand as well. For those instructors trained in the typical conservatory environment, it is a difficult bridge to cross and for others, perhaps an insurmountable one. Where does one begin? Is cross-training possible and can students be successful doing it? Referring to many classically trained teachers, Robert Edwin states, “Their mantra is, ‘If you learn to sing classically, you can sing anything, which is equivalent to a tennis instructor saying, if you learn to play tennis, you can play any sport.’”⁶ This attitude has slowly changed, so it is time to take the training a step further to include all styles at once. Norman Spivey and Mary Saunders Barton suggest that “Looking forward, teachers will feel seriously handicapped if they lack competency in vernacular techniques and only the rare voice studio will be genre specific. Let us bid a fond farewell to the antiquated definition of ‘crossover singing’ and embrace cross training for the next generation of singing actors.”⁷

The lack of progress in developing multifaceted vocalists has major ramifications.

⁴ D. Meyer, “The Future of Collegiate Voice Pedagogy: SWOT Analysis of Current Practice-Implications for the Next Generation of Singers and Teachers of Singing,” *8th International Congress of Voice Teachers* (Unpublished Paper Presentation, 2013).

⁵ Jeannette L. LoVetri, Mary Saunders-Barton and Edrie Means Weekly, “A Brief Overview of Approaches to Teaching the Music Theatre Song,” in *Teaching Singing in the 21st Century*, ed. By Scott D. Harrison and Jessica O’Bryan (Dordrecht: Springer, 2014), 56.

⁶ Robert Edwin, “Contemporary Music Theater: Louder Than Words,” *Journal of Singing*, vol. 61, no. 3 (2005): 291-292.

⁷ Norman Spivey and Mary Saunders-Barton, *Cross-Training in the Voice Studio: A Balancing Act* (San Diego: Plural Publishing, 2018), 30.

Lucy Green says that in 1997 over 90 percent of global sales of music recordings consisted of popular music, including traditional forms such as folk and blues, with classical music making up only 3 or 4 percent.⁸ Opportunities for classical singers are dwindling and opera companies have increasingly added music theater to their performance schedules. In order to continue fostering music education through higher learning, a different type of vocalist must be embraced. Curriculum and pedagogy eventually will also have to adjust to teach this non-traditional student. The vast majority of college music programs in the United States exclude these types of musicians. Increasing music school enrollment and preparing our students to make a living can only be accomplished by altering conventional ways of thinking and by developing new university curriculum and teaching methods to include them.⁹

Additional research is needed to understand the plausibility and effectiveness of vocal cross-training. If proven effective, it can help increase college enrollment, give singers greater marketability and increase the longevity of the vocal instrument. It is the aim of this document to explore and expound upon specific aspects of current research. Is vocal cross-training healthy for the singer? If so, what methods offer the most effective approach? What, if any, are the limitations?

Statement of the Purpose

This dissertation will address specific areas concerning vocal cross-training. The first section will delve into the history of vocal pedagogy and how it applies to training students for 21st-century singing. An exploration of how vocal pedagogy has progressed

⁸ Lucy Green, *How Popular Musicians Learn A Way Ahead for Music Education* (Burlington: Ashgate Publishing Limited, 2002), 15.

⁹ Meyer, "The Future of Collegiate."

over time is essential to unwrapping the prevailing attitudes toward the subject. Next, the focus will be on CCM pedagogies with the goal of summarizing the latest voice science and established methods, as well as giving teachers of voice a basic understanding of stylistic and pedagogical differences. Current research in voice science has helped teachers of CCM come to some agreement on particular aspects of this pedagogy and parallels and differences will be evaluated. Finally, the bulk of this research will involve the observed effects of vocal cross-training.

It is the purpose of this research to show that vocal cross-training is not only possible but also potentially advantageous for vocal strength and flexibility. Data does not yet exist to prove this assertion and no studies show how cross-training affects the vocal muscles either positively or negatively. Research needs to be done to determine the effectiveness and limitation of this kind of training in regard to the longevity of the instrument. Can a singer perform a rock concert one night and an opera the next, or does he/she need time to recover or retrain? Does a singer need to consistently work all muscles in both styles to be successful? And what constitutes success? A good amount of literature now addresses the health of singing in CCM styles, but very little data shows the physical effect on the vocal instrument of the cross-training performer. For these reasons, one must further the research to find the boundaries and limitations, if they exist.

Need for Study

The current formal academic environment for singers is primarily the classical music conservatory setting that has been in existence since the 1800's. In order for this environment to change, the efficacy of vocal cross-training must be examined. This research will attempt to discover clear evidence of the value of vocal cross-training and

advocate a place for the use of the associated techniques in music school vocal programs. Possible benefits for students include an opportunity to learn new skills that will enhance performing ability and potential access to more effective and lucrative careers.

Review of Related Literature

There are a number of books and articles dealing with the history of vocal pedagogy. J. Stark author of *Bel Canto: A History of Vocal Pedagogy* follows the history of vocal teaching from the bel canto tradition in the late sixteenth and seventeenth centuries to modern times. His book guides readers through the huge amount of scholarly work on the subject of classical singing styles.¹⁰ J. Potter and N. Sorrell in *A History of Singing* have assembled a guide on the development of singing, more specifically, the growth of opera and changes to vocal production brought about in the early twentieth century with the development of amplification and sound recording.¹¹ Additionally, J. Chapman explores the advances in voice science in her book *Singing and Teaching Singing*.¹²

Since the late 1990's, publications on the pedagogy of contemporary commercial music have been growing in number and a consensus of data has begun to emerge. A very recent book has been published citing prevailing pedagogy and examining the teaching methods of twelve prominent scholars of CCM, collected by Matthew Hoch, *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*.¹³ Scott

¹⁰ James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: The University of Toronto Press, 2003).

¹¹ John Potter & Neil Sorrell, *A History of Singing* (New York: Cambridge University Press, 2012).

¹² Janice Chapman, *Singing and Teaching Singing* (San Diego: Plural Publishing, 2006).

¹³ Matthew Hoch, *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, edited by Matthew Hoch (Maryland: Rowman & Littlefield, 2018).

D. Harrison and Jessica OBryan compile essays from a variety of different vocal pedagogues exploring CCM, extra-normal voices, approach to style and the future of vocal training in *Teaching Singing in the 21st Century*.¹⁴ A third work from Australia edited by Scott Harrison has essays on a variety of current pedagogical viewpoints, including training the music theater singer and many other styles of CCM singers, called *Perspectives on Teaching Singing: Australian Vocal Pedagogues Sing Their Stories*.¹⁵ Both Joe Estill and Jeanette LoVetri have published numerous articles on vocal pedagogy covering multiple styles.¹⁶ Finally, a new book has just been published by Pennsylvania State University faculty members Norman Spivey and Mary Saunders Barton addressing the methods and success of vocal cross-training in music theater and classical styles: *Cross-Training in the Voice Studio: A Balancing Act* seems to be the first of its kind.¹⁷

Design and Procedures

To begin this study, an historiographical outline of vocal pedagogy will be presented focusing on works that discuss vocal teaching over the past two to four hundred years. The articles and publications of current CCM pedagogues will be reviewed to ascertain the common and conflicting elements in their teaching and data will then be collected from eight master vocal pedagogues of classical and contemporary commercial music through written interviews focusing on the use of vocal cross training. Responses will be evaluated to determine the prevalence of vocal cross-training as well as to

¹⁴ Scott D. Harrison and Jessica O'Bryan, *Teaching Singing in the 21st Century* (Dordrecht: Springer, 2014).

¹⁵ Scott D. Harrison, *Perspectives on Teaching Singing: Australian Vocal Pedagogues Sing Their Stories* (Bowen Hills: Australian Academic Press, 2010).

¹⁶ Jeannette L. LoVetri, "A Brief Overview of Approaches to Teaching the Music Theatre Song," in *Teaching Singing in the 21st Century*, ed. by J. O. Scott and D. Harrison (Dordrecht: Springer, 2014), 56.

¹⁷

understand successes and struggles observed by teachers and students of this kind of vocal technique.

CHAPTER 1: THE EVOLUTION OF SINGING AND VOCAL PEDAGOGY

In order to understand the present state of the art of singing, one must first understand the past. The history of singing can be traced back to antiquity. The progression of what we think of today as a “classical” style of singing has a long history. Toward the end of the sixteenth century, a group of music scholars and artist intellectuals calling themselves the Florentine Camerata, met frequently and put into motion the idea of the secular musical drama. The Camerata’s goal was to recreate the form of the ancient Greeks. For the first time singers learned the skills of stage movement, acting and solo singing simultaneously in a secular setting beyond the great courts of Europe. What began as *a cappella* monody sung in a church setting, became musically accompanied solo lines performed in a public theater.¹⁸

While the performance venue and productions were new, the creation of solo singing was not. “The reimagining of polyphony as solo song had been part of the singer’s skill set for perhaps a hundred years before composers began to write what we now recognize as monodies... from a technical point of view the vocal delivery cannot have been very different.”¹⁹ Before the era of designated opera houses, both in Italy and other parts of Europe, singers were hired as courtiers for aristocratic families. In this setting, they were expected to have a large range of skills, including dance, in order to

¹⁸ James Potter and Neil Sorrell, *A History of Singing* (New York: Cambridge University Press, 2012), 84.

¹⁹ Ibid.

produce complicated dramatic works for their employers.²⁰ In 1589 at the wedding of Ferdinando de Medici and Christine de Lorraine in Florence, Italy, one such extravagant performance occurred, lasting over a month. Singers staged *intermedi* or interludes between the acts of Girolamo Bargagli's play *La Pellegrina*. The event was much more elaborate than the first opera would prove to be and included musicians, singers, dancers, actors, painters, costume and set designers and engineers from across Italy.²¹ The work, lasting over seven hours, included singers descending from clouds, flying across the sky, with dragons and the smoking chimneys of Pisa along with thirty-part polyphony.²² The vocal lines were not always written down and contained extravagant improvisation.

It was from this type of performance that the "old Italian school of singing grew."²³ Thus, with the early sixteenth century the popularity of the *intermedi* and the *castrati* increased, giving rise to the first vocal pedagogues, or teachers of singing. Among the most famous of the day were Giovanni Battista Bovicelli and Giulio Caccini. In 1594 Bovicelli published *Regole di Musica* and *Madrgali e Motetti Passaggiati*. Caccini published *Nuove Musiche* in 1601. Both singing teachers were renowned, espousing precise intonation, pure vowels and legato or smooth lines.²⁴ They also agreed that working in the middle of the voice, at medium volumes without the use of force was the optimal path toward vocal control. In addition, the use of *esclamazio* or *crescendo*, *diminuendo* was seen as the optimal way to learn breath control.²⁵ Caccini also recognized two distinct registers in both male and female voices, with the middle voice

²⁰ Ibid.

²¹ Ibid., 85.

²² Ibid.

²³ James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: The University of Toronto Press, 2003), 196.

²⁴ W. J. Henderson, *Early History of Singing* (New York: AMS Press, Inc., 1921), 106-107.

²⁵ Ibid., 108-109.

included in the chest voice. According to W. J. Henderson: “It is therefore more precise to speak of Caccini’s two registers as natural and head. These he allowed to women, falsetto and boys. Male voices were to use only natural and not the head tones.”²⁶

The Florentine Camerata in their desire to further heighten the role of the solo voice, introduced an age of vocal discovery, in which the virtuosic singers were given the greatest opportunities. Additionally, the Camerata longed to replicate the Greek amphitheaters of antiquity and determined the best place for the orchestra was in front of the singers. This increased the distance between stage and audience and thus the need for greater vocal projection.²⁷

Best exemplifying these amphitheaters of antiquity was the first public opera house, San Cassiano, which opened in Venice in 1637. Public opera houses with larger orchestras meant singers needed even greater strength and flexibility to project. As a result of the opera’s popularity, the frequency of productions increased. By the end of the seventeenth century the new opera house in Venice had produced more than 350 operas. Nine houses opened during this period and by the last two decades of the 1600s, six different troupes performed in the city for twelve to thirty weeks out of the year.²⁸ Composers were commissioned to write for individual theaters each season and as a result, for specific singers. Only occasionally would an opera be performed in a different city, and the composer would rework the score to suit a new opera house and its singers.²⁹

²⁶ Ibid., 112-113.

²⁷ John Koopman, “A Brief History of Singing: Opera Develops” (Retrieved January 1, 1999), Web site: <https://www2.lawrence.edu/fast/KOOPMAJO/brief.html>

²⁸ Donald Grout and Hermine Williams, *A Short History of Opera* (New York: Columbia University Press, 2003), 83-84.

²⁹ John Koopman, “A Brief History of Singing: Opera Develops” (Retrieved January 1, 1999), Web site: <https://www2.lawrence.edu/fast/KOOPMAJO/brief.html>

Audiences frequently attended just to hear a new aria sung by the next greatest castrato.³⁰

During this period, the popularity of Italian singing took hold all over Europe and pedagogical works were needed to teach amateurs, professional singers and new singing teachers the most modern stylistic and technical secrets of the day.³¹ Toward the end of the seventeenth century another prominent voice teacher, Signor Giamberti Romano was among the first to write on vocal classification. In his singing exercises *Duo Tessuti con diversi solfessamenti, schrzi etc.* of 1689, he distinguished between high and low altos (tenors being low alto) and baritones from basses. The range of the tenor was extended in this period to B flat 4 and sopranos to C6.³²

Many of the famous castrati of the day opened their own music schools or took on apprentices.³³ In 1723 Bologna, castrato Pier Francesco Tosi published his *Opinioni de'cantori antichi e moderni*, the first comprehensive work on vocal pedagogy. In 1743 composer John Galliard translated Tosi's work as *Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers*.³⁴ Tosi's writing was particularly relevant in London and later to composer George Frederic Handel and continued to be used in Europe throughout much of the following century. Tosi first sent his singers to low level teachers to learn *solfeggi* or sight singing as well as proper posture and pure vowels.³⁵ This training continued in the learning of *vocalizzi* that included the concepts of *messa di voce*, perhaps a continuation of Caccini's *esclamazione* and *portamento*, enabling the

³⁰ Ibid.

³¹ Potter and Sorrell, *History of Singing*, 90.

³² Henderson, *Early History of Singing*, 124-125.

³³ Potter and Sorrell, *History of Singing*, 90.

³⁴ Pier Francesco Tosi, *Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers*. Trans. By J. Galliard (London: J. Wilcox, 1743).

³⁵ Ibid., 11.

singer control of his breath and throat or larynx.³⁶

By the end of the seventeenth century, opera voices were primarily soprano and alto, both male and female, with a few tenors. The bass voice was rarely used except in “operas of buffa or demi-carattere type.”³⁷ All singers during this period were expected to have complete control over ornamentation and coloratura, but none were yet singing at full dynamics or extreme ranges as would later nineteenth and early twentieth century performers. Patrons came to hear the creativity in the singer’s improvisation and were not disappointed. This skill was developed with faithful practice, according to Tosi, by learning to do various ornamentations spontaneously and effortlessly.³⁸

The beginning of the eighteenth century saw the evolution of a new form, *opera seria*, established by the works of Alessandro Scarlatti, Jean-Philippe Rameau and George Frederic Handel. Adhering to the *Doctrine of the Affections*, a Baroque theory of musical aesthetics embracing the idea that music could evoke specific emotions, Italian composers in particular, developed a style expanding the range of emotions displayed by the solo voice.³⁹ Arias and recitatives (accompanied and unaccompanied) were interwoven with greater ease. This aesthetic gave rise not only to a specific list of characters within an opera, but also to a system of hierarchy where both resident and visiting artists filled particular roles. Frequently the *prima donna* soprano or leading heroine and the *seconda donna*, often an alto playing the confidant or nemesis, were accompanied by the *primo uomo* played by a castrati (newly termed *musico*) and a *secondo uomo* or bass filling the role of villain, priest or nobleman. These singers were

³⁶ Potter and Sorrell, *History of Singing*, 93-94.

³⁷ Henderson, *Early History of Singing*, 163.

³⁸ Potter and Sorrell, *History of Singing*, 94.

³⁹ Grout and Williams, *A Short History of Opera*, 166-167.

now brought in frequently from Italy at huge expense and were accompanied by local artists in the *comprimari* or secondary roles.⁴⁰ It is important to emphasize that acting at this point was far secondary to vocal improvisation. Gestures were “stock poses” and placement on the stage had more to do with a singer’s importance than dramatic intent.⁴¹

Soon *opera seria* itself was eclipsed by the famous singers of the day.

Customarily, performers exited the stage following arias, re-entered to applause and then delivered an encore that used even more impressive and extravagant ornamentation. The newly called *musici*, formerly *castrati*, especially held sway over the public and were as popular in their time as the pop singer of today:

“Their fame and fortune was so alluring it became the dream of many poor families that their son might help them escape poverty through such a career. Riding the crest of public adulation, it seems the *musici* should have little fear for their future. Yet in reality their fabulous *FIORITURA* displays were becoming excessive and badly slowing the movement of the already meager drama. The restless public would soon find the light, comic interludes (*intermezzi*) performed between the acts of the serious operas--like half-time shows in modern day sporting events--were more to their liking than the main event.”⁴²

Previously, singers and composers had worked in tandem, adding embellishments in the *da capo* of arias as well as in the *cadenzas*. This balance began to shift when singers “were adding embellishments everywhere, lengthening works intolerably and displaying their personal skills at the expense of the drama and music. The singer’s abuse of their ornamentation prerogatives had made *opera seria* little more than a concert in costume and a vehicle for a self-serving star system.”⁴³ It is said that by the end of the eighteenth century, “...the insatiable appetite of the hearer for sensuous amusement soon stripped the royal robes from this priestly art...It was but an empty toy, a specious

⁴⁰ Koopman, “A Brief History.”

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

imitation of the classic drama, and in a few short years it became a mere parade ground for arrogant and pampered performers, prestidigitators of scales and jugglers of trills.”⁴⁴ Eventually, the influence of comic opera with its origins in the *Commedia dell’arte*, found its way into *opera seria*. In addition, the “philosophical ideas of the Enlightenment could not condone the cruelty and artifice surrounding the castrati.”⁴⁵ These new ideals, grounded in reason, had an effect on many aspects of the opera performance including the decreased use of singer composed embellishments. Additionally, the chorus returned to the genre by the end of the Baroque era, as did small ensembles and more folk-like arias. The tenor began to find a role as the lover and the bass became the master of the patter song. In addition, changes began to occur in orchestras, with increased forces and the introductions of horns.⁴⁶

While many deviations arose in composition and performance from country to country, the basics of good singing did not stray too far from Tosi’s original treatise. In fact, Tosi’s ideas remained relevant up until the beginning of the nineteenth century.⁴⁷ Some changes did occur in the education of singers, however. The master-apprentice model that began in the seventeenth century began to evolve, as did the private Italian *conservatori*. With the opening of the Paris Conservatoire in 1795, the teaching of singing became formalized and state-run for the first time.⁴⁸ While the castrati were increasingly unpopular, especially in France, they were still in demand to teach and publish materials for the Conservatoire and up until the 19th century the *musici* were employed in *opera seria* though not in *opera buffa*. The comic forms of opera led

⁴⁴ Henderson, *Early History of Singing*, 163.

⁴⁵ Stark, *Bel Canto*, 199.

⁴⁶ Grout and Williams, *A Short History*, 168, 172.

⁴⁷ Potter and Sorrell, *History of Singing*, 98.

⁴⁸ *Ibid.*, 104.

to a fading out of the *musici*.

Toward the end of the eighteenth century, these changes culminated in a reformation of *opera seria* and in turn an increase in the prominence of the composer. Christoph Willibald von Gluck (1714-1787) led the way stating, “I have tried to restrict music to its true function of aiding poetry in the expression of the emotions and the situations of the story, without interrupting the action or smothering it under vain and superfluous ornaments.”⁴⁹ Consequently, ornamentation began to be written down rather than improvised and decreased in importance as the drama began to increase in stature. Singers of *opera seria* learned the importance of becoming better actors, which was something their *opera comedia* colleagues had already discovered. No longer was the singer able to improvise at will; gone too were works written expressly for the individual singer. Operas themselves gained the interest of the public and the presence of a conductor turned out to be essential when certain popular works were repeated and the composer himself was unable to attend a performance.⁵⁰

The period from the late eighteenth century to the beginning of the nineteenth was rife with change. Post-revolutionary France became the center of new operatic works, as well as the place to premiere operas from other countries.⁵¹ During this time, the orchestra began to take on a more prominent role, as did the soprano and tenor voice. Even the mezzo soprano and contralto became important during this period with a realization that good singing was more than immense speed and endless high notes.⁵²

Italian opera buffa spread in popularity and similar forms, singspiel, opera

⁴⁹ Potter and Sorrell, *History of Singing*, 104.

⁵⁰ Koopman, “A Brief History.”

⁵¹ Potter and Sorrell, *History of Singing*, 109.

