Humanistic Vocal Pedagogy: Exploring a Voice Teacher's Scope of Practice through a Perspective of Wellness

D.M.A. Document

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Abstract

The teaching of singing is, by its very nature, a humanistic endeavor. The instrument being trained is part of the human body and thus part of a human being. Many pedagogic perspectives attempt to separate the instrument from the artist for the sake of isolating vocal technique. But, since it is impossible to remove the instrument from the singer’s body, it must be addressed as a part of the singing artist. A human being is an intricate creature that has many interrelated parts that can have great effect on one another; if one aspect of a person is changed, it will inevitably influence other aspects of that person to varying degrees. This complexity necessitates the inclusive awareness of all aspects of that person in any endeavor that seeks to alter a person’s body, mind, or spirit. Teaching singing with an individual’s needs and complexities in mind is, by definition, humanistic.

A voice teacher’s scope of practice has always been vague, which has been both beneficial and detrimental to the profession. There are ethical guidelines provided by professional organizations and suggested practices throughout the literature, but the profession is not one that requires specific training, certification, or legal licensure, and therefore cannot easily be regulated or unified in scope or method. Regardless of teaching style, teachers may find that they need to play many
roles beyond that of vocal technician when working with a voice student; a humanistic approach to teaching singing makes this inevitable. But it is important that voice teachers understand the boundaries of their practice along with those of related professions so they may provide their students with appropriate guidance and resources, and refer knowledgeably to other professionals as needed.

The Clinical and Educational Model of Wellness, though intended for use by counselors, is perfectly designed to help voice teachers assess the needs of their students, and to create and execute goals that will help them to achieve their optimal state of well-being. When singers are well, they have the possibility to reach their full potential vocally, artistically, and personally; if singers are unwell, even in a way that is seemingly unrelated to their art, they will be inhibited, making vocal and artistic progress much more difficult. Teaching singing humanistically and through a perspective of wellness is not only an effective way to assist a student’s vocal and artistic development but also will help them to achieve personal wellness giving them a better quality of life.
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Chapter 1: Humanistic Vocal Pedagogy

Training Singers: More than Vocal Technique

It is widely recognized that singers often are expected to separate their instrument from their person in order to develop vocal technique. The problem with this, as the author has personally experienced many times and in various ways, is that the instrument is not only housed within the physical body, but is connected in many ways to all aspects of the person.

The human voice, especially for singers who use the voice in a highly skilled and specialized way, is produced using a part of the human body that was not primarily designed to create sound. The larynx “is nothing more than a sphincter valve.” It’s primary functions are to protect the airway, “helping to prevent foreign objects from entering the lungs,” and “it allows people to voluntarily block their airways to increase intra-abdominal pressure that assists with activities such as elimination, childbirth, and the lifting of heavy objects.”

The development of the skilled use of this valve as an instrument of communication and expression, both through speech and song, is beyond the purview of this document. That being said, “it is difficult to determine where the instrument of the singer leaves off and where the instrument case [the body-mind] begins. In any event, the singing instrument is

dependent on the condition of its carrying case." Therefore, the teaching of the skilled use of the voice must take into account the entire physical, psychological and emotional person.

There have been many calls for the need to address more than physical technique in established voice pedagogy, both contemporarily and historically. In *On the Art of Singing*, published in 1996, Richard Miller says,

What is increasingly clear is that teachers of singing who avail themselves of information in all areas, including the psychology of performance, musical style, linguistic accuracy, and vocal function, are producing young professionals ready to enter the real performance world... Today's wise teachers avail themselves of all these tools, as did the major teachers of the past.

William Vennard, in his book *Singing: the Mechanism and the Technic* (published 1949, revised 1964), touted that “most of the training is in the coordination of the entire instrument –more than that, the entire personality.”

Sergius Kagen, author of *On Studying Singing* (published in 1950), stated,

The success and failure of this study [of singing] depends to an extraordinary degree on such matters as the personality of both student and teacher, their aesthetic preferences, their cultural backgrounds and their individual physical and mental idiosyncrasies (which influence their manner of singing and their approach to the the study of singing). It depends equally on the

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degree of their sensitivity to music and to poetry, their skills with words, their psychological insight and on a multitude of other complex factors equally intangible and undefinable.5

Nineteenth century pedagogue Giovanni Battista Lamperti also acknowledged the importance of that which lies outside of the traditional scope of vocal technique. “[The artist’s] success is as great as his personality. Personality is a mixture of natural endowment, environmental influences and education.”6

Even Manuel Garcia II, the father of modern pedagogy and contemporary of Lamperti, stated that the necessary qualities of a successful singer should include “the intellectual advantages which will permit him to satisfy all the demands of a severe criticism, but also, his constitution should enable him to withstand the wear and tear which await him in the practice of his art.” He also discusses the importance of “a true passion for music”, melodic and harmonic memory, as well as “an exuberant spirit, joined with a quick and observing mind.” Physically, reserving these specifications for last, he cites the necessity of a voice to be “fresh, attractive, extensive, and strong” and to have considerable stamina.7

Garcia’s definitive catalogue of conditions cover a broad spectrum of attributes, most of which fall outside the compass of vocal technique. Yet, he

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confines his remarks about these “qualities most necessary”\(^8\) to a meager twelve paragraphs on just four out of the nearly five hundred pages that comprise both parts of his *Complete Treatise on the Art of Singing*. The disparity here is obvious: Garcia acknowledges, in the first chapter no less, the need for a student to be well in many ways beyond vocal health but does not address how to develop these much needed skills; he simply expects them to be in place. What would happen if each student who was deficient in one or more of the above listed qualities was not accepted into a music school? It might be that many schools of music, conservatories, recital halls, opera houses and private studios would be nearly empty and, consequently, many voice teachers would be out of a job.