⁵² Ibid., 110.

comique and zarzuela, became fashionable in their respective countries. In England the ballade opera stressed folk song and parodied the *opera seria*. In its use of native languages, natural speech and characters, as well as the elevation of the composition, this tradition became the precursor to operetta and eventually music theater. The operettas of Gilbert and Sullivan, Offenbach and Johan Strauss Jr. became a prevalent and popular style, emphasizing spoken rather than sung dialogue, humor and pleasant endings, making opera more appealing to everyday people. Gluck's attempted revival of *opera seria* did not last long and with the death of Mozart, disappeared.

Many new concepts of vocal pedagogy were introduced and elaborated upon during this period as well. As early as 1774 Giambastista Mancini termed the word *chiaroscuro*, or both brightness and darkness of tone, as the most sought after vocal sound. He also began emphasizing the control of the breath as optimal singing technique. Manuel Garcia II (1805-1906), son of the famous singer Manuel Garcia I, observed the vocal instrument in a new scientific way, looking for the "why" of the singing voice. He began vocal instruction with his father, learning the ways of the old Italian school and the *castrati*.⁵³ Forced to stop singing at a young age due to vocal problems, he began working in military hospitals where he studied the larynges of throat wound victims. Garcia's interest in the function of the voice led him to teach his sisters Pauline Viardot and Maria Malibran, both mezzo sopranos, who became famous singers under his tutelage. In 1835 Garcia II received an appointment as Professor to the Paris Conservatoire and in 1840 published his *Memoire sur la voix humaine* that later became a portion of the *Ecole de Garcia: Traite complet de l'art du chant*.⁵⁴ Garcia II was the first to use mirrors to

⁵³ Stark, *Bel Canto*, 4.

⁵⁴ Ibid.

observe the movements of his own larynx and was credited with inventing the laryngoscope. He observed the ascent and descent of the mechanism as it traversed from falsetto to chest voice. During his study, he observed that the falsetto voice expended more air than the chest voice when singing the same note. He also proposed that the head and falsetto voices were one in the same.⁵⁵ In addition, Garcia II developed the technique he referred to as the *Coup de la glotte*, or what we might call today a firm glottal onset, to produce a clean clear sound.⁵⁶ We translate the word *coup* today as attack, but his intention was really closure or caress. In his day this was a source of extreme controversy and interpreted to be an explosion or shock in the voice.⁵⁷ He was attempting to say the glottis remained pinched *throughout* the tone, not just at its initiation.⁵⁸ Garcia II too taught the concept of *chiaroscuro* (though did not use this terminology) in the ability to modify the vocal tract and glottal closure to affect sound, and to a lesser degree, breath control.

The singing style of the eighteenth century, coupled with the music of Viennese Classicism focusing on “clarity and restraint,” was eclipsed by the expanding size of the orchestra and a new focus on amplitude in the nineteenth century.⁵⁹ Critics and scholars had a difficult time accepting the transition from the agility of the bel canto to the power characterizing the new style. For the first time singers had to choose between vocal styles, becoming specialists in one area or the other. Many thought the voice therefore, was ruined; even Garcia II lamented the disappearance of the *castrati*, the decline of the

⁵⁵ Stephen F. Austin, “Notes on Garcia’s Memoir of the Human Voice,” *Journal of Singing*, vol. 71, no.3 (2015): 629-632.

⁵⁶ Stark, *Bel Canto*, 11-13.

⁵⁷ *Ibid.*, 15.

⁵⁸ *Ibid.*

⁵⁹ Koopman, “A Brief History.”

florid style, and the tendency of composers to simplify the role of the voice and to rely more and more upon orchestral effect, saying, “singing is becoming as much a lost art as the manufacture of Mandarin china or the varnish used by the old [violin] masters.”⁶⁰

In the latter part of the nineteenth century this new romantic compositional style led to larger opera houses (La Scala and San Carlo seated 3000 and 3500 respectively) and orchestras (La Scala had a 50-player string section) playing from the pit in the direction of the audience instead of toward the stage. As a reaction to larger opera houses and orchestras a new pedagogical school came into popularity geared toward a more dramatic vocal production.

Garcia II was among the first to understand that laryngeal position could affect sound. A bright tone was achieved with a higher larynx while a lower larynx and high palate could create a darker, more somber timbre. In male voices this enabled the singer to utilize the falsetto less and create extra resonance.⁶¹ Today we recognize this phenomenon as the *singer's formant*. Its discovery allowed singers to be heard over an orchestra and accommodated the new aesthetic of romanticism. Tenors, no longer taught by *castrati* but by other tenors, discovered the ability to use their chest voices in the upper register, rather than just falsetto and had higher notes added to their repertoire. Many singers began to train for power rather than agility and used vibrato consistently instead of straight tone.⁶²

In addition to Manuel Garcia II, other vocal pedagogues began to gain prominence. Heinrich Panofka, who himself was not a singer but a composer, violinist

⁶⁰ Stark, *Bel Canto*, 15.

⁶¹ Potter and Sorrell, *A History of Singing*, 126-127.

⁶² Koopman, “A Brief History.”

and critic, published two works for the Paris Conservatoire in 1854: *L'Art de Chanter* and *Vade-Mecum du Chanteur*. Like Garcia, his approach was scientific depicting drawings of the vocal instrument accompanied by descriptions of vocal function.⁶³ He emphasized the development of muscles, rather than the learning of improvisation. Another Conservatoire professor, Alexis de Garaudé, wrote prodigiously on vocal pedagogy. His 1826 *Méthode de chant* joined Garcia's as one of the first works focusing on the science of the voice, specifically its acoustics.

While Garcia II's teaching functioned well for the music of Mozart and Rossini, additional techniques were needed to facilitate this new dramatic style. Francesco Lamperti was one such pedagogue, understanding that control of breath could assist the singer in making a more powerful tone. Francesco Lamperti in *The Art of Singing* of 1884, espoused diaphragmatic breathing and control of exhalation.⁶⁴ In citing Dr. Louis Mandl's *Hygiène de la voix*, he was the first to describe the "vocal struggle" or *lute vocale*, the juxtaposition of respiration and the muscles of exhalation and the balance required for singing. Lamperti advocated breathing that engaged the diaphragm with the intake of a large breath with the belly extended. He also originated the idea of breath control using the example of the flame that does not flicker, emphasizing control of the abdominal muscles.⁶⁵ Other phrases can be attributed to Lamperti: the idea of *appoggio*, "using a column of air" and "drinking in the tone."⁶⁶ Concurrently, Hermann Helmholtz, in *On the Sensation of Tone*, was the first to describe what we today call the *source-filter*

⁶³ Potter and Sorrell, *History of Singing*, 121.

⁶⁴ Stark, *Bel Canto*, 100-101.

⁶⁵ Giovanni Battista Lamperti, *The Technics of Bel Canto* (New York: G. Schirmer 1905), 14.

⁶⁶ Lamperti, *The Technics of Bel*, 14.

theory of tone production.⁶⁷ Additionally, Francesco Lamperti's son Giovanni Lamperti contributed to his father's teaching by including the intercostal muscles of the ribcage in breath control and focusing his teaching on the use and control of subglottal pressure.⁶⁸ He believed that it was more difficult to hold breath back than to let it out, making pianissimo singing harder than loud singing.⁶⁹

The culmination of these ideas helped train performers singing the compositions of Richard Wagner and Giuseppe Verdi. Wagner's musical dramas or *Gesamtkunstwerk* rendered singing an extension of drama, and with the orchestra, an extension of dramatic intent. These works were long, requiring singing over extended stretches of time with hugely expanded orchestral forces. In turn, Verdi's compositions were intended almost exclusively for the dramatic voice and singing actor. This type of composition extended into the early 20th century with the operas of Richard Strauss, whose works were written for up to 121 instruments, as opposed to the standard 45-50 piece orchestras of the late eighteenth century.

Other forms of vocal music, like art-song, became popular in the nineteenth and early twentieth centuries. Written especially with the emerging middle class of Germany and France in mind, the *lied* and *chanson* were accessible vocal forms for amateur singers. Intimate works for piano and voice, they were often enjoyed in the home and salon but made their way to public venues, sung by professional singers, by the later 1800's. Another popular form of vocal entertainment that had its roots in 15th century French wine cellars and taverns, was cabaret. Two forms of "artistic cabaret" emerged:

⁶⁷ Herman Helmholtz, *On the Sensation of Tone: As a Physiological Basis for the Theory of Music* 2nd ed., trans. by A. J. Ellis (New York: Dover, 1954), 8.

⁶⁸ Stark, *Bel Canto*, 105.

⁶⁹ Ibid.

“cabaret as a meeting place for artists where performance or improvisation takes place among peers, and cabaret as an intimate, small-scale, but intellectually ambitious revue.”⁷⁰

Important technological developments also emerged. The phonograph, the first machine capable of recording and playing back sound, was invented by Thomas Edison in 1877. In the early 1900’s the phonograph went from being a purely novel and expensive item, to being an affordable device for home use. In the same year, Emile Berliner patented the carbon-button microphone. The US Supreme Court in 1892 overruled Berliner’s patent however and awarded it to Thomas Edison. Chris Latham writes:

“Over the last 300 years the trend has been to increase the number of musicians on stage to create a larger sound and a more encompassing emotional effect for the listener. The increased cost of musicians required a larger audience to support the outlay, so auditoriums increased proportionally. In response to increased volume, orchestra sizes evolved from baroque string bands with winds and occasional brass, to the ‘double wind’ classical orchestra, to the romantic ‘triple wind’ orchestra, to the ‘quadruple wind’ modern symphony. However, just over 100 years ago, an instrument was invented that would subvert all of this. The beginning of the 20th century ushered in the modern piano, the marimba and vibraphone (which John Deagan would build at the urging of Percy Grainger) but these were dwarfed by an instrument that would utterly transform the music world – the microphone. We are still coming to terms with its impact.”⁷¹

As a result, these technological advancements changed the singing world forever.

Up to this point the discussion has been about the history of western classical music. What has not been taken into account however, is the simultaneous development of alternate styles of singing in other parts of the world that were germinating in North

⁷⁰ Lisa Appignanesi, *The Cabaret*, 4th edition (New Haven & London: Yale University Press, 2004), 1.

⁷¹ Chris Latham, “Limelight,” November 15, 2015, <https://www.limelightmagazine.com.au/features/how-the-microphone-transformed-the-music-world/>.

America. The American Academy of Teachers of Singing in 2008 pointed out that early native Americans, African slaves and settlers from all over the world make up today's United States and were central to the development of popular styles in America, and thus popular styles of singing.⁷² The *talkies* of the 1920's gave the general public greater exposure to voices of opera, country, jazz and Broadway and before the extended use of amplification in the 1930's, divided singers into different types: "Those singers were called "legitimate" (a.k.a. legit or real) singers and "belters." Legit singers often were those who had received classical vocal training and could sing over an orchestra without strain; those who could project their voices in a kind of energized declarative speech were the belters."⁷³ By the 1930's with the wide-spread use of amplification, came the voice of the crooner.⁷⁴ This type of singer no longer needed to project the same way as the classical singer and could use a much softer, more intimate sound. The music of swing, bee-bop and songs with Latin influenced rhythms all invaded the airways and Broadway shows were in abundance. According to Sigmund Spaeth in 1943:

"Oklahoma! Did something for the musical stage that not even *Show Boat* or *Of Thee I Sing* had accomplished. It proved that a perfectly straightforward combination of words and music, dealing with honestly American characters and situations, could actually interpret the spirit of this country to its own citizens. It brought a new dignity and prestige to a business that sadly needed both, and it almost eliminated the traditional dividing line between "popular" and "classical" music."⁷⁵

While this style of music may have united the listening public, the same cannot be said of the classical and contemporary world of singers and voice teachers. In 1950 at the age of 96 George Bernard Shaw, Nobel Prize winning author, theater and music critic,

⁷² American Academy of Teachers of Singing, "NATS Visits AATS." *Journal of Singing*, vol. 65, no.1 (September/October 2008): 7-10.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Sigmund Spaeth, *Popular Music in America* (New York: Random House, 1948), 543.

expressed the sentiment of some saying, “The notion that singing has deteriorated in the present century is only a phase of the Good Old Times delusion.... Every musical period suffers from the illusion that it has lost the art of singing, and looks back to an imaginary golden age in which all singers had the secret of the bel canto taught by Italian magicians and practiced in excelsis at the Great Opera Houses of Europe.”⁷⁶ This fitting quote could have as easily been said in 1850 as 1950 or today in 2019. With each passing decade the days of old are lamented but the realities of the present cannot be denied.

⁷⁶ George Bernard Shaw, “How to Become a Music Critic,” *Music in London: 1890-1894*, ed. by Dan H. Davis (London: Constable and Company, 1960), 99.

CHAPTER 2: WHAT CCM PEDAGOGUES DO AND DO NOT AGREE UPON

Change is hard and the battle for legitimacy between “popular” and “classical” music continues in some circles. That said, popular music has existed for centuries. As Arnold Weinstein states in his essay *What is Cabaret Song*, “the courtly and popular were blended as early as the 15th century and wandered along with the chansonniers through the Renaissance”⁷⁷ Opera of the seventeenth and eighteenth century was considered a form of popular music at the time. In his introduction to the *Encyclopedia of Popular Music* in 2006, Colin Larkin wrote:

The ultimate intention of this work is once and for all to place popular music shoulder to shoulder with classical and operatic music. It is a legitimate plea for acceptance and tolerance. Popular music is now not only worthy of serious documentation, it is worthy of the *acceptance* of serious documentation. Pop, rock, and jazz have been brilliantly written about with passion, knowledge, and relevance.⁷⁸

This plea for legitimacy has come from teachers of contemporary singing as well. In 1985 the National Association of Teachers of Singing (NATS) board member Robert Edwin asked “Since rock and pop music will not go away, nor people's urge to sing it, shouldn't we as well informed and well equipped singing teachers lend our expertise to help increase the number of thrivers and survivors and to diminish the number of failures?”⁷⁹ This was his first of many articles in Edwin's *Bach to Rock Connection*. That

⁷⁷William Bolcom. *Preface: Cabaret Songs Volume 1 and 2* (Milwaukee, WI: Edward B. Marks Company, 1979 & 1985), i.

⁷⁸ Collins Larkin, *The Encyclopedia of Popular Music* (Oxford: Oxford University Press, 2006), 1.

⁷⁹ Robert Edwin, “Bach to Rock Connections: Are We the National Association of Teachers of Classical Singing?” *The Journal of Singing*, vol. 41, no. 5 (May/June, 1985): 40.

said, this question wasn't asked publicly until 1985. At the time, most vocal pedagogues remained entrenched in the teaching of classical music techniques and were largely unwilling or unable to teach popular styles, or what they termed "non-classical." Today in 2019, attitudes and techniques have begun to change and evolve, legitimizing the teaching of "CCM" or Contemporary Commercial Music as it was coined by pioneer pedagogue Jeanette LoVetri. Jessica Bryan and Scott Harrison concur, stating "The physiology of the singing voice has not changed since those first treatises 500 years ago, although musical styles have markedly changed."⁸⁰ With these new musical styles comes an imperative need to understand how the voice works to create them.

Consequently, advances in science have greatly increased knowledge in the physiology of vocal function. What began with Manuel Garcia H's development of the laryngoscope in 1855, proceeding to William Vennard's 1967 work in, *Singing: The Mechanism and the Technique*,⁸¹ facilitating a team approach between singers and voice scientists, has culminated more recently in Janice Chapman's scientific method to teaching in *Singing and Teaching Singing*⁸² as well as Wendy LeBorgne and Michael DeLeo's *The Vocal Athlete*.⁸³ Each is a voice-science based book addressing the pedagogy of both classical and contemporary styles. Subsequently, the advances in voice science have greatly changed attitudes toward CCM pedagogy. There seems to be a consensus in the areas of vocal technique that need to be addressed by teachers of CCM, regardless of style.

⁸⁰ Scott D. Harrison and Jessica O'Bryan, *Teaching Singing in the 21st Century* (Dordrecht: Springer, 2014), 5.

⁸¹ William Vennard, *Singing: The Mechanism and the Technic* (Carl Fischer, L.L.C., 1967).

⁸² Janice Chapman, *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (San Diego: Plural Publishing, 2006).

⁸³ Wendy Le Borgnand, Marci Daniels, De Leo Rosenberg, *The Vocal Athlete* (San Diego: Plural Publishing, 2014), EBSCO Host.

Professor Sarah Wigley, a proponent for cross-training, states four different areas:

1. When executed correctly, a healthy, free sound and vocal production is the homeostasis for all styles of singing.
2. The body is fully engaged and energized, free from facial/overall tension
3. Breath (the power source) is optimally supported
4. No excess weight or thickness in the vocal folds nor excess pressure of the larynx is present.⁸⁴

Pedagogue Lisa Popeil also addresses concepts all singers should understand, including “...posture, support, breathing, precise control of vocal registers, finding one’s highest and lowest note, fixing vibrato problems, controlling vocal fold closures, understanding vertical laryngeal heights and pharyngeal widths, explaining the meaning of resonance, and showing ‘three bands:’ ring, nasality and brightness.”⁸⁵ These themes continually appear when examining the writings of established CCM pedagogues. Irene Barton states, “...I adhere to the approach where *good singing is good singing* and *bad singing is bad singing*-regardless of style! In other words, alignment, breath flow, support, and resonance form the foundation for all skilled vocalization *regardless of style or genre of singing*.”⁸⁶

The differences then lie in the sound the singer is trying to achieve. CCM expert Mark Meylan states “It’s ultimately about understanding the final product and what the performer wants that to be and then backtracking through the vocal system in order to achieve this: examining the style in terms of resonance, phonation, airflow, and air pressure and then deciding what this sound needs and how to enable the performer to

⁸⁴ Sarah Wigley, “Crossing Over: Contemporary, Accessible Voice Techniques for Solo and Ensemble Singing,” *Illinois Music Educator*, vol. 79, no. 2 (Winter, 2018): 1.

⁸⁵ Lisa Popeil, “Lisa Popeil,” in *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, ed. Matthew Hoch (Lanham, Maryland: Rowman & Littlefield, 2018), 3286. The name of the article is the same as the name of the author? Just checking.

⁸⁶ Irene Bartlett, “Irene Bartlett,” in *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, ed. Matthew Hoch (Lanham, Maryland: Rowman & Littlefield, 2018), 1985.

produce it.”⁸⁷ The development and subsequent demand of popular styles have come about for a number of reasons and have affected singers and the sounds they are asked to produce. Among these advances are belting, followed by recorded voice and amplified voice. As a result of amplification, the opportunity to craft a more speech-like vocal production becomes possible. This in turn frees up singers of CCM to be able to move their bodies in ways not available to the classical singer. It also increases the pressure on singers of music theater in particular, to develop high level skills in acting, dancing, as well as dancing and singing simultaneously.

Because of these demands, the need for commercial pedagogy has become an imperative. Substantial progress has been made, leading today’s CCM pedagogues to develop techniques to accommodate new realities. This research will examine and compare some of the most fundamental technical areas, delving into what is currently agreed upon and what needs additional research and coherence. It will also examine the vocal adjustments necessary to achieve authentic contemporary styles in the areas of breathing, registration/phonation and resonance or as Jo Estill early on termed it: Power, Source and Filter.⁸⁸ Finally the understanding of styles in conjunction with the teaching of technique will be considered.

Breathing

The discussion of breath as it relates to singing, is multifaceted. In classical singing, breath management, among other elements, is essential to create a powerful,

⁸⁷ Mark Meylan, “Mark Meylan,” in *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, ed. Matthew Hoch (Lanham, Maryland: Rowman & Littlefield, 2018), 3061.

⁸⁸ Kimberly Steinhauer, Mary McDonald Klimek and Jo Estill, *The Estill Voice Model: Theory and Translation* (Pittsburgh, PA: Estill Voice International, 2017), 25.

balanced, non-amplified sound. Breathing is no less important for singers of CCM but adjustments may be needed to best serve alternate styles. First belting and respiration will be explored. Many studies have been done involving classical singers and breathing but far fewer with commercial singers. The limited research on this topic in the area of CCM will be reviewed.

In Estill Voice Training, belting is explained as one of six qualities the human voice is capable of making. While it seems belting requires a huge amount of breath energy, according to the Estill Method, the opposite is actually true and the physiology can be explained like this:

The defining feature is the Tilted Cricoid Cartilage, which creates a Thicker TVF: Body-Cover. This allows for a very long closed phase (>70% of each cycle), with an increase in subglottal air pressure during the closed phase that leads to high amplitude sound waves...A deep abdominal breath will pull the larynx down and undo this preparation. Increased respiratory drive will undermine this quality's efficiency by:

- Blowing the TVF's apart and shortening the closed phase
- Triggering compensatory FVF (False Vocal Fold) Constriction in attempt to restore the long closed phase⁸⁹

Jo Estill states, "If you keep the folds closed a large part of every cycle to get a very loud tone, the breath will be stopped at the larynx below the folds and the pressure will build to high levels and there is no need to push a great deal of air to make this loud sound."⁹⁰

In a 2015 study on belting and respiration, researchers "... hypothesized that in belt compared with a neutral style of singing...":

1. Rib cage rather than abdominal wall expansion dominates inhalation
2. High lung volumes are avoided
3. Belly-in posture during phrases is typical

⁸⁹ Jo Estill, *Estill Voice Training: Level Two Figure Combinations for Six Voice Qualities Workbook*, ed. Mary McDonald Klimek with Kerrie Obert & Kimberley Steinhauer (Estill Voice Training Systems International, LLC, 2005), 66.

⁹⁰ Ibid., 108.

4. An elevated degree of glottal adduction is used ⁹¹

Their conclusion is that only number (4) could be confirmed. “Thus, belt does not seem to differ from a more neutral type of singing with respect to breathing strategy, but rather with respect to subglottal pressure, phonation, and articulation characteristics.”⁹² It can be concluded that both this study and the Estill method agree on the closed quotient part of the equation. The breath management portion is still undecided with respect to belting.

Other strategies of breathing and their effect on CCM are important to examine. In an earlier 1996 study on the breathing patterns of professional country singers, it was found that these singers used breathing strategies closer to speaking than singing.⁹³ When comparing this breathing to classical singers, it has been shown they use a much different breath strategy singing than speaking. While speaking, one isn’t conscious of breath and less breath is needed. Movement also tends to be higher in the body, closer to clavicular breathing. In classical singing, the singer consciously avoids clavicular breaths and focuses on strategic management of breath. While many country music performers have little instruction in breathing technique, it is possible to conclude that this style of singing is speech-based and different strategies are employed.⁹⁴ CCM Pedagogue Kim Chandler agrees with this assumption saying that while classical singing requires long legato lines, popular music adheres more to vernacular or speech like patterns.⁹⁵ The conclusion then is one would breathe more like he or she talks when singing many popular styles

A 2017 study set out to understand the breathing strategies of singers, dancers and

⁹¹ Johan Sundberg and Margareta Thalén, “Respiratory and Acoustical Differences Between Belt and Neutral Style of Singing,” *Journal of Voice*, vol. 29, is. 4 (July 1, 2015): 418-425.

⁹² Ibid.

⁹³ J. Hoit, et al., “Respiratory Function During Speaking and Singing in Professional Country Singers,” *Journal of Voice*, vol. 10, no. 1 (1996): 39-49.

⁹⁴ Ibid.

⁹⁵ Kim Chandler, “Teaching Popular Music Styles,” in *Teaching Singing in the 21st Century*, ed. by Scott D Harrison and Jessica O’Bryan (Dordrecht: Springer, 2014), 38.

singing dancers, specifically ones performing music theater. “Scores were taken of maximum phonation time (MPT), relative oxygen uptake and heart rate immediately after three tasks: (1) singing only, (2) dancing only, and (3) singing while dancing.” Singers were also scored on their ability to sing long passages or notes without stopping, both before and after performing.⁹⁶ Maximum phonation time is associated with some voice disorders, but evidence of dysfunction, due to increased physical activity, has not been previously studied. For singers, problems can arise when there is a lack of balance between respiration and vocal fold function and can lead to an increased flow of air and worsening breath efficiency.⁹⁷ The study clearly shows that the MPT (maximum phonation time) is drastically reduced when singing and dancing or just dancing, as compared with static singing. Also, the participants bring with them no particular strategies to accommodate both singing and dancing simultaneously and the study concludes that proper training could impact results. While the findings were inconclusive, the door has been opened to further research.⁹⁸

All of these studies challenge assumptions when comparing the breathing strategies employed in classical and commercial styles. In conclusion, important differences in approach need to be considered when instructing students and most teachers of CCM seem to be in agreement with these differences.

Registration/Phonation

With the rise of amplification and new speech based musical styles, composers began

⁹⁶ Tommi Sliiden, Sara Beck and Ian MacDonald, “An Evaluation of the Breathing Strategies and Maximum Phonation Time in Musical Theater Performers During Controlled Performance Tasks,” *Journal of Voice*, v. 31, no. 2 (March 12017): 253.e1-253.e11.

⁹⁷ Ibid.

⁹⁸ Ibid.

writing in reduced vocal ranges in order to make words more easily understood. Dramatic characterization also become more realistic and expression began to take precedence over sound.⁹⁹ This approach minimized the multiple vocal registers or breaks encountered in classical literature in favor of prioritizing a more natural sound. The evolution continued with the introduction of rock and the rock musical in the 1960's and 70's and again in the early 2000's with pop music and musicals requiring a higher belt. Other idioms found their way into music theater too, like hop-hop, country and gospel. These styles required new ways to manage registration.

To understand this, one must first delve into alternating terminology. In classical singing, “head voice” and “chest voice” have been used for centuries. In an effort to include scientific, acoustical and functional developments in the study of registration, commercial pedagogues began using TA (thyroarytenoid) and CT (cricothyroid) dominance to explain vocal registration. Other terminologies have been introduced, like *Fry, Chest, Head* and *Whistle* or “pulse-model-loft-whistle.”¹⁰⁰ Consequently, Matthew Hoch suggests streamlining this terminology to *chest/head/mix*, arguing that these are useful in both classical and commercial pedagogies.¹⁰¹

Much of the controversy however, lies in the middle or *mixed voice*, the area for most voices between E4 and C5. Classical singers utilize a head voice dominant or *head-mix* in the middle, whereas CCM singers use a chest voice dominant or *chest-mix*. There is also some difference between classical and CCM styles as to where these shifts occur,

⁹⁹ Tracy Bourne, Maeva Garnier and Dianna Kenny, “Music Theatre Voice: Production, Physiology and Pedagogy,” *Perspectives on Teaching Singing: Australian Vocal Pedagogues Sing Their Stories*, ed. by Scott D. Harrison (Bowen Hills: Australian Academic Press, 2010), 171.

¹⁰⁰ Matthew Hoch and Mary J. Sandage, “Working Toward a Common Vocabulary: Reconciling the Terminology of Teachers of Singing, Voice Scientists, and Speech-Language Pathologists,” *Journal of Voice*, v. 31, no. 6 (2017): 647-648. <https://www-clinicalkey-com.pallas2.tcl.sc.edu/#!/content/journal/1-s2.0-S0892199716304982>

¹⁰¹ Ibid.

with classical singers making adjustment according to *fach* or voice type and commercial singers according to style.

Also important is understanding the muscular balance of the mixed voice. A study in 2012 aimed to prove that commercial singing styles “produce chestmix register by maintaining or increasing adduction of the vocal processes (VP’s) and by engaging the thyroarytenoid (TA) muscle to a greater degree than they would to produce head register.”¹⁰² Using videonasendoscopy and audio to monitor fundamental frequency and harmonics, subjects were asked to increase TA muscle dominance on the same pitch from head to headmix to chestmix to chest. Vocal fold adduction was rated to measure variances as a function of register and pitch.¹⁰³ It was found that subjects at the high end of the mid-range could produce pitches by increasing TA muscle activity and VP’s. Said another way, TA activity increased from head to headmix and chestmix to chest, but increased even more at higher pitches (F4 to D5). Scientifically speaking, a register is defined “...as a series of frequencies that are perceived to be of similar quality and produced in a similar physiological manner.”¹⁰⁴ The study helped then, to more clearly delineate chestmix and headmix as their own registers as defined by expert judges and also as entities with their own acoustic qualities. CT activity seemed to be more related to pitch than control of registers.¹⁰⁵ Upon further study, the same team in 2014 concluded that:

Preliminary findings regarding CT and TA dominance and register control do not support the assumption that all chest and chestmix production has greater TA muscle activity than CT muscle activity or that all headmix and head production

¹⁰² Karen Ann Kochis-Jennings, Eileen M. Finnegan, Henry T. Hoffman and Sanyukta Jaiswal, “Laryngeal Muscle Activity and Vocal Fold Adduction During Chest, Chestmix, Headmix, and Head Registers in Females,” *Journal of Voice*, v. 26, no. 2 (March 1, 2012): 182-193. Website: <https://www-clinicalkey-com.pallas2.tcl.sc.edu/#!/content/journal/1-s2.0-S0892199710002195>

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

require greater CT muscle activity than TA muscle activity. The data indicate that pitch level may play a greater role in determining TA and CT dominance than register.

These studies create some confusion as to the balance of TA and CT musculature in the mix. That said, it is widely agreed, that for commercial styles, the shift of registers is altered from chest to mid-voice in a chest-dominant mix. For a singer trying to sing rock music for instance, this balance must be achieved in order to produce an authentic tone. Teacher Mary Saunders-Barton tells of a legit soprano who wanted to learn to belt in her middle range, incorporating that speech-like quality or chest-mix from D4 to D5 instead of the student's usual head-mix. This required finding a path up and down the voice and avoiding the natural break from chest to head mix that would occur around F4 in a voice trained for classical music.¹⁰⁶ In addition, Saunders-Barton states, "The so-called 'high-belt' in women, which creates such excitement (between E flat 5 and A flat 5 or higher), is easier for most young women than the transitional notes between C5 and E flat 5 where they feel a natural impulse to move to head voice/soprano. The trick is to develop optional balancings in registration so that the transitional ranges become effortless but maintain the desired color."¹⁰⁷ She makes a similar observation of a male singers using a pop-reinforced falsetto. While it is important to have this ability to sing shows like "Jersey Boys", it is still important to maintain a connection to the chest and not use falsetto as a substitute for the chest-mix.¹⁰⁸ Daniel Zangger Borch also agrees that the approach to registration is among the most important differences that commercial singers

¹⁰⁶ Mary Saunders-Barton, "Yes, But Can You Do That Eight Shows a Week?," ed. by Scott D Harrison and Jessica O'Bryan, in *Teaching Singing in the 21st Century* (Dordrecht: Springer, 2014), 62.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., 63.

have to tackle, saying that the strategy is completely different than that of the classical singer.¹⁰⁹

It is already established among classical vocal teachers that the larynx lowered relative to pitch is the essential position for the classical singer to achieve a darker tone. This is not true of the commercial singer. Kim Chandler states, “The preferred larynx position for singing commercial music is either neutral (speech-like) or slightly raised to help achieve the brighter, ‘twangier’ effect...”¹¹⁰ The recipe for twang in the Estill Voice model includes, in addition to a narrow aryepiglottic sphincter (AES) and mid-velum among other elements, a high laryngeal position (see figure 2.1).¹¹¹

Figure 2.1: Estill Voice Model

¹⁰⁹ Daniel Zangger Borch, “Daniel Zangger Borch,” in *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, ed. Matthew Hoch (Lanham, Maryland: Rowman & Littlefield, 2018), 4244.

¹¹⁰ Chandler, *Teaching Popular Music*, 38.

¹¹¹ Jo Estill, *Estill Voice Training: Level Two Figure Combinations for Six Voice Qualities Workbook*, ed. by Mary McDonald Klimek with Kerrie Obert & Kimberley Steinhauer (Estill Voice Training Systems International, LLC, 2005), 43.

Stated another way Irene Bartlett says “From personal performance experience and my years of observing and training CCM singers, I know that a classical-style vocal tract setup (lowered larynx position, wide pharynx) on full breath volumes is unsustainable for CCM singers whose repertoire is produced primarily in lower register settings and delivered through conversational phrasing.”¹¹² For CCM, Robert Edwin talks about a “gender-neutral” type of teaching, treating female and male larynxes as functionally the same (see Figure 2.2).¹¹³

*Figure 2.2 The Pharynx and Larynx*¹¹⁴

¹¹² Bartlett, “Irene Bartlett,” 2810.

¹¹³ Edwin, “Robert Edwin,” 2229.

¹¹⁴ Michigan Head and Neck Institute (accessed April 8, 2019), website: <https://www.michiganheadandneck.com/tmj-throat-tightness/#.XKtwIC-ZNQI>

While there is agreement on registers and laryngeal position among commercial pedagogues, there is some discord in how these functions should be taught. Not all pedagogues agree on the amount of direct manipulation that should be employed when dealing with student registration issues. While the Estill Voice Method promotes isolation and facilitation of voice function by individually controlling the larynx, throat, soft palate and other parts of the instrument, Jeanette LoVetri is diametrically opposed to this approach, stating:

As a teacher, it is imperative that one can hear healthy function in belting or in “mixy” pop singing and that all sounds, *all sounds*, be made freely, without any direct movement of structures within the throat. I am opposed to manipulating the throat to get to a preconceived result. I am against moving the larynx, the area above and around the larynx, the palate, or any area from the back of the mouth to the vocal folds on purpose...Instead, I work from register balance (chest/head/mix) and from vowel sound purity or accuracy, paying particular attention to the middle range of each singer.”¹¹⁵

Resonance

Teachers of CCM are mostly in agreement when it comes to resonance. The areas of the vocal tract that allow sound to reverberate are unique to each singer and are the primary source of distinct tonal quality. With the invention of the microphone, the resonance strategies of the classical singer no longer applied to the commercial one. “The singer no longer needed to call upon a generic singing technique to project into large spaces, but instead could sing as though whispering into the ear of the individual listeners.”¹¹⁶ The first vocal style to develop as a result was the crooner. Robert Edwin succinctly states “The pharynx narrowed, the larynx raised, the soft palate lowered, and

¹¹⁵ Lovetri, “Jeanette LoVetri,” 2810.

¹¹⁶ Potter and Sorrell, *A History of Singing*, 245.

the *chiaro* dominated the *oscuro*. This is completely opposite of what a classically trained singer would be expected to do.”¹¹⁷

When examining resonance, the areas of concern that affect or filter sound are located above the larynx and true vocal folds. While each respectively ”power, source and filter” are not linear but occur simultaneously and effect the other, it is still useful to define what areas of the vocal instrument can change the nature of the tone above the level of the true vocal folds. *The Estill Voice Method* includes these areas or “compulsory figures” in its year 2000 model: Velar port control, head and neck anchoring, pharyngeal width and length, tongue control, AES, jaw movement and lip control.¹¹⁸ Today the Estill Method refers to the anatomical structures of the instrument instead of the “power, source and filter” model. This includes, in addition to the true vocal folds and the larynx, the cricoid and thyroid cartilage, and false vocal folds, AES, jaw, tongue, lips, velum and head and neck.¹¹⁹ In training to combine recipes in *The Estill Voice Method*, many changes in resonance are expected in going from “Speech” to “Opera” voice figure combinations. In speech the thyroid cartilage is vertical, in “Opera” tilted. The AES (aryepiglottic sphincter) is wide in “Speech” and in “Opera,” narrow. The false vocal folds are mid in “Speech” but wide in “Opera”.¹²⁰ Estill also applies variations of these structures in “Twang,” “Falsetto,” “Sob” and “Belt.”

Voice teachers Gina Latimerlo and Lisa Popeil explain succinctly the differences in some of these areas of resonance. Beginning with the pharynx, for purposes here the space above the larynx in the upper neck, they state: “The pharynx has three possible

¹¹⁷ Edwin, “Robert Edwin,” 2153.

¹¹⁸ Estill, *The Estill Voice Model*, 25-26.

¹¹⁹ Ibid.

¹²⁰ Ibid., 6.

positions. It can be held in a wide position (which is best for classical and R&B singing). You can also constrict your pharynx (for country and rock singing), or you can keep it neutral (for music theater, jazz and pop singing).”¹²¹ The ring, or singers *formant* achieved partially with an open throat, is no longer the necessary goal for the CCM performer. With amplification, the singer no longer has to be heard over an orchestra and can use a more closed pharyngeal position.

In addition to the shape and space within the pharynx, CCM requires a different approach with respect to the mouth, lips and jaw. Lisa Popeil says that these differences are the first thing she explains to students trying to learn a new style. “I usually begin with resonator shaping, which I call “mouth shapes” for short. For instance, when I teach R&B, I demonstrate a mouth shape I call ‘water in the mouth,’ and for sultry jazz, I use fish lips.’ Each mouth shape helps to create a basic resonance that can then be made precise by changing laryngeal height (lower or higher) or altering pharyngeal width (neutral, constricted, or wide).”¹²² The jaw in classical singing usually needs to remain relaxed and somewhat dropped depending on range. For the CCM singer, jaw placement can affect the tone and character. Also, the jaw needs to remain flexible and moveable in order to emulate a speech-like quality. The flexibility of the lips is also needed for CCM singing. In everyday speech, the lips are in a neutral position and relaxed. On the other hand, protruding the lips and widening the vocal tract can often darken the sound, as Lisa Popeil suggests, creating a smoky, darker jazzy sound. Spread or wide lips will create a brighter, more lifted tone by decreasing the space in the vocal tract.¹²³ All of these sounds

¹²¹ Gina Latimerlo and Lisa Popeil, *Sing Anything: Mastering Vocal Styles* (Gina Latimerlo and Lisa Popeil, 2012), 19.

¹²² Popeil, “Lisa Popeil,” 3266.

¹²³ Estill, *The Estill Voice Model*, 182-183.

are useful in creating both a more speech-like vocal production and different dramatic character.

As discussed, shifts within the vocal tract or filter, to include the soft palate or velum, are another area that can be manipulated to alter nasality. David Sabella says, “I cannot tell you how many hundreds of singers I have worked with, both male and female, who have gone through a four-year program only to hit a wall in the professional auditions because they do not sing how they speak. This may be the single most important thing to address in the CCM technique.”¹²⁴ While the legit music theater or opera voice needs the sound of a lifted soft palate, many other styles of singing do not. Rather, the desired brighter sound of many CCM styles is the result of reduced space in the resonating chambers, including the soft palate. A music theater mix and belt are often aided with the soft palate in a mid-position, or slightly hanging down. The Estill Voice Method suggests using the word “bongo” in explaining the progression from one shape of the velum to another.¹²⁵ The “bon” is like the nasal vowels in French and suggests a mid-velum. The “ng” is the velum in a closed position and the “go” raised.¹²⁶ Gina Latimerlo and Lisa Popeil suggest a mid-soft palate in music theater, pop, R&B but a lowered soft palate for country and rock.¹²⁷

Style

The subject of style is an interesting one. Those teaching a “classical technique” are in essence teaching a student to sing in the style of classical music. Some voice

¹²⁴ David Sabella, “David Sabella,” in *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, ed. Matthew Hoch (Lanham, Maryland: Rowman & Littlefield, 2018), 3266.

¹²⁵ Estill, *The Estill Voice Model*, 155.

¹²⁶ Ibid.

¹²⁷ Latimerlo and Popeil, *Sing Anything*, 35, 51, 59, 66, 74.

teachers will say they teach CCM pedagogy, but not CCM styles. Others believe that you can't teach one without teaching the other. Robert Erwin is clear when he states "Technique serves style (genre). It is the foundation that enables the style (genre) to exist. Technique is "how" you do something. Style is "what" you do with that technique."¹²⁸ Others like Elisabeth Howard, who teaches styles of CCM other than music theater, believe a voice teacher should be able to instruct elements of style like improvisation, going from classical runs to pop runs and licks.¹²⁹ Ms. Howard has her students pick apart a particular performance from an established artist to understand every element of the style he or she is singing and learn to copy each nuance.¹³⁰ CCM teacher Daniel Zanger Borch divides vocal training into three pie slices: Taking care of, technique and interpretation.¹³¹ He says "You can't train technique for an extended period without including interpretation and it would not service you to just interpret songs and neglect your technique."¹³² He also breaks down each style and describes both typical methods for each, as well as the singers that exemplify those elements. His description of rock is: "... singers usually sing at high pitches, with high lung pressure, using their chest register with little or no vibrato and distortion as an effect," and pop is "usually sung at a comfortable pitch, with moderate lung pressure and often with a light and/or breathy tone. Vibrato is used sparingly and creaky onsets and glottal stops are common phrasing devices."¹³³ Jo Estill was the first to label her six perceived voice qualities "Falsetto,

¹²⁸ Erwin, "David Erwin," 2164

¹²⁹ Elisabeth Howard, "Elisabeth Howard," in *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, ed. Matthew Hoch (Lanham, Maryland: Rowman & Littlefield, 2018), 2394.

¹³⁰ Ibid., 2407.

¹³¹ Daniel Zanger Borch, *Ultimate Vocal Voyage: The Definitive Method for Unleashing the Rock, Pop or Soul Singer Within You* (Bromma, Sweden: Nottfabriken Music Publishing AB, 2007), 11-12.

¹³² Ibid.

¹³³ Ibid., 63.

Speech, Sob, Twang, Opera and Belting.”¹³⁴ Her ideas closely intertwine style and technique. Similarly, Gina Latimerlo and Lisa Popeil divide their book on mastering styles, according to the elements of the vocal instrument which can be altered in order to sound authentic in a particular style.¹³⁵ When comparing these different points of view, the combination of technique and style seem to be closely intertwined. They all seem to imply that by learning to manipulate the instrument with proper technique, one can create certain styles.

The pedagogies of classical singing have been evolving for hundreds of years. While there are different approaches to teaching the classical singer, time and knowledge have helped establish many common practices. It is fair to say that the techniques of teaching the CCM singer have also become accepted vocal pedagogy. Established research in voice-science in the late twentieth and early twenty first century has legitimized singing in alternate styles and there is much evidence to show it is no more harmful to the voice than classical singing styles. Matthew Hoch states in his introduction to *So You Want to Sing CCM*,[?] that because of the effort of many pioneering voice pedagogues, “CCM pedagogy finally has earned the stature worthy of standing alongside classical pedagogy. Just two decades ago, this twenty-first-century reality would have astonished many of the contributors to this volume.”¹³⁶ So, if all pedagogies, both classical and CCM, are taught in service to creating a healthy, balanced instrument, why is it not possible to train the voice to do all of them? In other words, can one successfully vocal cross-train?

¹³⁴ Estill, *Estill Voice Training*, v.

¹³⁵ Latimerlo and Popeil, *Sing Anything*, 19.

¹³⁶ Hoch, *So You Want to*, 72.

CHAPTER 3: QUALITATIVE METHODOLOGY

In using the scientific method to conduct research, “We are concerned primarily with the systematic search for solutions to problems based on empirical observation.”¹³⁷ When planning research in education, there are three possible avenues to consider. The first is historic, the second experimental and the third descriptive, or determining the “...status or state of the art of a phenomenon such as examining process through surveys, case studies, trend studies.”¹³⁸ The type of research conducted here is of the descriptive method by way of an anonymous written interview.

This researcher argues that the state of the music industry in the 21st century is pushing voice teachers to give students alternate and additional methods to stay relevant in a profoundly competitive and increasingly demanding profession. In order for the teaching profession to remain pertinent in such an environment, it must expand its methods and pedagogical skills to meet this need. Vocal cross-training is one such method and the research questions asked in this study are designed to gather empirical evidence to support the researchers positive view of this technique. The questions asked are: Is this method healthy for the singer? If so, which approach is most effective? What, if any, are the limitations? Is this method a way to extend the longevity of the vocal instrument? Can a singer perform a rock concert one night and an opera the next, or does

¹³⁷ Richard Colwell and Music Educators National Conference (U.S.), *MENC Handbook of Research Methodologies* (Oxford: Oxford University Press, 2006), 39.

¹³⁸ Ibid.

he/she need time to recover or retrain? Does a singer need to consistently work all muscles in both styles to be successful? And finally, what constitutes success for the performer?

The procedure used to research these questions was a written interview conducted among eight (8) vocal pedagogues, experts in their field (The assumption is that their expertise will lend validity to the data gathered on vocal cross-training). The interview was administered through SurveyMonkey.com and the resulting answers remained completely anonymous. Each respondent was identified only by letter, i.e. respondent “A”, “B”, “C.” While the researcher selected the interviewees based on their expertise as vocal pedagogues, their identification and corresponding answers were unknown to the researcher.

Subject Sampling:

Mark Saunders states “Our choice of research participants should be determined by the focus of our research, thereby enabling us to meet our research aim and answer our research question.”¹³⁹ The choice in sampling is either random (probability) or not random (non-probability). This researcher has used non-probability or non-random sampling to gather data. Non-probability sampling is used when the focus is on a particular subgroup chosen. “...the choice is based on the researcher’s judgment regarding those of the population’s characteristics that are important in relation to the data required to address the research aim.”¹⁴⁰ Probability sampling has not been used in this qualitative research because the expertise of this non-probability sample is necessary

¹³⁹ Ibid., 39-40.

¹⁴⁰ Ibid.

to gain further understanding in a specific area. This group of experienced vocal pedagogues represents then, a non-random sampling. All of the participants were chosen for their experience in teaching and performing both CCM, to include music theater, and classical genres of singing.

Limitations of Qualitative Research:

The type of research conducted in concurrence with this dissertation is qualitative. The capability of the researcher is considered important in this type of study and as a result the researcher's classical and CCM training, teaching and performance experience is used to evaluate the data.

Finally, it is important to acknowledge that each of the participants involved in this study shares the view that music theater/CCM and classical singing have differences and similarities and were chosen because of this viewpoint in order to further the understanding of vocal cross-training. There are however, teachers who believe that one technical approach can accommodate all styles of singing and their teaching reflects this perspective.

CHAPTER 4: THE ARGUMENT FOR CROSS-TRAINING

What is Vocal Cross-Training?

In 2018, NATS held its annual convention and a break-out session was offered by Norman Spivey and Mary Saunders Barton called “Cross Training in the Voice Studio: A Balancing Act.” The workshop information read:

This presentation is for the studio teacher who needs strategies—and maybe who also needs permission—to work with students in a way that appeals to their diverse interests, their vocal well-being, and to the current market. Our presentation, meant to be a practical insight to building balanced, flexible, and resilient vocalism through concurrent work in classical and music theater styles, combines the best practices of traditional pedagogy with music theater singing pedagogy. We will outline our philosophy of cross-training—the balance of “bel canto/can belto” that embraces both classical and vernacular styles. Both opera and music theater are inherently dramatic art forms and require a high degree of vocal conditioning and athleticism to maintain career longevity. And, after all, aren’t we all looking for balanced vocalism?¹⁴¹

In their book on vocal cross-training for both music theater and classical styles, Dr. Spivey and Ms. Saunders Barton equate training the larynx of the young singer to training the young dancer saying “...if we consider the voice as movement, and it certainly is, functional training of the laryngeal muscles is the singer’s ‘barre work’ when voice training starts.”¹⁴² It is the “stylistic aspirations” that determine how the larynx will respond.¹⁴³ This in essence is the idea of vocal cross-training. Any trainer will explain

¹⁴¹ Norman Spivey and Mary Saunders-Barton, Breakout Session, “Cross-Training in the Voice Studio: A Balancing Act,” *National Associate of Teachers of Singing* (June 25, 2018), Website: https://www.nats.org/_A_Balancing_Act.html

¹⁴² Norman Spivey and Mary Saunders-Barton, *Cross-Training in the Voice Studio: A Balancing Act* (San Diego: Plural Publishing, 2018), *Ibid.*, 32.

¹⁴³ *Ibid.*

that for one set of muscles to be strong, one must work the adjacent muscles for resiliency and flexibility. By extension then, this must be true for the singer as well.

Prevailing Attitudes on Vocal Cross-Training

The idea of vocal cross-training is still controversial and opinions on the practice are limited. It has been difficult to establish agreement that more than one pedagogical approach is needed. Is the profession ready to accept that employing multiple approaches simultaneously is healthy? There are still voices saying “What good are classical techniques to a rock singer?” With the turn of the twenty-first century however, there seems to be a shift, and others are asking “What makes singing *healthy*?”

Robert Edwin stated in 2002, “If a singer learns classical vocal technique it will serve classical-like singing. It will not, I repeat, will not serve the contemporary commercial singer. Paton's 26 Italian Songs and Arias is not a necessary purchase for most nonclassical singers. Neither is training in the use of vibrato from the onset of tone, full and formal vowels, and an uninterrupted legato line. Let's make sure we are teaching vocal technique that benefits the style of the singer rather than trying to turn a perceived brutto canto into a bel canto.”¹⁴⁴ Mr. Edwin reversed his position six years later and made this statement, “Just as cross training promotes optimal performance levels and mitigates against injury in athletes, cross training for the voice promotes similar results for “voice athletes.”¹⁴⁵ After describing how a singer can learn to adjust his or her vocal tract to accommodate and train in different styles, he goes further stating, “Why, then, is much of

¹⁴⁴ Robert Edwin, “Belting: Bel Canto or Bruto Canto?” *Journal of Singing*, v. 59, no. 1 (September/October, 2002): 67-68.

¹⁴⁵ Robert Edwin, “Cross Training for the Voice,” *Journal of Singing*, v. 65, no. 1 (September/October, 2008): 73-76.

the greater voice teaching community still resistant to a pedagogic model that practically guarantees an increase in strength, flexibility, coordination, and endurance, as well as an expansion of artistic and aesthetic boundaries?” That’s quite a turn-around in four years. While one understands his initial contention was that low larynx, high-palate singing will not produce a rock sound, it is still a substantial argument for vocal cross-training.

Other established voices have acknowledged the possibilities of cross-training, but with more reservation. Jeanette Lovetri says: “Cross training in singing styles allows the body to do more than you’d think, however one might not reach the optimal level in any of them. That’s not realistic. Nevertheless, you can reach a good level in several styles and produce them efficiently if you cross train.”¹⁴⁶ Others like Kim Chandler, go further stating: “The benefits of cross training the body are well established in gyms across the world, but not everybody thinks of applying similar principles to their singing training. Given the fact that singing training contains an element of muscular efficiency and conditioning, it goes without saying that vocal cross training is also beneficial.”¹⁴⁷ Chandler even has a vocal cross-training application that expands on her ideas, giving routines and exercises to assist students.¹⁴⁸

The idea of vocal cross-training is even gaining traction in higher education. In 2011 Penn State developed an MFA program: Voice Pedagogy for Musical Theatre. It teaches singers to train for and learn to teach both music theater and classical styles. Sarah Wigley, Clinical Assistant Professor of Voice for the Lyric Theatre department at the University of Champaign-Urbana, instructs Lyric Theatre Studio, and is one of the

¹⁴⁶ Jeanie Lovetri, “Episode 49: On Belting, Functional Training and Somatic Voicework,” *The Naked Vocalist* (accessed February 27, 2019), website <https://www.thenakedvocalist.com/podcast/jeanie-lovetri/>

¹⁴⁷ Kim Chandler, “Create Your Vocal ‘Cross Training’ Program,” *Voice Council Magazine* (February 5, 2014), website: <http://www.voicecouncil.com/create-your-vocal-cross-training-program/>

¹⁴⁸ Ibid.

first educators to launch a vocal cross training program at a university. In another example, this author works as an adjunct voice instructor at the University of North Carolina at Pembroke. There all voice students, whether they be Music Industry: Commercial or Classical track majors, Music Theater majors or Bachelor of Arts majors, sing in multiple styles. Music Industry majors are required to learn a classical piece every semester and Bachelor of Arts majors, a music theater piece. Oklahoma City University touts their vocal program saying “Students gain performance skills in not only musical theater but also classical and operatic repertoire. Each student must complete a junior recital consisting entirely of classical repertoire and a senior recital focused on music theater repertoire and related styles. This vocal cross training makes our graduates competitive and versatile.”¹⁴⁹

While this is not an exhaustive list, there is definitely a move toward this type of vocal training. The following research on vocal cross-training will delve deeper into its benefits and potential for students and educators as they navigate the demands of a 21st century career in singing and teaching.

Interview on Vocal Cross-Training: Break-down of Data for Questions 1-15:

Question 1: *For how long have you sung/performed classical music?* Of the eight respondents, 7 or 87.5% answered “15 or more years.” One respondent or 12.5% answered “6-10 years.”

Question 2: *For how long have you sung/performed CCM (contemporary, commercial music, including music theater)?* Of the eight respondents, 7 or 87.5% answered “15 or

¹⁴⁹ Oklahoma City University (accessed March 1, 2019), <https://www.okcu.edu/music/academics/degree-programs/undergraduate/music-theater>

more years.” One respondent or 12.5% answered “6-10 years.”

Question 3: (See Figure 4.1) What musical styles do you sing/perform? Check all that apply: Of the eight respondents, the top four styles were: “Music theater” 87.5% or 7 people, “Classical” 87.5% or 7 people, “Jazz” 62.5% or 5 people and “Pop” 50% or 4 people. The only genre not performed by any of the participants was “World Music.”

Figure 4.1: Question 3 – What Musical Styles Do You Perform?

Question 4: In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Of the eight respondents, 25% or 2 people had a “Bachelor’s degree,” 62.5% or 5 people had a “Master’s degree” and 12.5% or 1 person a “Doctorate.”

Question 5: Is your highest degree in CCM (including Music Theater) or Classical styles? 100% or 8 respondents answered “Classical.”

Question 6: How long have you taught classical styles of music? Of 8 respondents, 25% or 2 people responded “6-10 years,” 25% or 2 people responded “11-15 years” and 50% or 4 people responded “more than 15 years.”

Question 7 (see Figure 4.2): How long have you taught CCM/Music Theater styles? Of 8 Respondents, 50% or 4 people have taught CCM/Music theater for “11-15 years,” 25% or

2 people for “more than 15 years,” 12.5% or 1 person for “6-10 years” and 12.5% or 1 person for “3-5 years.”

Figure 4.2: Question 7 - How Long Have You Taught CCM/Music Theater Styles?

Question 8 (see Figure 4.3.1 and 4.3.2): What styles of CCM (including music theater) do you teach? Check all that apply: Of eight respondents, the answers with the highest percentage were, 100% teach music theater, 87.5% teach pop music and 75% teach folk, jazz and rock.

4.3.1: Question 8 - What Styles of CCM/Music Theater Do You Teach?

ANSWER CHOICES	RESPONSES	
Jazz	75.00%	6
Music Theater	100.00%	8
Pop	87.50%	7
Rock	75.00%	6
Hip-Hop	12.50%	1
R & B	37.50%	3
Gospel	25.00%	2
Country	50.00%	4
Folk	75.00%	6
World Music	12.50%	1
Soul	37.50%	3
Contemporary Christian	25.00%	2
Other	0.00%	0
Total Respondents: 8		

Figure 4.3.2: Question 8 - What Styles of CCM/Music Theater Do You Teach?

Question 9: *Where do you teach? Check all that apply:* Six respondents or 75% have “Private Studios,” five respondents or 62.5% teach at a “State University or College,” one respondent each or 12.5% teach at a “Private University or College,” “Community Music School” or “Highschool.” One respondent checked “Other.”

Question 10: *Are you familiar with the term “vocal cross-training”?* All eight or 100% of respondents said “Yes.”

Question 11: *Do you teach “vocal cross-training”?* All eight or 100% of respondents said “Yes.”

Question 12: *If so, how many students do you have whom you cross-train?* Three respondents or 37.5% said “6-10” and five respondents or 62.5% said “More than 15.”

Question 13 (see Figure 4.4): *What are their ages? Click all that apply* – The answers were varied with the highest percentage being 18-24 at 75%.

Figure 4.4: Question 13 - What Are the Ages of Your Students

Question 14: *Is cross-training something that you require or is required of your students, or is it something you teach upon request?* Of eight respondents, four or 50% answered “It is optional,” three or 37.5% answered “I require it,” and one answered “Other.” No respondents answered it is “required.”

Interview on Vocal Cross-Training - Conclusions from Questions 1-15:

This research has set out to expand the empirical knowledge of vocal cross-training and determine a working definition of the practice. The question was asked: Is this method healthy for the singer? If so, what methods offer the most effective approach? What, if any, are the limitations? Is this method a way to extend the longevity of the vocal instrument? Can a singer perform a rock concert one night and an opera the next, or does he/she need time to recover or retrain? Does a singer need to consistently

work all muscles in both styles to be successful? And finally, what constitutes success for the performer? The interview data collected has asked these questions of eight vocal pedagogues of both classical and contemporary styles in order to ascertain their observations.

The first fifteen questions of the written interview have been asked to establish the level and extent of knowledge, experience and education of the participants both collectively and individually. These questions have also been asked to determine if teaching different styles corresponds to his or her own performing and if educational experience corresponds to their current teaching. Finally, respondents have been asked to confirm or deny their knowledge of vocal crossing training and if they use this method in their respective studios.

A few conclusions and comparisons can be drawn from the responses to these questions. The first is that this is a highly experienced group of performers in both classical and CCM styles, with 87.5% saying they had more than 15 years of performing experience in both areas. In addition, they are experienced teachers with 75% having experience teaching both classical and CCM/music theater voice for over 11 years. However, respondents have less experience teaching CCM than they do teaching classical “over 15 years” (25% compared to 50%). It can also be said that these teachers have a large number of students with 5 of the 8 respondents teaching more than 15 students.

An interesting comparison can also be made between the styles these respondents perform and teach, with the data showing a 12.5% to 37.5% discrepancy in the styles they teach but don’t themselves perform. Therefore, they instruct in more styles than they have experience performing. This seems a much lower discrepancy than has been ascertained from previous studies. A 2016 study by Brian DeSilva determined that there

had been a 26% increase in music theater training, including university and post-graduate vocal pedagogy classes as well as in performance opportunities, since a similar study done in 2009 that showed that only 19% of respondents had any music theater training or performance experience.¹⁵⁰ DaSilva's statistics break down this way: 68% of survey respondents indicated experience both teaching and performing CCM, 12% said that they do not teach CCM but have performed it, while 11% do not teach or perform CCM. Only 9% of respondents indicated teaching CCM with no performance experience.¹⁵¹ In our sampling, 100% reported performing and teaching music theater and classical styles, but began to show a discrepancy, as mentioned above of 12.5% to 37.5% between teaching styles they don't themselves perform.¹⁵²

While the current sampling has determined a fairly high rate of teaching experience compared to performance experience it did not determine the level or type of CCM training. The questions were designed however, to ascertain the level of performance experience compared with teaching experience.

- 87.5% perform music theater and 100% teach it
- 87.5% perform classical music and 100% teach it
- 62.5% perform Jazz and 75% teach it

The largest disparities between performing and teaching are apparent in folk, pop and rock styles:

- 50% perform pop music and 87.5% teach it
- 37.5% perform folk and 75% teach it
- 37.5% perform rock and 75% teach it

We can also conclude this group has obtained a high level of education with six of eight respondents having a Master's degree or higher. Interestingly, but not surprisingly

¹⁵⁰ Bryan E. DeSilva, "The Current State of CCM Vocal Pedagogy Training at the Graduate Level," DMA Dissertation (Pennsylvania: Temple University, 2016), ii-iii.

¹⁵¹ Ibid., 41-42.

¹⁵² Ibid.

due to the limited access to higher education in CCM pedagogy, all the training and much of the experience these pedagogues have in CCM and music theater did not come from their formal education, with 100% saying that their highest degrees were based in classical music. As for the venue and ages of the students they teach, there is a direct correspondence between the six respondents who teach on the college level and the 75% who teach those 18-24 years old.

Norman Spivey and Mary Saunders Barton state in the preface to *Cross-Training in the Voice Studio* that there are very few published works or studies done on vocal cross-training, but many done on "...acoustics, voice science or other studio training essentials...".¹⁵³ This researcher's questions are aimed at expanding the exploration of vocal cross-training by ascertaining commonalities in definition and prevalence in the voice studio. Of those questioned, 100% have both heard the term and teach it in their own studios. Of those, 50% teach it optionally and 37.5% require it of their students. One respondent or 12.5% states "other" regarding its requirement. It is not however a direct requirement for any of them, which can be interpreted to mean that none of their university programs or high schools are yet requiring this type of training.

Each respondent is asked to give his or her own definition of vocal cross-training. When comparing these definitions to that of Norman Spivey and Mary Saunders Barton's which states it is "the balance of "bel canto/can belto" that embraces both classical and vernacular styles," and equates training the young larynx to the barre exercises of the young dancers, we definitely see some correlations with our findings.¹⁵⁴ Many respondents equate cross-training with the ability to cross from one style to another,

¹⁵³ Spivey and Saunders-Barton, *Cross-Training*, ix.

¹⁵⁴ Spivey and Saunders-Barton, "Breakout Session."

while others give more specific information about register balance and mix. Each definition incorporates the ideas of style and technical adjustments as do Spivey and Barton. These are the definitions of vocal cross-training that emerged from question 15:

Respondent A:

The ability to step outside of the classical “bel canto” technique so that the voice is flexible enough to sing any style well.

Respondent B:

Vocal cross training is teaching and training the voice to understand the nuance in thinner (head voice dominant) to thicker (chest-voice dominant) vocal folds, differentiation in vowel shapes, onset/offset, vibrato, soft-palate use, and twang according to style and context.

Respondent C:

I consider vocal cross training to be any training of the body, breath, and voice that produces the healthiest, safest, most efficient, most desired sound/effect for the purpose of communicating stories through music, in any genre or style to which the singer relates or for which the singer is cast in a role.

Respondent D:

Training a voice to be flexible and healthy in all styles of music. Stretching the voice to be healthy and flexible

Respondent E:

Simplest def for me: requiring head-dominant sounds be worked even if not publicly performed and vice versa: I don't dictate to them in which style they will get this accomplished, but only that it actually happens via genres, exercises, key changes, or whatever works.

Respondent F:

I listen and assess vocal function of each student at each lesson. Whether a student is singing classical or MT or pop, they should be able to make heady sounds, chesty sounds, mixy sounds. Belters should know how to take a head register sound down to chest register, and opera singers should be able to take a chest register sound up to mix or belt territory. This cross-training makes sure the voice functions well in both registers and in the mix. Speech exercises are another area of “cross-training.” I use Mary Saunders-Barton's book for exercises.

Respondent G:

Learning and applying the different stylist requirements of genres.

Respondent H:

Training the voice to sing in multiple styles and genres.

Interview on Vocal Cross-Training - Data vs. Research Questions 16-26:

A number of research questions initially proposed have been tested by compiling and analyzing answers to written, open ended questions given to the eight respondents. Attention is first given to answering the original research questions: *Is this method healthy for the singer and what, if any, are the limitations?* After thoroughly examining the answers, it is evident that this group of respondents considers the results of vocal cross-training to be overwhelmingly positive. Comments range from increasing vocal awareness to giving added confidence and control. On the negative side and in response to its limitations, many respond that they see no negatives. Others say time is one of the greatest obstacles, explaining the requirements for the classical singer are so strenuous, it is difficult to do both. The respondents also describe teachers that either push one style too much or don't understand the needed techniques. This particular sentiment is echoed in many published writings of CCM pedagogues, expressing their frustration that teachers do not have the requisite knowledge to teach styles other than classical.

These are the answers to question 19, *“What are the positive effects of cross-training?”*:

Respondent A:

Expansion of the technique and increased career opportunities.

Respondent B:

I find that students are more musically and vocally expressive, more aware of under/over supporting, increasingly aware of laryngeal placement and if they are pushing their voice with too much subglottal pressure or weight in the folds in either style (classic or contemporary).

Respondent C:

There are so many benefits to teaching all styles. It would be a dissertation unto itself! The most obvious practical applications to me are the marketability of the singer. The more styles one can successfully and healthily execute, the more “hire-able” one is. And, in my personal opinion, the happier one is. When I bring a crowd to its feet singing Janice Joplin's “Bobby McGee” and follow it up with “Habanera” accompanied by my guitarist, the crowd goes more wild, and it's an

exhilarating feeling to execute both, at a professional level, back to back. I want my students to experience that too. And to be “hire-able” anywhere. With regard to technique, switching back and forth amid the wide spectrum of styles keeps everything in balance.” ...All of this healthy ‘access’ to countless ‘sounds’” prevents potential injury and promotes extraordinary choices and depths of artistic communication. That's the reason we sing. And that's the benefit of cross-training.

Respondent D:

BEING FLEXIBLE! You cannot train in one area of your voice and expect the other areas to be strong.

Respondent F:

The benefits are huge. Cross-training increases flexibility, confidence, and control. It helps the singer know what their limits and boundaries are, while also expanding them. It gives me great information as a teacher -- we often uncover sounds and colors we didn't know were in a voice, and that leads us to new repertoire and new vocal opportunities.

Respondent G:

I find it gives students a better awareness of sub glottal pressure and the engagement of the muscles in the neck and around the larynx.

Respondent H:

The voice is stronger and more flexible. Vocal cross training has improved my own voice and awareness.

These are the answers to the “negative” effects of cross-training:

Respondent A:

There aren't many, but the repertoire and language work required to get in to classical graduate school nowadays requires so much focus that the students I have who want that path first and foremost do have to make some choices.

Respondent B:

...I have witnessed nothing but positive results with the exception of a lack of time to devote to both classical and contemporary repertoire. The most difficult aspect of cross-training vocalists is to assist them in how to effectively practice the vastly diverse repertoire they are learning and committing to understanding technically.

Respondent C:

The only negative effects of cross-training occur when it is poorly taught or executed. Or... in certain cases, when the singer doesn't have an “ear” for the style... i.e. when the singer attempts to sing “jazz,” but every attempt still sounds classical. For example, many CCM styles require access to straight tone singing, but with warmth. If a singer cannot or will not sing without vibrato, that singer will never “sound” like a nuanced CCM singer, as there will always be an

important stylistic element missing there. In cases like these (and they certainly exist), I see nothing wrong with allowing that singer to remain more focused on the style that suits them best, rather than “forcing” variety upon them.

Respondent D:

Some teachers take this overboard. They think they are teaching a good basic technique, they tend to push more in ONE style. Also, not enough is spent on truly understanding how to support the voice, which is a great deal to do with all of this as well.

Respondent E:

The only negative in my experience is temporary: in dealing with adolescents, you are teaching them several different systems of sound production, really, and there is a short period of time where they don't tend to be "solid" on any of the genres. I have found, however, that if I'm interested not in temporary perfection (“we will learn only one thing at a time so that I will look good at teacher-sponsored student competitions!”) but rather in the long-term acquisition of skills, it's a win-win every time. I am educating singers for the long haul, for a lifetime of meaningful sung communication. This far outweighs the temporary period of them sounding slightly too chesty (“constrained”) in their classical registration choices because they haven't yet learned to fully release the musculature for ideal classical sound, resonance, color, and expression (this can slightly relate to the fact that they are currently belting “Good Morning Baltimore”, if you know what I mean!) But this short-term hump of mis-applying from one technique to another because the body hasn't yet stabilized on its full “system” of coordination for each genre tends to be quite short. I am personally of the opinion (I can't prove it, however) that a major reason it doesn't last too long is because teaching multiple genres forces the singer to become acutely body-aware: breath aware, pitch aware, resonance aware, muscle aware, acting aware, text/diction aware, etc., etc., etc.

Respondent F:

I see very few negative effects. If a teacher is only doing the exercises to “get the warmups done” then cross-training won't benefit the student very much. It requires a teacher who knows what to listen for functionally, stylistically and psychologically. And, some students just don't want to go there. They just want to sing what they want to sing and have no interest in anything else. This is usually a front for feelings of insecurity. Sometimes we can have a breakthrough and cross-training can be the catalyst; sometimes not. Another surprising negative: I have so many choral students who cross-train and realize that their voices can do SO MUCH MORE than blending in a choir. They suddenly decide they don't like choirs that much anymore. ;) I feel bad for the choir director, but I also wish the choir directors would cross-train and give all of their singers the chance to make powerful sounds.

Respondent G:

Learning to use the breath in classical technique and then trying to use the same volume of air in a belt or mix.

Another research question proposed is *What methods offer the most effective approach?* The respondents answered this in *Question 17: Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they?* There were some recurring answers. A few of the respondents mentioned that the use of breath and breathing techniques are different in some CCM styles in comparison to classical; some said breathing was one of the only things similar in both. Some discussed specifically but many alluded to the balance between TA and CT musculature or finding the correct “mix” per style. Specific methods mentioned were Jeanette LoVetri’s *Somatic Voice Work* and Mary Saunders Barton’s exercises in her new book *Cross-Training in the Voice Studio*.¹⁵⁵ Also, one person mentioned Anne Peckham’s exercises in *The Contemporary Singer*.¹⁵⁶ Most teachers seem to combine ideas from many methods, using their own language, in addition to voice science terminology. Responses to question 17 follow:

Respondent A:

Breath and posture. That's about it!

Respondent B:

I teach optimal support and an engaged, energized body free from tension regardless of style. However, I only use tall vowels, appoggio breathing, and optimal use of soft palate when teaching classical singing technique. I also only use “twang,” a higher (mid) breath, speech-like vowels, and thicker-fold use for teaching contemporary voice techniques.

Respondent C:

Most of my technical instruction applies to all styles of singing. The instrument and many of the basic mechanics (intrinsic laryngeal coordinative processes, etc.) are the same when one seeks to master fundamentals like clarity, flexibility,

¹⁵⁵ Spivey and Saunders-Barton, *Vocal Cross-Training*.

¹⁵⁶ Anne Peckham, *The Contemporary Singer: Elements of Vocal Technique* (Boston: Berklee Press, 2000).

dynamics, range, registration isolation and amalgamation, etc. The specific exercises I use to approach those aspects are quite universal in my teaching style and application. I would say that some of the “differences” come into play when, of course, working toward a preferred/expected tone quality for specific styles. For example, if a student is “swallowing” their sound and wishes to excel in musical theater, I begin the process of bringing the direction of the sound more forward, providing directives that guide resonance to the front of the face, etc. This may be done with language about “placement,” vowel specification, etc. If a student carries their sound very forward (overly bright) and wishes to excel in “classical” style, we tend to work on providing more resonance space and slightly redirecting the path of resonance, and we may address vowel specification as well, as it pertains to overtone expectations in classical singing. All of my students use all vocal registrations (and all various percentages of “blend/mix”) in all styles. In some cases, when teaching a classical piece, a very thin-voiced soprano may be encouraged to increase thyro-arytenoid use toward the bottom of the treble staff, while maintaining enough space to create a “warm classical” sound, whereas, a heavier-voiced student who is naturally overly-dominant in their thyroarytenoid use may be encouraged to provide more mix/blend toward the bottom of the treble staff to maintain a better spin / shimmer there. Every single student is completely different. I don't assign any one exercise or technique across the board. I assess every individual, listen carefully to the sound, assess strengths and weaknesses, determine the function creating that sound, and begin the process of isolating and working on weaker muscle groups to bring them into balance with stronger ones. That is key to building a foundation upon which we can nuance other aspects to achieve appropriate “style.”

Respondent D:

I would like to say that I am a classically based teacher, but then take that training and use the same principles and apply it to various styles of music.

Respondent E:

Yes! Sounds & singing that are CT-dominant, TA-dominant, and then virtually “unknown dominant” in terms of sound. :) I require them to use straws constantly in their warm-up process in the studio, and I require the awareness of onsets (aspirated, coordinated, glottal, etc.), vocal-fold choices such as breathiness, full closure (“full adduction”), etc.; the fact that the body as instrument must be utilized differently from genre to genre and between vocal techniques; the fact that how we breathe is dependent not only on our own unique bodies but also upon the genre itself (I teach genre-specific breathing in a generalized sense), etc., etc., etc.

Respondent F:

I use AE exercises with everyone to encourage flexibility in the vocal tract. I use Mary Saunders Barton's new book to work on teaching mix and belt to classical singers (which is a lot of my studio). But because I am a LoVetrian (SVW), I tend to listen for function first and then create exercises that improve function where improvement is needed. I always make sure singers can do a heady “ooh” and “ahh” as well. I also check in with the body -- looking at how well the lungs are

filling, what the posture is like, where the head and chin and shoulders are. Those aren't specific to a style but I do watch out for them.

Respondent G:

Commercial students learn different breath management tools, as they often use less air in the production.

Respondent H:

The voice and body must be free of unnecessary tension in all styles. I teach students to make healthy sounds and then apply these vocal colors to the appropriate style.

Robert Edwin stated in 2002, "As teachers of singing, we need to understand that beautiful singing or ugly singing is an aesthetic issue, whereas technical efficiency or inefficiency is a functional issue."¹⁵⁷ This leads to the research question: *Can a singer perform a rock concert one night and an opera the next, or does he/she need time to recover or retrain? Does a singer need to consistently work all muscles in both styles to be successful?* In Spivey and Saunders Barton's "Bel Canto/Can Belto workshop at the 2013 Voice Foundation Symposium with a student performing hugely contrasting styles, she is asked "How long do you have to wait before you change styles" and the student replied "Well...right away."¹⁵⁸ Unfortunately, while there is almost no research or data addressing this question, our respondents answers do shed some light. Two paths seem to emerge: One is if singers consistently cross-train, they are much more apt to be able to do any type of style consecutively. Another is that singers seem to have an "attractor state" or a "knack" for one over another. Some suggest it is a technical issue of registration, others that it lies in what was taught first and is most familiar. One consistency in responses is that it seems more difficult to transition from a heavy or thick vocal fold style like rock or gospel, to something thinner like classical or that it is easier to go from

¹⁵⁷ Robert Edwin, "Belting: Bel Canto or Bruto Canto?" *The Journal of Singing*, vol. 59, no. 1 (September/October, 2002): 67.

¹⁵⁸ Spivey and Saunders-Barton, *Vocal Cross-Training*, 18.

something classical to a music theater mix, which is more similar. Many say that each student is unique and there isn't a one size fits all approach. Each respondent was asked in question 18: *Do you have your students sing different styles in each lesson or do you stick to one? If you teach in more than one at a time, what styles do you find easiest to alternate between?*; in question 22, *Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?*; and in question 23, *Do you find that your students or you can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine?* Below are some responses that address these questions:

Respondent A- Question 22:

I have found that singers usually have more of a knack for one than the other. Very few students excel equally at both. I am not exactly sure why, but with women - skillful command over registration is a big factor.

Respondent B - Question 18:

Each lesson, I have my students sing in both a classical style and a musical theatre/pop/rock style to optimally cross-train vocal flexibility and awareness. I find it is easiest to alternate between classical voice and mix voice technique (this would be akin to teaching a Mozart aria and then immediately teaching an Alan Menken song found in a Disney musical).

Respondent B - Question 23:

Yes, all of my students (myself included) can sing more than one style in a single audition or performance. My students can and do often combine classical and musical theatre styles within one performance or audition. I find that the most difficult combination is with a heavier fold placement (gospel/jazz/soul) into or out of a classical singing placement that demands a thinner fold and much more soft-palate space.

Respondent C - Question 18:

If I know I will be working the student on, for example, a rigorous Mozart aria AND a major musical theater belt piece, I sometimes ask the student which piece they'd like to do first. Then, I warm them up by covering ALL technical aspects (checking extremes of the range, flexibility with melismatic passages, ascending and descending phrases while alternating use of dynamic changes, AND registration switches. I "check-in" with every function of the voice that maybe

covered in both pieces. And I may spend slightly more time on a particular function that is challenging or new for the student... as a technique reminder. When doing this, alternation between styles is no issue. In my own performances, I sometimes bounce between jazz, blues, pop, rock, musical theater, and even art song / opera. I've been doing so successfully for years (based on good training from my own teacher), so I happily pass that on to my students.

Respondent D - Question 22:

Singing should be a very natural production. It certainly can be trained to sing in various styles, but what is your own natural sound, and god given talent is where you are most comfortable. I like to sing in all styles, but I feel my most natural sound and confidence comes in singing operetta, standards, and earlier music theater.

Respondent E - Question 23:

My more advanced students have combined legit and modern MT successfully in auditions. I can do so as well. I actually can't think of a single genre that couldn't be combined successfully in one performance or audition. Depends on the individual person, their body default(s), and how quickly they can switch up their instrument (their body) on command at a moment's notice.

Respondent F - Question 23:

Most of my students aren't asked or required to sing more than one style at a time. But, I do have a lot of high schoolers who have to produce MT belt/MT pop sounds and also legit sounds, and we cross-train for that. Choir singers have the most difficult time transitioning into any other style but choral. MT singers can sometimes have difficulty singing anything classical or legit or choral. We analyze the stylistic and functional parameters of each style and I create vocalises and exercises to cross train each singer individually.

Respondent G - Question 23:

Combining is wonderful and makes voices much more powerful all the way around. I find gospel and classical the most difficult to immediately combine, but not impossible, as the muscle engagement is often something that's been nurtured for life (in the home and church) and it takes more mental energy to override.

Respondent H - Question 22:

It seems that most students have a style that they are most comfortable in and sing best. Each student is unique. The results can be attributed to upbringing, influences, vocal preferences, or simply what they enjoy singing.

The next question asked about cross-training, "*Is this method a way to extend the longevity of the vocal instrument?*" was proposed in Question 24: *Over time, are you finding that you or your students sing better or worse when they learn to cross-train? At*

Penn State all voice students are encouraged to train in both classical and music theater styles. Spivey and Barton state “Both genres are inherently dramatic art forms and require a high degree of vocal conditioning and athleticism to maintain career longevity.”¹⁵⁹ One respondent in our study in answer to another question states, “Cross training exponentially opens up career opportunities for classical vocalists and ensures longevity and vocal health for those primarily pursuing careers in genres of contemporary voice.” Overall, this seems to be the consensus. Many refer to this technique as making their students stronger in their preferred style. In addition, they also frequently refer to increased confidence and joy in their craft.

Respondent A:

It depends. Better because they have expanded their technique. But if they are in the middle of graduate auditions for classical programs (for example), I think it is possible to lose focus during that time. But overall, I think cross-training is a positive thing.

Respondent B:

I find that all of my students sing better with cross-training. They find more joy in singing, more expression, more natural breath support, and more freedom physically and vocally.

Respondent C:

I definitely find that the singers who cross over sing better and better over time. I sense that the ones who focus on one style tend to hit more “plateaus.” They do pass through them... but I find that if an equal-crossover student is maybe plateauing in one style, they are stepping forward in some technical way in the other style. It's a nice consistent give-and-take.

Respondent E:

Oh, my! Well, as I mentioned before, there will be a temporary period when their chest voice is too “shouty” (early stages of learning to belt) and their head voice is slightly “grabbed” (constricted) because they haven't yet fully learned the effective coordination of all of the systems involved in their genre choice(s): legit/head-dominant muscles and nerves and positions and resonance and VF behaviors versus the whole body set-up of jazz versus the choices in modern pop, and so on. But there is absolutely NO QUESTION that these students can SING THE PANTS OFF their preferred genre(s) *better* than before they were cross-trained. Cross-training leads to intelligent vocal musicians! And yes, for myself,

¹⁵⁹ Ibid., 19.

there is no question that I am a MUCH better singer since I've been constantly training and learning and singing and teaching in multiple genres

Respondent F:

I think my singers are far stronger and more flexible because of their cross-training exposure. They are more confident performers, absolutely. The only times my singers sing worse with cross-training is if they don't understand the reasons for it or they haven't fully mastered the technical changes required. But I'm usually so happy to see progress, I focus on that.

Respondent G:

I find students sing better when they practice their craft. Period.

Respondent H:

I have found that I sang better and my students sing better after learning to cross-train. The students who successfully cross-train have better awareness of their voices, and also improved confidence as they realize their voice can do things that they didn't think were possible.

The final proposed question is “*What constitutes success?*” In many ways this has been answered in the preceding section with responses like: increased vocal freedom, improvement in opposite styles, more joy and a greater sense of confidence. Other practical ideas suggested are professional achievements in auditions, awards and competitions. Others mention getting results, finding new colors and stretching themselves. These are some of the responses to Question 25, *For you and your students that cross-train, what constitutes success for you and for that student in your estimation?*

Respondent A:

My students love to prepare a music theater package for NATS auditions in addition to their classical one. A lot of the repertoire, especially the contemporary repertoire, stretches their voices in interesting ways. When they do well in the music theater categories, they experience fulfillment that they were able to successfully sing in more than one style.

Respondent B:

I think a wonderful guide for “success” in cross-training is getting work or getting noticed through callbacks, etc. for a variety of vocal styles and roles. For instance, if a student gets called back for Johanna in Sweeney Todd (coloratura soprano) as well as Annie Oakley (mezzo-belter) from one summer stock audition, it means that she successfully demonstrated both classical and mix/belt styles of singing to a professional audition panel. My professional obligation is to continue to teach

accessible crossover techniques to teachers and students so that the myth that some styles of singing are healthy and some are not is broken forever.

Respondent C:

Overall, success is achieved when that voice is producing a healthy sound throughout every function asked of it, in whatever style.

Respondent D:

I have had many Tony award winners, other various awards in the performing field as well as recording artists.

Respondent E:

I tell them to always seek to be learning and stretching themselves past their comfort zone, but NEVER into physical discomfort of any kind. I prefer to work with active performers, and I've set up my studio timeslots and flexibility in order to allow for exactly that. Success for me (and how I feel a student is successful) is when I see/hear that they are singing as efficiently as possible in order to achieve the desired result. This, to me, is long-term success: it's going to keep the vocal athlete as safe as is possible in a world where we will all likely have vocal problems of some sort over our long lifetimes of singing (age-related changes, hormone-related changes, performance-related changes, exhaustion-related changes, etc.).

Respondent G:

...They come for lessons because they know something could be better -- more powerful voice, different repertoire, something needs to change. Cross-training helps create the change they want to see and hear. People don't take voice lessons because they want lessons (I'm getting a little Seth Godin here). They take lessons because of what singing does to them and for them. They want the result - the applause, the recognition, the satisfaction, the sense of accomplishment, the endorphin rush. Cross training gets us closer to all of that.

Data Trend 1:

After a thorough examination of the data, a few important trends begin to emerge.

First, most agree that cross-training can enable singers to be stronger. The word "health" or "healthy" and "flexible" in reference to vocal cross-training surfaces multiple times:

Respondent A:

The ability to step outside of the classical "bel canto" technique so that the voice is *flexible* enough to sing any style well.

Respondent B:

I firmly believe that if a student wants to become a professional vocalist, they must understand the entire vocal color palate available to them and be able to efficiently use each color *healthily and flexibly* according to style.

Cross training is crucial to demystifying an idea that popular singing styles are simply a phenomenon and do not require technique. Cross training exponentially opens up career opportunities for classical vocalists and ensures longevity and *vocal health* for those primarily pursuing careers in genres of contemporary voice. My professional obligation is to continue to teach accessible crossover techniques to teachers and students so that the myth that some styles of singing are *healthy* and some are not is broken forever.

Respondent C:

I consider vocal cross training to be any training of the body, breath, and voice that produces the *healthiest*, safest, most efficient, most desired sound/effect for the purpose of communicating stories through music, in any genre or style to which the singer relates or for which the singer is cast in a role.

Healthy access to both styles helps singers maintain a balanced mechanism while also making the singer more marketable for the increasing “cross-over” demand in the performing industry.

The more options a singer can effectively, *healthily*, and artistically execute, the more avenues that singer has to express themselves through the power of music. Overall, success is achieved when that voice is producing a *healthy* sound throughout every function asked of it, in whatever style.

Respondent D:

Training a voice to be *flexible and healthy* in all styles of music. Stretching the voice to be *healthy and flexible*.

BEING FLEXIBLE! You cannot train in one area of your voice and expect the other areas to be strong.

Respondent E:

I require it because the voice requires it for optimum *flexibility*, power, control, beauty, and function.

Respondent F:

This is only optional for students who expressly say they don't want it -- but that student is rare in my studio. Most singers don't know what's going on, they just know I am asking for a lot of weird sounds in the name of *flexibility*. And once they get over a little self-consciousness, they usually love feeling how powerful and *flexible* their voices can be.

Respondent H:

The voice and body must be free of unnecessary tension in all styles. I teach students to make *healthy* sounds and then apply these vocal colors to the appropriate style.

The voice is stronger and more *flexible*. Vocal cross training has improved my own voice and awareness.

Data Trend 2:

The second trend that emerges in the responses is the idea of marketability, work, career advancement and hireability as it involves cross-training. The words “marketable” and “hire-able,” “work,” “career” are used frequently:

Respondent C:

Healthy access to both styles helps singers maintain a balanced mechanism while also making the singer more *marketable* for the increasing “cross-over” demand in the performing industry.”

The most obvious practical applications to me are the *marketability* of the singer. The more styles one can successfully and healthily execute, the more “*hire-able*” one is. And, in my personal opinion, the happier one is.

Respondent F:

They want the result - the applause, the recognition, the satisfaction, the sense of accomplishment, the endorphin rush. Cross training gets us closer to all of that. My own obligations are similar: Frequent short classical solo *gigs* with choirs, and seasonal big singing *jobs* in community and semi-pro theaters, plus all of my teaching. Cross-Training saves me, too.

Respondent H:

Students need to strengthen all areas of their voice. In musical theater, performers must be able to sing in multiple styles in order to be *marketable*.

I want my students to experience that too. And to be “*hire-able*” anywhere. Expansion of the technique and increased *career opportunities*.

Data Trend 3:

The final trend in the data concerns the skeptical attitude from colleagues on the subject of vocal cross-training. Frequently among younger teachers, according to respondents, the idea receives positive responses but among older pedagogues it’s looked at with great skepticism and at times hostility. One respondent simply avoids the topic equating it to talking politics. Only one respondent felt completely positive about teaching cross-training. These are the responses to Question 21: “*What are the prevailing*

attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.”

Respondent A:

No one at my school has a problem with it. When I go to NATS events, I notice a *distinct generational divide with the younger teachers more on board than the seasoned ones.*

Respondent B:

Out of 8 voice faculty at my university, I have two colleagues who are supportive of cross-training. *6 of my colleagues do not think that musical theatre is a “real” type of vocal music that should be studied and frequently will not allow their students to study musical theatre or sing it for recitals.* The negativity surrounding the belt voice is so potent that I have been accused of “ruining voices” because I teach belt (this coming from a tenured professor who has never studied belt technique, watched me teach belt technique, nor heard my students perform musical theatre).

Respondent C:

It depends on the group of colleagues! In my small university setting, there are primarily three of us on voice faculty. *I am the only one who effectively does cross-over. The other two teachers are older than me, have only performed “classical” genres throughout their careers, and have not sought out study or training in CCM.* When I arrived on the scene, the department seemed to somewhat frown upon CCM repertoire and wanted me to minimize my teaching of it. However, ALL of the students WANT to do cross-over, so there were a lot of “whisperings” of students trying to “get into my studio” knowing I would help them. I think the other two faculty members are starting to “soften” a bit, as time passes and they recognize the trends outside our tiny, rural college. Another group of colleagues (an online forum of independent studio voice teachers) creates a completely opposite environment, in which MANY members do cross-over training, and the ones who don't do as much are either diving into training for it (through seminars and workshops) or seek input from those of us who actively do it.

Respondent D:

I don't like to discuss technique so much with others teachers. It's a lot like politics. I listen, and find it all interesting to get other points of view, but I like to keep to myself.

Respondent E:

OMG. Well, amongst the colleagues I gravitate toward, the attitude is positive toward vocal cross- training. *Among numerous older colleagues, however, there are quite a few negative feelings.* As for the examples I encounter, how about comment sheets for virtually every single NATS event in which I've entered a student? Sigh...

Respondent F:

Within my online teaching support groups (SVW and SECO) there is a lot of support. In my local NATS chapter there is *limited support and a whole lot of good-natured skepticism*. I know which teachers are doing it because I hear the results in their students. Overall, when a teacher tells me they only do certain prescribed exercises with students, I know it's because they were taught that way. They don't know any other way.

Respondent G:

Commercial colleagues are always shocked and impressed that I sing/teach classical music. *Older classical colleagues often immediately assume I'm uneducated when they discover I sing/teach commercial music.*

Respondent H:

I'm lucky to have colleagues and mentors who teach cross training and sing/perform in all styles. I am constantly learning from them.

CHAPTER 5: CONCLUSION

From monody to the musical drama of Wagner to the invention of the microphone, voices have adapted to comply with musical advancement and subsequently, so has vocal pedagogy. As discussed, with the decline of classical music opportunities in the 21st century, along with a booming expansion in music theater and commercial music, the voice teaching profession is at a cross-roads. Keeping to the traditions of 18th century conservatory teaching mires teachers in the past, while embracing the possibilities of vocal cross-training presents a world of possibilities for the future. There is an opportunity here that allows for growth in college and university voice programs by facilitating the retention of traditional students and adding non-traditional ones. With vocal cross-training there is a chance to teach students to be flexible, healthy and successful professional singers. Barton and Spivey suggest this, “No style is an island. Those long-held beliefs that the classical vocal aesthetic is somehow superior to other styles may no longer be the case. We have long said we want our students to be stronger and better than we are. They hold the future. It’s a world of possibility.”¹⁶⁰

Teachers have a responsibility to their students. This includes giving them all the tools possible to achieve their goals and reach their dreams, or at the very least teach skills that will help them make a living in their industry, whether that be in the classical or commercial realm or both. Vocal cross-training enables healthier singing and creates

¹⁶⁰ Spivey and Saunders-Barton, *Vocal Cross-Training*, 19.

more flexible vocal instruments. One of the study's respondents said it best: "To me "Cross Training" is just a fashionable name used for really good ALL AROUND vocal technique. Students should have been taught this from their very first lessons. Not just "the latest thing" in vocal training!"

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APPENDIX A: INTERVIEW QUESTIONS

1. How long have you sung/performed classical music?
 - a. 1-5 years
 - b. 6-10 years
 - c. 11-15 years
 - d. more than 15 years
 - e. N/A
2. How long have you sung/performed CCM (contemporary, commercial music, including music theater)?
 - a. 1-5 years
 - b. 6-10 years
 - c. 11-15 years
 - d. more than 15 years
 - e. N/A
3. What musical styles do you sing/perform? Check all that apply:
 - a. Jazz
 - b. Music theater
 - c. Classical
 - d. Country
 - e. Folk
 - f. Hip-Hop

- g. Pop
 - h. Gospel
 - i. Rock
 - j. R&B
 - k. World Music Blues
 - l. Soul
 - m. Contemporary Christian
 - n. Other
4. In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received?
- a. High school
 - b. Some college but no degree
 - c. Associate degree
 - d. Bachelor degree
 - e. Master's degree
 - f. Doctoral degree
5. Is your highest degree in CCM (including Music Theater) or Classical styles?
- a. CCM
 - b. Classical
 - c. Both
 - d. Neither
6. How long have you taught classical styles of music?
- a. 1-2 years
 - b. 2-5 years

- c. 6-10 years
- d. 11-15 years
- e. More than 15 years
- f. N/A

7. How long have you taught CCM/Music Theater styles?

- a. 1-2 years
- b. 3-5 years
- c. 6-10 years
- d. 11-15 years
- e. More than 15 years
- f. N/A

8. What styles of CCM (including music theater) do you teach? Check all that apply:

- a. Jazz
- b. Music Theater
- c. Pop
- d. Rock
- e. Hip-Hop
- f. R&B
- g. Gospel
- h. Country
- i. Folk
- j. World Music
- k. Soul
- l. Contemporary Christian

m. Other

9. Where do you teach? Check all that apply:

- a. Private University or College
- b. Community College
- c. High School
- d. Community Music School
- e. Private studio
- f. State University or College
- g. Other

10. Are you familiar with the term “vocal cross-training?” Yes or No

11. Do you teach "vocal cross-training?" Yes or No

12. If so, how many students do you have whom you cross-train?

- a. 1-2
- b. 3-5
- c. 6-10
- d. 11-15
- e. More than 15

13. What are their ages? Check all that apply:

- a. Under 18
- b. 18-24
- c. 25-34
- d. 35-44
- e. 45-54
- f. 55-64

g. 65+

14. Is cross-training something that you require or is required of your students, or is it something you teach upon request?

- a. I require it
- b. It is required
- c. It is optional
- d. Other

15. Please define “vocal cross-training” in your own words.

16. If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

17. Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

18. Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

19. What do you see as the benefits of vocal cross- training? Please be specific as to both the technical and practical applications.

20. What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

21. What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

22. Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?
23. Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?
24. Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.
25. For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?
26. What additional information would you like to add to this discussion?

APPENDIX B: INDIVIDUAL INTERVIEW REPONSES

Respondent A:

Q1 How long have you sung/performed classical music? more than 15years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15years

Q3 What musical styles do you sing/perform? Check all that apply: Music theater, Other, Classical

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Doctoral degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles? Classical

Q6 How long have you taught classical styles of music? More than 15 years

Q7 How long have you taught CCM/Music Theater styles? 11-15years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply: Music Theater

Q9 Where do you teach? Check all that apply: State University or College

Q10 Are you familiar with the term “vocal cross-training?” Yes

Q11 Do you teach “vocal cross-training?” Yes

Q12 If so, how many students do you have whom you cross-train? 6-10

Q13 What are their ages? Check all that apply: 18-24

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? It is optional

Q15 Please define “vocal cross-training” in your own words.

The ability to step outside of the classical “bel canto” technique so that the voice is flexible enough to sing any style well.

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible

I strongly encourage my students to learn to sing in other styles, but it is not required.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

Breath and posture. That's about it!

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

I only teach classical and music theater, and we often sing both styles in the same lesson.

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

Expansion of the technique and increased career opportunities.

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications. There aren't many, but the repertoire and language work required to get in to classical graduate school nowadays requires so much focus that the students I have who want that path first and foremost do have to make

some choices.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training?

Please give some examples of what you encounter.

No one at my school has a problem with it. When I go to NATS events, I notice a distinct generational divide with the younger teachers more on board than the seasoned ones.

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

I have found that singers usually have more of a knack for one than the other. Very few students excel equally at both. I am not exactly sure why, but with women - skillful command over registration is a big factor.

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

I can only speak for classical and music theater, and they coexist very well on the same recital program.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

It depends. Better because they have expanded their technique. But if they are in the middle of graduate auditions for classical programs (for example), I think it is possible to lose focus during that time. But overall I think cross-training is a positive thing.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

My students love to prepare a music theater package for NATS auditions in addition to their classical one. A lot of the repertoire, especially the contemporary repertoire, stretches their voices in interesting ways. When they do well in the music theater categories, they experience fulfillment that they were able to successfully sing in more than one style.

Q26 What additional information would you like to add to this discussion?

Just to clarify/add a few more details not mentioned above. Another style that I actively sing and teach is choral music. I consider choral music to be a style because the demands placed on the is similar to some unamplified styles: reduced vibrato extent, attenuation of ring/singer's formant, etc. I find that I have to teach most of my students how to produce a choral sound in a healthy way. I would also like to add that I currently only teach unamplified styles due to the particular job description I have at Auburn University. Currently that means classical and music theater - NATS style, not industry style for the latter. These are also the only two styles that I perform, plus choral. I answered the questions above the way I did because you included music theater in CCM. I do, however, consider myself to be a scholar of CCM with several publications about it.

Respondent B:

Q1 How long have you sung/performed classical music? more than 15years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15 years

Q3 What musical styles do you sing/perform? Check all that apply: Jazz, Music theater, Classical

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Master's degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles?
Classical

Q6 How long have you taught classical styles of music? 11-15 years

Q7 How long have you taught CCM/Music Theater styles? 11-15 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply:
Jazz, Music, Theater, Pop, Rock, R & B, Gospel, Country, Soul, Hip-Hop, Folk

Q9 Where do you teach? Check all that apply: State University or College

Q10 Are you familiar with the term "vocal cross-training?" Yes

Q11 Do you teach "vocal cross-training?" Yes

Q12 If so, how many students do you have whom you cross-train? More than 15

Q13 What are their ages? Check all that apply: 18-24, 25-34, 35-44

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? I require it

Q15 Please define "vocal cross-training" in your own words.

Vocal cross training is teaching and training the voice to understand the nuance in thinner (head voice dominant) to thicker (chest-voice dominant) vocal folds, differentiation in vowel shapes, onset/offset, vibrato, soft-palate use, and twang according to style and context.

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

I firmly believe that if a student wants to become a professional vocalist, they must

understand the entire vocal color palate available to them and be able to efficiently use each color healthily and flexibly according to style. The female belt voice is just as informed by the spin and release of the “classical” head voice as the classical voice is informed from the support and intensity of the belt voice's “call.” Cross-training allows each student to know how much nuance is available to them given different technical elements of the voice slightly changing. Cross training is crucial to demystifying an idea that popular singing styles are simply a phenomenon and do not require technique. Cross training exponentially opens up career opportunities for classical vocalists and ensures longevity and vocal health for those primarily pursuing careers in genres of contemporary voice.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

I teach optimal support and an engaged, energized body free from tension regardless of style. However, I only use tall vowels, appoggio breathing, and optimal use of soft palate when teaching classical singing technique. I also only use “twang,” a higher (mid) breath, speech-like vowels, and thicker-fold use for teaching contemporary voice techniques.

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

Each lesson, I have my students sing in both a classical style and a musical theatre/pop/rock style to optimally cross-train vocal flexibility and awareness. I find it is easiest to alternate between classical voice and mix voice technique (this would be akin to teaching a Mozart aria and then immediately teaching an Alan Menken song found in

a Disney musical).

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

I find that students are more musically and vocally expressive, more aware of under/over supporting, increasingly aware of laryngeal placement and if they are pushing their voice with too much subglottal pressure or weight in the folds in either style (classic or contemporary).

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

The only negative effects I have witnessed in my 10 years of professionally cross training singers at the university level, I have witnessed nothing but positive results with the exception of a lack of time to devote to both classical and contemporary repertoire. The most difficult aspect of cross-training vocalists is to assist them in how to effectively practice the vastly diverse repertoire they are learning and committing to understanding technically.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

Out of 8 voice faculty at my university, I have two colleagues who are supportive of cross-training. 6 of my colleagues do not think that musical theatre is a “real” type of vocal music that should be studied and frequently will not allow their students to study musical theatre or sing it for recitals. The negativity surrounding the belt voice is so potent that I have been accused of “ruining voices” because I teach belt (this coming from a tenured professor who has never studied belt technique, watched me teach belt technique, nor heard my students perform musical theatre).

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

Yes, I find that each of my students (myself included) have an “attractor state” where we feel most comfortable singing. I attribute this to what style of singing we begin with and what type of teaching we have predominantly received up to the point we begin cross-training.

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

Yes, all of my students (myself included) can sing more than one style in a single audition or performance. My students can and do often combine classical and musical theatre styles within one performance or audition. I find that the most difficult combination is with a heavier fold placement (gospel/jazz/soul) into or out of a classical singing placement that demands a thinner fold and much more soft- palate space.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

I find that all of my students sing better with cross-training. They find more joy in singing, more expression, more natural breath support, and more freedom physically and vocally.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

I think a wonderful guide for “success” in cross-training is getting work or getting

noticed through callbacks, etc. for a variety of vocal styles and roles. For instance, if a student gets called back for Johanna in Sweeney Todd (coloratura soprano) as well as Annie Oakley (mezzo-belter) from one summer stock audition, it means that she successfully demonstrated both classical and mix/belt styles of singing to a professional audition panel. My professional obligation is to continue to teach accessible crossover techniques to teachers and students so that the myth that some styles of singing are healthy and some are not is broken forever.

Q26 What additional information would you like to add to this discussion?

You can just as easily get vocal nodules from singing opera as you can from singing “Spring Awakening” or “Legally Blonde.” Vocal health is possible regardless of style and each of us has every imaginable vocal style accessible to us if we simply keep an open mind and find an excellent teacher.

Respondent C:

Q1 How long have you sung/performed classical music? more than 15 years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15years

Q3 What musical styles do you sing/perform? Check all that apply:

Jazz, Music theater, Country, Rock, Pop, Blues, Classical, Folk

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Master’s degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles?

Classical

Q6 How long have you taught classical styles of music? More than 15 years

Q7 How long have you taught CCM/Music Theater styles? More than 15 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply:

Pop, Rock, Folk, Jazz, Music Theater

Q9 Where do you teach? Check all that apply: Private studio, State University or College

Q10 Are you familiar with the term “vocal cross-training?” Yes

Q11 Do you teach “vocal cross-training?” Yes

Q12 If so, how many students do you have whom you cross-train? More than 15

Q13 What are their ages? Check all that apply: Under 18, 18-24, 25-34, 35-44, 45-54, 55-64, 65+

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? It is optional

Q15 Please define “vocal cross-training” in your own words.

I consider vocal cross training to be any training of the body, breath, and voice that produces the healthiest, safest, most efficient, most desired sound/effect for the purpose of communicating stories through music, in any genre or style to which the singer relates or for which the singer is cast in a role.

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

There are exponential benefits to training styles that represent both “classical” and “CCM” styles. Healthy access to both styles helps singers maintain a balanced mechanism while also making the singer more marketable for the increasing “cross-over” demand in the performing industry. There are both similarities and differences in vocal /

breathing production in all aspects of all styles. The more options a singer can effectively, healthily, and artistically execute, the more avenues that singer has to express themselves, through the power of music.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

Most of my technical instruction applies to all styles of singing. The instrument and many of the basic mechanics (intrinsic laryngeal coordinative processes, etc.) are the same when one seeks to master fundamentals like clarity, flexibility, dynamics, range, registration isolation and amalgamation, etc. The specific exercises I use to approach those aspects are quite universal in my teaching style and application. I would say that some of the “differences” come in to play when, of course, working toward a preferred/expected tone quality for specific styles. For example, if a student is “swallowing” their sound and wishes to excel in musical theater, I begin the process of bringing the direction of the sound more forward, providing directives that guide resonance to the front of the face, etc. This may be done with language about “placement,” vowel specification, etc. If a student carries their sound very forward (overly bright) and wishes to excel in “classical” style, we tend to work on providing more resonance space and slightly redirecting the path of resonance, and we may address vowel specification as well, as it pertains to overtone expectations in classical singing. All of my students use all vocal registrations (and all various percentages of “blend/mix”) in all styles. In some cases, when teaching a classical piece, a very thin-voiced soprano may be encouraged to increase thyro-arytenoid use toward the bottom of the treble staff, while maintaining enough space to create a “warm classical” sound, whereas, a heavier-

voiced student who is naturally overly-dominant in their thyro-arytenoid use may be encouraged to provide more mix/blend toward the bottom of the treble staff to maintain a better spin / shimmer there. Every single student is completely different. I don't assign anyone exercises or technique across the board. I assess every individual, listen carefully to the sound, assess strengths and weaknesses, determine the function creating that sound, and begin the process of isolating and working on weaker muscle groups to bring them into balance with stronger ones. That is key to building a foundation upon which we can nuance other aspects to achieve appropriate "style."

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

All depends on what is coming up most immediate for the student. We work on technique and repertoire based on upcoming roles, recitals, auditions, etc. If there is nothing immediately pending, then we address any imbalances that may exist. If I know I will be working the student on, for example, a rigorous Mozart aria AND a major musical theater belt piece, I sometimes ask the student which piece they'd like to do first. Then, I warm them up by covering ALL technical aspects (checking extremes of the range, flexibility with melismatic passages, ascending and descending phrases while alternating use of dynamic changes, AND registration switches. I "check-in" with every function of the voice that may be covered in both pieces. And I may spend slightly more time on a particular function that is challenging or new for the student... as a technique reminder. When doing this, alternation between styles is no issue. In my own performances, I sometimes bounce between jazz, blues, pop, rock, musical theater, and even art song / opera. I've been doing so successfully for years (based on good training from my own

teacher), so I happily pass that on to my students. But truly, my most poignant offering here is that every single voice is different. I address the mechanics of whatever/whomever is standing in front of me. I never white-wash the studio with one or two “methods.” That would be only a service to the few for whom that method is effective, and a disservice to all the others.

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

There are so many benefits to teaching all styles. It would be a dissertation unto itself! The most obvious practical applications to me are the marketability of the singer. The more styles one can successfully and healthily execute, the more “hire-able” one is. And, in my personal opinion, the happier one is. When I bring a crowd to its feet singing Janice Joplin's “Bobby McGee” and follow it up with “Habanera” accompanied by my guitarist, the crowd goes more wild, and it's an exhilarating feeling to execute both, at a professional level, back to back. I want my students to experience that too. And to be “hire-able” anywhere. With regard to technique, switching back and forth amid the wide spectrum of styles keeps everything in balance. To over-simplify, whipping through a few “operatic” scales and arpeggios near and above the staff each day keeps my CTs strong and my vocal folds flexible. Rattling down in low chest-voice with fun slides or sustains in the C3 - C4 area keeps my TAs strong. But approaching CT strengthening from BOTH training “styles” is also beneficial. For example, regarding CTs... one can obviously work through exercises at the top of the staff and well above it in order to keep flexing the CTs to allow the thyroid/cricoid relationship to change to keep stretching the ligament for higher frequencies. But the CTs can also be “worked” by belting... maintaining TA mass in the folds while increasing pitch toward the passaggio area. Each

option works the CTs in slightly different manners (different forms of resistance to the “flexing”). I also love doing (and teaching) the “numbers” exercise where I may ask a student to begin around A4 and sing one vowel on pitches 5-4-3-2-1. But I dictate registration, so... 5(mix)- 4(mix)-3(mix)-2(cv)-1(cv). Then, 5(mix)-4(mix)-3(cv)-2(cv)-1(cv). And so on. All the while, requiring the student to attempt to mask the “break”... which, by default, teaches them to use dynamics and to predict/anticipate thinning/thickening “in the moment.” Or I’ll have them sing a 5-note scale in a mid-range area with directives like; 1) All cv register, crescendo, 2) All cv register, decrescendo, 3) All cv register, pianissimo,, 4) All mix register, forte, etc. These directive require intense coordination, changes in breath flow and pressure, and so on. When a student can successfully meet every micro-goal in the requested exercise, I sometimes will add, “do it with ‘classical’ tone... now with ‘Ethel Merman’ tone... now with ‘Linda Eder’ tone...” and so on. Because the technique is there, access to any coordinative process requested by the mechanics... the student can achieve whatever style they desire... by then adding adaptations to vowels, space, resonance direction, etc. All of this healthy “access” to countless “sounds” prevents potential injury and promotes extraordinary choices and depths of artistic communication. That's the reason we sing. And that's the benefit of cross- training.

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

The only negative effects of cross-training occur when it is poorly taught or executed. Or... in certain cases, when the singer doesn't have an “ear” for the style... i.e. when the singer attempts to sing “jazz,” but every attempt still sounds classical. For example, many CCM styles require access to straight tone singing, but with warmth. If a singer cannot or

will not sing without vibrato, that singer will never “sound” like a nuanced CCM singer, as there will always be an important stylistic element missing there. In cases like these (and they certainly exist), I see nothing wrong with allowing that singer to remain more focused on the style that suits them best, rather than “forcing” variety upon them.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training?

Please give some examples of what you encounter.

It depends on the group of colleagues! In my small university setting, there are primarily three of us on voice faculty. I am the only one who effectively does cross-over. The other two teachers are older than me, have only performed “classical” genres throughout their careers, and have not sought out study or training in CCM. When I arrived on the scene, the department seemed to somewhat frown upon CCM repertoire and wanted me to minimize my teaching of it. However, ALL of the students WANT to do cross-over, so there were a lot of “whisperings” of students trying to “get into my studio” knowing I would help them. I think the other two faculty members are starting to “soften” a bit, as time passes and they recognize the trends outside our tiny, rural college. Another group of colleagues (an online forum of independent studio voice teachers) creates a completely opposite environment, in which MANY members to cross- over training, and the ones who don't do as much are either diving into training for it (through seminars and workshops) or seek input from those of us who actively do it.

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

My training and performance history made it possible for me to become equally competitive and successful in several styles (particularly opera, art song, musical theater,

jazz, blues, classic rock). I do have a handful of students who are equally competitive in both, whereas, many of my other students are stronger in musical theater than classical. In the case of my studio, it is 100% attributed to what they practice, perform, and “like.” The ones who equally perform both spend equal time practicing both, and they enter vocal competitions in both. The ones who lean toward one style tend to focus, practice, perform, audition, compete only in that style. So, it naturally evolves more quickly and deeply.

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

Yes, I have combined in one performance... opera, art song, musical theater, jazz, blues, country, folk, rock. (I do one-woman showcases and such which specifically highlight this variety.) Of the students who cross over in a single audition or performance, they most often do so with classical and musical theater. This is really based on their preference, and on demand of the style in their community.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

I definitely find that the singers who cross over sing better and better over time. I sense that the ones who focus on one style tend to hit more “plateaus.” They do pass through them... but I find that if an equal-crossover student is maybe plateauing in one style, they are stepping forward in some technical way in the other style. It's an nice consistent give-and-take.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

Overall, success is achieved when that voice is producing a healthy sound throughout every function asked of it, in whatever style. Performance requirements for me include: Regular gigging as lead singer with my band GrooveSpan (jazz, blues, folk, pop, rock), occasional one-woman showcases (with guitar and/or piano accompaniment), occasional guest soloist appearances for concerts, etc. I also serve comfortably as an adjudicator for all styles of singing (competitions, auditions, etc.) and I give master classes and workshops in various styles. My students perform many recitals, showcases, and are cast in school and community productions. They regularly compete in vocal competitions, young artist competitions, auditions, etc.

Q26 What additional information would you like to add to this discussion?

Interestingly, I never “planned” to be a cross-trained performer or teacher. I began my early career (youth/teen years) in musical theater. I studied classical (opera/art song) and earned both BA and MM in that genre, and went on to be a professional opera singer. A medical setback brought that career to a premature and sudden end. After a long hiatus, I re-emerged as a CCM singer (jazz, blues, pop). Eventually, it all came back around, full circle, when I started re-incorporating my former training, and without planning it, realized I was professionally singing all of the genres listed. And then suddenly, I was teaching it all too. You never know what will happen in life. And you never know what you're capable of, until you've lost everything.

Respondent D:

Q1 How long have you sung/performed classical music? more than 15 years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15 years

Q3 What musical styles do you sing/perform? Check all that apply: Music theater, Pop, Classical

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Master's degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles? Classical

Q6 How long have you taught classical styles of music? More than 15 years

Q7 How long have you taught CCM/Music Theater styles? More than 15 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply: Jazz, Music , Theater, Pop, Rock, World Music, Folk

Q9 Where do you teach? Check all that apply: Private University or College, Private studio, State University or College

Q10 Are you familiar with the term “vocal cross-training?” Yes

Q11 Do you teach “vocal cross-training?” Yes

Q12 If so, how many students do you have whom you cross-train? 6-10

Q13 What are their ages? Check all that apply: 35-44

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? It is optional

Q15 Please define “vocal cross-training” in your own words.

Training a voice to be flexible and healthy in all styles of music. Stretching the voice to be healthy and flexible

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

I have always trained my students to be flexible. We may focus on a specific style after a big stretch, and warm up. To be a well-balanced singer, you cannot stay in one specific area (high or low or middle), just like a dancer would not practice on one thing. In general it needs to be all worked together in order to be balanced.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

I would like to say that I am classically based teacher, but then take that training and use the same principles and apply it to various styles of music.

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

It depends on the students' needs at the time (if they have a performance coming up, etc.) but I always stretch every registration during warmups.

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

BEING FLEXIBLE! You cannot train in one area of your voice and expect the other areas to be strong.

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

Some teachers take this overboard. They think they are teaching a good basic technique, they tend to push more in ONE style. Also, not enough is spent on truly understanding how to support the voice, which is a great deal to do with all of this as well.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

I don't like to discuss technique so much with others teachers. It's a lot like politics. I listen, and find it all interesting to get other points of view, but I like to keep to myself.

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

Singing should be a very natural production. It certainly can be trained to sing in various styles, but what is your own natural sound, and god given talent is where you are most comfortable. I like to sing in all styles, but I feel my most natural sound and confidence comes in singing operetta, standards, and earlier music theater.

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

My students are most comfortable singing in theater, and may be able to pull out a "legitimate" theater piece.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

My students are no other way. When they have been to other teachers, and then come to me, they are so surprised about what they do not know, and what they are capable of.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

I have had many Tony award winners, other various awards in the performing field as well as recording artists

Q26 What additional information would you like to add to this discussion?

To me “Cross Training” is just a fashionable name used for really good ALL AROUND vocal technique. Students should have been taught this from their very first lessons. Not just “the latest thing “ in vocal training!

Respondent E:

Q1 How long have you sung/performed classical music? more than 15 years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15 years

Q3 What musical styles do you sing/perform? Check all that apply:

Music theater, Country, Rock, Pop, Gospel, Classical, Contemporary Christian, Folk

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Bachelor degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles?

Classical

Q6 How long have you taught classical styles of music? 6-10 years

Q7 How long have you taught CCM/Music Theater styles? 6-10 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply:

Jazz, Music Theater, Pop, Rock, Gospel, Country, Contemporary Christian, Folk

Q9 Where do you teach? Check all that apply: Private studio

Q10 Are you familiar with the term “vocal cross-training?” Yes

Q11 Do you teach “vocal cross-training?” Yes

Q12 If so, how many students do you have whom you cross-train? More than 15

Q13 What are their ages? Check all that apply: Under 18

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? I require it

Q15 Please define “vocal cross-training” in your own words.

Simplest def for me: requiring head-dominant sounds be worked even if not publicly performed and vice versa: I don't dictate to them in which style they will get this accomplished, but only that it actually happens via genres, exercises, key changes, or whatever works

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

I require it because the voice requires it for optimum flexibility, power, control, beauty, and function. Just as an athlete must train both the dominant and supporting muscles or fatigue/weakness/injury will eventually occur in their strength-imbalanced body, so, too, will this happen to singers. Very specifically, I require students to work in both TA-dominant and CT-dominant positions and sounds, plus “mixing” such sounds in both perceptible and imperceptible (“seamless”) ways.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they?
Are there techniques you teach that are specific to a particular style? If so, what are they?
Please be as specific as you can.

Yes! Sounds & singing that are CT-dominant, TA-dominant, and then virtually “unknown dominant” in terms of sound. :) I require them to use straws constantly in their warm-up process in the studio, and I require the awareness of onsets (aspirated, coordinated, glottal, etc.), vocal-fold choices such as breathiness, full closure (“full adduction”), etc.; the fact that the body as instrument must be utilized differently from genre to genre and between vocal techniques; the fact that how we breathe is dependent not only on our own unique bodies but also upon the genre itself (I teach genre-specific breathing in a generalized sense), etc., etc., etc.

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

Hm. I am often working a legit piece in the same lesson as a belt piece, or pop piece. Sometimes I am working on a classical piece with a student, and we will usually work something from modern musical theatre in the same lesson. It's a way of reinforcing and helping them gain the skill set and self-awareness (body/voice/emotions/mind) to switch between genres seamlessly. It's a learned art!

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

Oh, wow. Numerous books and articles have already been published about this, and I've touched on some of the technical and practical applications above? (I'm not quite sure what is being looked for here?)

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

The only negative in my experience is temporary: in dealing with adolescents, you are teaching them several different systems of sound production, really, and there is a short period of time where they don't tend to be "solid" on any of the genres. I have found, however, that if I'm interested not in temporary perfection ("we will learn only one thing at a time so that I will look good at teacher-sponsored student competitions!") but rather in the long-term acquisition of skills, it's a win-win every time. I am educating singers for the long haul, for a lifetime of meaningful sung communication. This far outweighs the temporary period of them sounding slightly too chesty ("constrained") in their classical registration choices because they haven't yet learned to fully release the musculature for ideal classical sound, resonance, color, and expression (this can slightly relate to the fact that they are currently belting "Good Morning Baltimore," if you know what I mean!) But this short-term hump of mis-applying from one technique to another because the body hasn't yet stabilized on its full "system" of coordination for each genre tends to be quite short. I am personally of the opinion (I can't prove it, however) that a major reason it doesn't last too long is because teaching multiple genres forces the singer to become acutely body-aware: breath aware, pitch aware, resonance aware, muscle aware, acting aware, text/diction aware, etc., etc., etc.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

OMG. Well, amongst the colleagues I gravitate toward, the attitude is positive toward vocal cross-training. Among numerous older colleagues, however, there are quite a few

negative feelings. As for the examples I encounter, how about comments sheets for virtually every single NATS event in which I've entered a student? Sigh...

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

Hmm. I find it has a direct relationship to what I'm performing. I'm paid to perform Bach, for instance: so that's in my body default. However, I grew up singing country Gospel, so that's ALSO in my bones as a long-ago default. And finally, I spend most days, hours a day, teaching both modern and legit music theatre, so even though I rarely perform it (evening teaching hours make performances challenging!), I can do an excellent job at it if I have time to practice. My teenage students, of course, are virtually always the best at the genre they like the most (that's what they choose to practice, of course, so it becomes their body default).

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

My more advanced students have combined legit and modern MT successfully in auditions. I can do so as well. I actually can't think of a single genre that couldn't be combined successfully in one performance or audition. Depends on the individual person, their body default(s), and how quickly they can switch up their instrument (their body) on command at a moment's notice.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

Oh, my! Well, as I mentioned before, there will be a temporary period when their chest voice is too "shouty" (early stages of learning to belt) and their head voice is slightly "grabbed" (constricted) because they haven't yet fully learned the effective coordination of all of the systems involved in their genre choice(s): legit/head-dominant muscles and nerves and positions and resonance and VF behaviors versus the whole bodily set-up of jazz versus the choices in modern pop, and so on. But there is absolutely NO QUESTION that these students can SING THE PANTS OFF of their preferred genre(s) *better* than before they were cross-trained. Cross-training leads to intelligent vocal musicians! And yes, for myself, there is no question that I am a MUCH better singer since I've been constantly training and learning and singing and teaching in multiple genres.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

I tell them to always seek to be learning and stretching themselves past their comfort zone, but NEVER into physical discomfort of any kind. I prefer to work with active performers, and I've set up my studio timeslots and flexibility in order to allow for exactly that. Success for me (and how I feel a student is successful) is when I see/hear that they are singing as efficiently as possible in order to achieve the desired result. This, to me, is long-term success: it's going to keep the vocal athlete as safe as is possible in a world where we will all likely have vocal problems of some sort over our long lifetimes of singing (age-related changes, hormone-related changes, performance-related changes, exhaustion-related changes, etc.).

Q26 What additional information would you like to add to this discussion?

I can mention that the format of this survey made it very difficult to see what I'd already typed, so I suspect there will be a number of run-on sentences. Hopefully you'll still be able to make sense of it all. :) Good luck with this---thanks for including me in the survey!

Respondent F:

Q1 How long have you sung/performed classical music? more than 15 years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15 years

Q3 What musical styles do you sing/perform? Check all that apply: Jazz, Music theater, Classical

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Master's degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles? Classical

Q6 How long have you taught classical styles of music? More than 15 years

Q7 How long have you taught CCM/Music Theater styles? 11-15 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply: Jazz, Music Theater, Pop, Country, Soul

Q9 Where do you teach? Check all that apply: Private studio

Q10 Are you familiar with the term "vocal cross-training?" Yes

Q11 Do you teach "vocal cross-training?" Yes

Q12 If so, how many students do you have whom you cross-train? More than 15

Q13 What are their ages? Check all that apply: Under 18, 18-24, 25-34, 35-44, 45-54, 55-64, 65+

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? I require it

Q15 Please define “vocal cross-training” in your own words.

I listen and assess vocal function of each student at each lesson. Whether a student is singing classical or MT or pop, they should be able to make heady sounds, chesty sounds, mix-y sounds. Belters should know how to take a head register sound down to chest register, and opera singers should be able to take a chest register sound up to mix or belt territory. This cross-training makes sure the voice functions well in both registers and in the mix. Speech exercises are another area of “cross-training”, I use Mary Saunders-Barton's book for exercises.

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

This is only optional for students who expressly say they don't want it -- but that student is rare in my studio. Most singers don't know what's going on, they just know I am asking for a lot of weird sounds in the name of flexibility. And once they get over a little self-consciousness, they usually love feeling how powerful and flexible their voices can be. I don't really make it an option; I just ask for sounds and make it an inviting, safe, and fun experience in the studio.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

I use AE exercises with everyone to encourage flexibility in the vocal tract. I use Mary Saunders Barton's new book to work on teaching mix and belt to classical singers (which is a lot of my studio). But because I am a LoVetrian (SVW), I tend to listen for function first and then create exercises that improve function where improvement is needed. I always make sure singers can do a heady “ooh” and “ahh” as well. I also check in with the body -- looking at how well the lungs are filling, what the posture is like, where the head and chin and shoulders are. Those aren't specific to a style but I do watch out for them.

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

We tend to stick with one or two. High school students often have a classical or choral piece for school and then some music theater for the musical. I find it's easier to go for MT first because the default is closer to speech and just easier to access -- but if the singer is head voice dominant and has sung classically for longer, we start with what's strongest to give them a sense of accomplishment and confidence, and then dive into the new stuff. I also use Anne Peckham's book of “Warmups For the Contemporary Singer” and I use it with singers of all styles -- it encourages a pop sensibility in the classical singer that is a form of cross training, even though we might sing classical or legit for the rest of the hour.

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

The benefits are huge. Cross-training increases flexibility, confidence, and control. It helps the singer know what their limits and boundaries are, while also expanding them. It

gives me great information as a teacher -- we often uncover sounds and colors we didn't know were in a voice, and that leads us to new repertoire and new vocal opportunities.

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

I see very few negative effects. If a teacher is only doing the exercises to “get the warmups done” then cross-training won't benefit the student very much. It requires a teacher who knows what to listen for functionally, stylistically and psychologically. And, some students just don't want to go there. They just want to sing what they want to sing and have no interest in anything else. This is usually a front for feelings of insecurity. Sometimes we can have a breakthrough and cross-training can be the catalyst; sometimes not. Another surprising negative: I have so many choral students who cross-train and realize that their voices can do SO MUCH MORE than blending in a choir. They suddenly decide they don't like choirs that much anymore. ;) I feel bad for the choir director, but I also wish the choir directors would cross-train and give all of their singers the chance to make powerful sounds.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

Within my online teaching support groups (SVW and SECO) there is a lot of support. In my local NATS chapter there is limited support and a whole lot of good-natured skepticism. I know which teachers are doing it because I hear the results in their students. Overall, when a teacher tells me they only do certain prescribed exercises with students, I know it's because they were taught that way. They don't know any other way.

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

I think I'm still better at Classical because I was steeped in it for my first 35 years. But, my musical theater and jazz (cabaret) singing is fairly strong as well. I can do legit, easy, but I am also belting (lightly) more and more. I give SVW and Jeanie LoVetri all the credit for this. But basically, I cross-train all the time now. I expect to sing classical off and on for the rest of my singing career, and also MT and jazz (cabaret).

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

Most of my students aren't asked or required to sing more than one style at a time. But, I do have a lot of high schoolers who have to produce MT belt/MT pop sounds and also legit sounds, and we cross-train for that. Choir singers have the most difficult time transition into any other style but choral. MT singers can sometimes have difficulty singing anything classical or legit or choral. We analyze the stylistic and functional parameters of each style and I create vocalizes and exercises to cross train each singer individually.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

I think my singers are far stronger and more flexible because of their cross-training exposure. They are more confident performers, absolutely. The only times my singers sing worse with cross-training is if they don't understand the reasons for it or they haven't

fully mastered the technical changes required. But I'm usually so happy to see progress, I focus on that.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

My students are active high schoolers doing musicals at school and in the community and semi-pro; my adults are professionals who sing for enjoyment. Many of them have a lot of performing experience but it's shallow -- karaoke, local chorus, etc. They come for lessons because they know something could be better -- more powerful voice, different repertoire, something needs to change. Cross- training helps create the change they want to see and hear. People don't take voice lessons because they want lessons (I'm getting a little Seth Godin here). They take lessons because of what singing does to them and for them. They want the result - the applause, the recognition, the satisfaction, the sense of accomplishment, the endorphin rush. Cross training gets us closer to all of that. My own obligations are similar: Frequent short classical solo gigs with choirs, and seasonal big singing jobs in community and semi-pro theaters, plus all of my teaching. Cross-Training saves me, too.

Q26 What additional information would you like to add to this discussion?

I'm so glad you asked me all of these questions! Now I want to go practice! ;) I feel like we are still in the middle of the big change in vocal pedagogy. There are more and more teachers who cross train and who understand vocal function at a high level. There are also still a lot of teachers who are totally in the dark. I can't imagine my studio ever going back to the days of "Ah-Eh-Eeh-Oh-Ooh" without also doing "Meow Meow" and "Yeah, Yeah" and "Hey Taxi!"

Respondent G:

Q1 How long have you sung/performed classical music? 6-10 years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? 6-10 years

Q3 What musical styles do you sing/perform? Check all that apply: Jazz, Rock, Hip-Hop, R&B, Blues, Soul, Folk

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Bachelor's degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles?
Classical

Q6 How long have you taught classical styles of music? 6-10 years

Q7 How long have you taught CCM/Music Theater styles? 3-5 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply:
Music Theater, Pop, Rock, R & B, Country, Soul, Folk

Q9 Where do you teach? Check all that apply: High School, Community Music School, Private studio

Q10 Are you familiar with the term "vocal cross-training?" Yes

Q11 Do you teach "vocal cross-training?" Yes

Q12 If so, how many students do you have whom you 6-10 cross-train?

Q13 What are their ages? Check all that apply: Under 18, 18-24, 55-64

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? It is optional

Q15 Please define "vocal cross-training" in your own words.

Learning and applying the different stylist requirements of genres

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

Respondent skipped this question

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

Commercial students learn different breath management tools, as they often use less air in the production

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

If a commercial student is doing high impact singing, we will cool down using classical techniques.

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

I find it gives students a better awareness of sub glottal pressure and the engagement of the muscles in the neck and around the larynx.

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

Learning to use the breath in classical technique and then trying to use the same volume of air in a belt or mix.

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

Commercial colleagues are always shocked and impressed that I sing/teach classical music. Older classical colleagues often immediately assume I'm uneducated when they discover I sing/teach commercial music.

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

My students are most competent in singing the style that they are most passionate about.

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

Combining is wonderful and makes voices much more powerful all the way around. I find gospel and classical the most difficult to immediately combine, but not impossible, as the muscle engagement is often something that's been nurtured for life (in the home and church) and it takes more mental energy to override.

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

I find students sing better when they practice their craft. Period.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

The measure of success is the same as with any other student. My students do not have performance requirements.

Q26 What additional information would you like to add to Respondent skipped this question this discussion?

Respondent H:

Q1 How long have you sung/performed classical music? more than 15 years

Q2 How long have you sung/performed CCM (contemporary, commercial music, including music theater)? more than 15 years

Q3 What musical styles do you sing/perform? Check all that apply: Jazz, Music theater, Pop, Classical

Q4 In the area of voice, what is the highest level of schooling you have completed or the highest degree you have received? Master's degree

Q5 Is your highest degree in CCM (including Music Theater) or Classical styles? Classical

Q6 How long have you taught classical styles of music? 11-15 years

Q7 How long have you taught CCM/Music Theater styles? 11-15 years

Q8 What styles of CCM (including music theater) do you teach? Check all that apply: Jazz, Music Theater, Pop, Rock, R & B, Contemporary Christian, Folk

Q9 Where do you teach? Check all that apply: Private studio, State University or College, Other

Q10 Are you familiar with the term "vocal cross-training?" Yes

Q11 Do you teach "vocal cross-training?" Yes

Q12 If so, how many students do you have whom you cross-train? More than 15

Q13 What are their ages? Check all that apply: Under 18, 18-24

Q14 Is cross-training something that you require or is required of your students, or is it something you teach upon request? Other

Q15 Please define "vocal cross-training" in your own words.

Training the voice to sing in multiple styles and genres.

Q16 If vocal cross-training is something that is required of your students, please describe the reasons for this approach. If it's something you require or teach optionally, please describe the reasons for this approach. Be as specific as possible.

Students need to strengthen all areas of their voice. In musical theater, performers must be able to sing in multiple styles in order to be marketable.

Q17 Are there specific techniques you apply to all styles of singing? If so, what are they? Are there techniques you teach that are specific to a particular style? If so, what are they? Please be as specific as you can.

The voice and body must be free of unnecessary tension in all styles. I teach students to make healthy sounds and then apply these vocal colors to the appropriate style.

Q18 Do you have your students sing different styles in each lesson or do you stick to one? If you teach more than one at a time, what styles do you find easiest to alternate between? Please explain in detail.

I usually have students sing in different styles in each lesson, but it depends on time and if there is an upcoming performance the student needs to prepare for.

Q19 What do you see as the benefits of vocal cross-training? Please be specific as to both the technical and practical applications.

The voice is stronger and more flexible. Vocal cross training has improved my own voice and awareness.

Q20 What do you see as the negative effects of vocal cross-training? Please be specific as to both the technical and practical applications.

n/a

Q21 What are the prevailing attitudes among your colleagues on vocal cross-training? Please give some examples of what you encounter.

I'm lucky to have colleagues and mentors who teach cross training, and sing/perform in all styles. I am constantly learning from them.

Q22 Do you find that your students or you yourself are equally competent in singing more than one style, or better at one/some than others and to what do you attribute this result?

It seems that most students have a style that they are most comfortable in and sing best. Each student is unique. The results can be attributed to upbringing, influences, vocal preferences, or simply what they enjoy singing.

Q23 Do you find that your students or you yourself can sing more than one style in a single audition or performance? If so, what styles can you or your students most comfortably combine/not comfortably combine?

Yes. Musical theater repertoire encompasses all genres (legit, pop, rock, gospel, bluegrass, hip-hop, folk, etc.), sometimes multiple genres in the same show

Q24 Over time, are you finding that you or your students sing better/worse when they learn to cross-train? Please add any observations you have.

I have found that I sang better and my students sing better after learning to cross-train. The students who successfully cross-train have better awareness of their voices, and also improved confidence as they realize their voice can do things that they didn't think were possible.

Q25 For you and your students that cross-train, what constitutes success for you and for that student in your estimation? What performance requirements/professional obligations do you and your students have?

See previous answer. Concerts, auditions, shows, juries, church jobs.

Q26 What additional information would you like to add to Respondent skipped this question this discussion?

APPENDIX C: IRB APPLICATION

Study Title: From Bel Canto to Punk and Back: Lessons for the Vocal Cross-Training Singer and Teacher

Principal Investigator Name: Lara C. Wilson

Faculty Mentor Name (if applicable): Dr. Ana Dubnjakovic

Specific Aims

The justification for vocal cross-training is multi-leveled. Voice teachers and students of voice are in a new age of discovery and inevitable change. Students of classical vocal technique need to broaden their ability to sing alternative styles in order to thrive in a highly varied and competitive market; performers of music theater are now required to sing in a multitude of styles.

Background And Significance

According to Susan Kane, about 30,000 trained classical singers vie for jobs every day.¹⁶¹ In 2014, Musical America said that of these, only 2000 were professionally managed.¹⁶² Only six percent of current graduates have management and 94 percent of classical singers are unemployed or underemployed.¹⁶³ According to Meyer's 2013 market summary, "looking at only live performance, we find that 4.5% of the live

¹⁶¹ Susan Kane, *The 21st Century Singer: Making the Leap from the University into the World* (New York: Oxford, 2015), 6.

² Ibid., 5.

¹⁶³ Ibid., 5-6.

performance market place appears to be comprised of classical singers while the remaining 95.5% is comprised of contemporary commercial music styles.”¹⁶⁴

Even for the music theater singer, the ability to cross genres has become imperative. According to Edrie Means Weekly, “It is important to understand that current musical theatre productions may encompass blues, country, jazz, rock and even rap all in one show.”¹⁶⁵ Obviously, the need for cross-training exists. The growing consensus is that teachers of classical voice must learn to accommodate this demand as well. For those instructors trained in the typical conservatory environment, it is a difficult bridge to cross and for others, perhaps an insurmountable one. Where does one begin? Is cross-training possible and can students be successful doing it? Referring to many classically trained teachers, Robert Edwin states, “Their mantra is, ‘If you learn to sing classically, you can sing anything, which is equivalent to a tennis instructor saying, if you learn to play tennis, you can play any sport.’”¹⁶⁶ This attitude has slowly changed, so it is time to take the training a step further to include all styles at once. Norman Spivey and Mary Saunders Barton suggest that “Looking forward, teachers will feel seriously handicapped if they lack competency in vernacular techniques and only the rare voice studio will be genre specific. Let us bid a fond farewell to the antiquated definition of ‘crossover singing’ and embrace cross training for the next generation of singing actors.”¹⁶⁷

¹⁶⁴ D. Meyer, “The Future of Collegiate Voice Pedagogy: SWOT Analysis of Current Practice-Implications for the Next Generation of Singers and Teachers of Singing,” *8th International Congress of Voice Teachers* (Unpublished Paper Presentation, 2013).

⁵ Jeannette L. LoVetri, Mary Saunders-Barton and Edrie Means Weekly, “A Brief Overview of Approaches to Teaching the Music Theatre Song,” in *Teaching Singing in the 21st Century*, ed. By Scott D. Harrison and Jessica O’Bryan (Dordrecht: Springer, 2014), 56.

¹⁶⁶ Robert Edwin, “Contemporary Music Theater: Louder Than Words,” *Journal of Singing*, vol. 61, no. 3 (2005): 291-292.

¹⁶⁷ Norman Spivey and Mary Saunders-Barton, *Cross-Training in the Voice Studio: A Balancing Act* (San Diego: Plural Publishing, 2018), 30.

The lack of progress in developing multifaceted vocalists has major ramifications. Lucy Green says that in 1997 over 90 percent of global sales of music recordings consisted of popular music, including traditional forms such as folk and blues, with classical music making up only 3 or 4 percent.¹⁶⁸ Opportunities for classical singers are dwindling and opera companies have increasingly added music theater to their performance schedules. In order to continue fostering music education through higher learning, a different type of vocalist must be embraced. Curriculum and pedagogy eventually will also have to adjust to teach this non-traditional student. The vast majority of college music programs in the United States exclude these types of musicians. Increasing music school enrollment and preparing our students to make a living can only be accomplished by altering conventional ways of thinking and by developing new university curriculum and teaching methods to include them.¹⁶⁹

Additional research is needed to understand the plausibility and effectiveness of vocal cross-training. If proven effective, it can help increase college enrollment, give singers greater marketability and increase the longevity of the vocal instrument. It is the aim of this document to explore and expound upon specific aspects of current research. Is vocal cross-training healthy for the singer? If so, what methods offer the most effective approach? What, if any, are the limitations?

Preliminary Studies

There are a number of books and articles dealing with the history of vocal pedagogy. J. Stark author of *Bel Canto: A History of Vocal Pedagogy* follows the history

¹⁶⁸ Lucy Green, *How Popular Musicians Learn A Way Ahead for Music Education* (Burlington: Ashgate Publishing Limited, 2002), 15.

¹⁶⁹ D. Meyer, "The Future of Collegiate," 2013.

of vocal teaching from the bel canto tradition in the late sixteenth and seventeenth centuries to modern times. His book guides readers through the huge amount of scholarly work on the subject of classical singing styles.¹⁷⁰ J. Potter and N. Sorrell in *A History of Singing* have assembled a guide on the development of singing, more specifically, the growth of opera and changes to vocal production brought about in the early twentieth century with the development of amplification and sound recording.¹⁷¹ Additionally, J. Chapman explores the advances in voice science in her book *Singing and Teaching Singing*.¹⁷²

Since the late 1990's, publications on the pedagogy of contemporary commercial music have been growing in number and a consensus of data has begun to emerge. A very recent book has been published citing prevailing pedagogy and examining the teaching methods of twelve prominent scholars of CCM, collected by Matthew Hoch, *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*.¹⁷³ Scott D. Harrison and Jessica OBryan compile essays from a variety of different vocal pedagogues exploring CCM, extra-normal voices, approach to style and the future of vocal training in *Teaching Singing in the 21st Century*.¹⁷⁴ A third work from Australia edited by Scott Harrison has essays on a variety of current pedagogical viewpoints, including training the music theater singer and many other styles of CCM singers called

¹⁷⁰ James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: The University of Toronto Press, 2003).

¹⁷¹ John Potter & Neil Sorrell, *A History of Singing* (New York: Cambridge University Press, 2012).

¹⁷² Janice Chapman, *Singing and Teaching Singing* (San Diego: Plural Publishing, 2006).

¹⁷³ Matthew Hoch, *So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers*, edited by Matthew Hoch (Maryland: Rowman & Littlefield, 2018).

¹⁷⁴ Scott D. Harrison and Jessica O'Bryan, *Teaching Singing in the 21st Century* (Dordrecht: Springer, 2014).

*Perspectives on Teaching Singing: Australian Vocal Pedagogues Sing Their Stories.*¹⁷⁵

Both Joe Estill and Jeanette LoVetri have published numerous articles on vocal pedagogy covering multiple styles.¹⁷⁶ Finally, a new book has just been published by Pennsylvania State University faculty members Norman Spivey and Mary Saunders Barton addressing the methods and success of vocal cross-training in music theater and classical styles: *Cross-Training in the Voice Studio: A Balancing Act* seems to be the first of its kind.

Research Design And Methods And Data Analysis

Recruitment will occur digitally through email correspondence. Surveys/Instruments and devices will include written interviews gathered using the online data survey site Survey Monkey. The data collected will be a qualitative study comparing similar questions and the resulting answers of master vocal pedagogues in classical and contemporary commercial music. From the data we will be able to evaluate and contrast responses that will contribute to the limited current knowledge of vocal cross-training. Specifically, the data will ascertain the prevalence of the practice, the prevailing attitudes, methods used, as well as student successes and struggles observed by teachers of vocal cross-training. The data collected will be limited to a small sampling of expert pedagogues. A broader, less complex survey could be used to gather data but would be limited by its sampling of potentially inexperienced respondents with little knowledge teaching alternate vocal styles, thus contributing fewer specific answers and more general data.

The survey/written interview will be conducted over a two-month period, starting mid-

¹⁷⁵ Scott D. Harrison, *Perspectives on Teaching Singing: Australian Vocal Pedagogues Sing Their Stories* (Bowen Hills: Australian Academic Press, 2010).

¹⁷⁶ Jeannette L. LoVetri, "A Brief Overview of Approaches to Teaching the Music Theatre Song," in *Teaching Singing in the 21st Century*, ed. by J. O. Scott and D. Harrison (Dordrecht: Springer, 2014), 56.

February 2019 and concluding mid-April 2019. The data will then be disseminated and added to the researchers document.

Protection Of Human Subjects

Target Population:

Interviews will be distributed to professional pedagogues teaching in music schools and conservatories in the United States. These individuals are professionals from 35 to 70 years of age, both male and female and of different races and backgrounds. There will be 6-8 interviews in all, encompassing teachers that work with students on varying styles, some predominantly classical, some predominantly commercial, but all involving vocal cross-training. By evaluating other works on vocal studies, it was determined this number of interviews is standard for the data collection needed.

Recruitment Plans:

Recruiting will be achieved through email correspondence and phone calls to various experts in the field, ascertaining their interest in participating in a written interview.

Existing Data/Samples:

There are no plans to utilize existing data or samples.

Consent/Assent:

Potential participants will receive emails asking for consent to answer anonymously, a written list of interview questions.

Potential Risks:

No potential risks will be incurred by participants as no identifying data are collected other than basic demographics and data collection is conducted in the privacy of an office further minimizing the risk of loss of privacy.

Potential Benefits:

The current formal academic environment for singers is primarily the classical music conservatory setting that has been existence since the 1800s. In order for this environment to change, the efficacy of vocal cross-training must be examined. This research will attempt to discover clear evidence of the value of vocal cross-training and advocate a place for the use of the associated techniques in music school vocal programs. Possible benefits for students include an opportunity to learn new skills that will enhance performing ability and potential access to more effective and lucrative careers.

Confidentiality:

Each participant will be given a letter i.e. “A”, “B”, “C” to identify them. This will be kept confident by the investigator. The data will be collected by Survey Monkey, stored in a password protected sight and disseminated in the University of South Carolina’s secure email server which is password protected by the investigator. The data will be analyzed and used in the investigators Doctorate of Musical Arts dissertation, with only the identifying letter used to label each participant.

Compensation:

Participants will not be compensated in any way for their participation

Withdrawal:

Upon request to participate in the interview process, subjects will be notified in writing of their ability to withdraw at any time during the process without any negative effects. As there is no compensation offered, withdrawal in simple and straight forward.

APPENDIX D: IRB LETTER OF INVITATION

Dear Sir or Madam,

My name is Lara Wilson and I am a doctoral candidate in the Music Department of the University of South Carolina. I am conducting a research study as part of the requirements of my degree in Vocal Performance and would like to invite you to participate.

I am studying vocal cross-training. If you decide to participate, you will be asked to participate in a written interview process.

In particular, you will be asked about your understanding of vocal cross-training, your experience teaching vocal cross-training, the methods used and the effects of this teaching on your students. You do not have to answer any questions that you're uncomfortable answering. The anonymous interview will be administered via SurveyMonkey and performed at your own discretion. It will be reviewed by myself, the sole investigator.

Participation is confidential. Study information will be kept in a secure location at the University of South Carolina. Results of the study may be published or presented at professional meetings, but your identity will not be revealed.

We will be happy to answer any questions you have about the study. You may contact me at (843) 450-0520 or at larawilsonsc@yahoo.com. You may also contact my faculty advisor Dr. Ana Dubnjakovic at ana@mailbox.sc.edu.

Please respond to this email as to your desire to participate. I will then send a separate email with a link to the interview. Please be as detailed as you can with your responses, as this will help to better further our research. The interview should not take more than 45 minutes to an hour to complete. Thank you very much for your consideration.

With kind regards

Lara Wilson

APPENDIX E: DMA VOCAL RECITALS

University of South Carolina

Doctoral Lecture Recital

Friday, October 27, 2017 • 6:00 • Recital Hall

Cabaret: Blurring the Lines Between Classical and Popular Forms

Brettl- Lieder (Cabaret Songs)

Galathea

Der Genügsame

Mahnung

Arnold Schoenberg
(1874-1951)

Cabaret Songs

Song of Black Max

Waitin'

Amor

Oh Close the Curtain

William Bolcom
(b.1938)

One Touch of Venus

Speak Low

Kurt Weill
(1900-1950)

Rise and Fall of the City of Mahagonny

Alabama Song

One Touch of Venus

That's Him

Songs Sung and or Composed

La Vie en rose

Edith Piaf
(1915-1963)

Milord

Marguerite Monnot
(1903-1961)

Ms. Wilson is a student of Jacob Will. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

University of South Carolina

Doctoral Recital

Friday, April 20, 2018 • 7:30 • Recital Hall

A Charm of Lullabies

A Cradle Song
The Highland Balou
Sephestia's Lullaby
A Charm
The Nurse's Song

Benjamin Britten
(1913-1976)

Cinq Mélodies Populaires Grecques

Chanson de la mariée
Là-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

Maurice Ravel
(1875-1937)

Folk Songs Arranged

He's Gone Away
Barb'ry Allen
Away in a Manger
The Leather-Winged Bat
Danny Boy

Jake Heggie
(b.1961)

El Amor Brujo

Canción del amor dolido
Canción del fuego fatuo
Danza del juego de amor
Final. Les campanas del amanecer

Manuel de Falla
(1876-1946)

Siete canciones populares españolas

5. Nana
7. Polo

Manuel de Falla
(1876-1946)

Ms. Wilson is a student of Jacob Will. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

University of South Carolina

Lara Wilson, mezzo

Sabrina Raber, flute

Ben Haimann, percussion

Ying Liao, cello

In Doctoral Recital

Friday, October 5, 2018 • 6:00 • Recital Hall

Five Songs for Voice and Marimba: Emily Dickinson

Lynn Glassock
(b. 1946)

It Sifts from Leaden Sieves

A Murmur

The Sun Kept Setting

Two Butterflies

The Summer Lapsed Away

Evenstar

Nathan Daughtrey
(b. 1975)

Zwei Gesänge, Op. 91

Johannes Brahms
(1833-1897)

The Deepest Desire: Four Meditations on Love

Jake Heggie
(b.1961)

More is Required / Love

I Catch on Fire

The Deepest Desire

Primary Colors

Ms. Wilson is a student of Jacob Will. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

University of South Carolina

Doctoral Recital

Friday, April 5, 2019 • 6:00 • Recital Hall

Nisi Dominus

Antonio Vivaldi
(1678-1741)

Belle nuit, ô nuit d'amour from *Tales of Hoffman*

Jacques Offenbach
(1819-1880)

Tori Woodcock - Soprano

Ziguenerlieder (Gypsy Songs)
Opus 103

Johannes Brahms
(1833-1897)

Carmen Suite

Georges Bizet
(1838-1875)

En vain pour éviter

Habanera

Seguidilla

University of South Carolina Guitar Ensemble

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