Modern pedagogues and their predecessors agree that successful singers need many skills beyond those that can be attained through rigorous study of vocal technique. There also have been many academic references, historical and contemporary, made to the need for voice teachers to address the teaching of singing in ways that go far beyond the isolated work of vocal technique. Despite this, there has been very little information given or methodology suggested as to how this should be accomplished. Consequently, most teachers play it safe and limit their teaching to technique building.

Many students come to study voice with no preconceived notion of what to expect from these studies and must cope with the purely technical nature of their lessons. But what happens when a student is unable to proceed technically or,

worse, is regressing, despite the sound technical tutelage of his or her voice teacher? If all technical approaches and issues have been thoroughly addressed and there is still a problem, what can be done? It seems that the logical thing to do would be either to address the underlying issues that are inhibiting vocal and/or artistic progress or to advise a student on how to do so outside of the studio.

If something is impeding healthy vocal production and ease of artistry, the rational solution is to fix or remove the obstacle. This should apply to all manners of impediments, be they physical, mental, emotional, social, environmental, spiritual or creative in nature. The manner in and extent to which the voice teacher is able and/or qualified to help will vary depending on the impediment. This is not meant to imply in any way that voice teachers should try to perform therapy or intervention for which they are not trained, licensed, or otherwise certified. But the voice teacher has the responsibility to “to develop the individual student’s talent to the fullest.”

In order to do so, three things are necessary: 1) a clear definition of a voice teacher’s scope of practice, 2) the awareness to recognize problems that are beyond that scope of practice, and 3) the resources to be able to seek help or refer a student to another professional as needed.

**Holistic Pedagogy: A Semantic Issue**

The term ‘holistic’ is the most appropriate way to discuss this view of pedagogy. However, the concept of holistic pedagogy already exists in current and

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historical voice pedagogy literature and has a specific connotation in the singing community that is a bit different from what is intended here. This term is mentioned by Clifton Ware in *Basics of Vocal Pedagogy* who defines holistic pedagogy this way: “Concerned with eliciting total psychophysical, or “whole person,” responses, holistic techniques tend to be indirect, empirical, psychological, and inspirational in nature.” He compares it to “mechanistic pedagogy” (which is based on “scientific” and “realistic” references to build technique) and “eclectic pedagogy” (a balance between holistic and mechanical approaches), of which he claims the latter to be the most widely adopted by teachers of singing.\(^\text{10}\)

Richard Harpster also discusses three schools of vocal pedagogy as described by Burton Garlinghouse: *bel canto*, psychological-imagery, and mechanistic and encourages students and teachers to “[draw] freely from all three schools of thought.”\(^\text{11}\) The term “mechanistic” remains consistent between Ware and Harpster’s delineations of pedagogy styles. Ware’s “eclectic” pedagogy includes elements of what Harpster calls “*bel canto*.” However, that which Ware terms “holistic” pedagogy, Harpster refers to as “psychological-imagery,” a term that is much more narrow in implication of substance.

It is most likely true that the majority of teachers use a bit of the holistic approach and a bit of the mechanistic approach to teaching singing. However, some


teachers may be hesitant to associate themselves with the connotations of the term “holistic”. In general, holistic pedagogy can be viewed as non-specific, non-effective, emotionally-based teaching with an emphasis on a can-do attitude and a feel-good approach.

British Voice Pedagogue Peter T. Harrison is a modern proponent for a holistic approach to pedagogy. He laments that, “humans in general have a deep-seated desire to sing. The singing voice, however, has suffered from varying degrees of neglect and abuse, frustrating this desire to some extent.” He proposes two solutions; the first is accomplished by “simulating or ‘faking’ a singing voice... [by] skillfully manipulating the voice to make different sounds as desired—a mind-directed process, in which the voice remains under conscious control.”\(^\text{12}\) He argues that the better solution is “releasing” the voice. “This is a sense-directed process which aims to restore something we possess by nature, enabling it ‘to be.’ It acknowledges that the singer and his voice are one and the same, and that in enabling the voice to achieve its potential we are enabling the person to fully express himself in sound.”\(^\text{13}\) This type of radical separation between developing the voice skillfully and allowing it to come about in a “natural” way is rather extreme, especially considering that the natural function of the larynx is not, primarily, to create sound. To the more scientifically minded pedagogue, this way of describing singing can result in a certain reluctance towards all things deemed “holistic”.

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\(^\text{13}\) Ibid., 143.
In 2006, Maribeth Bunch Dayme wrote an article outlining new holistic research that was being done that, she argued, should be applied to singing. She includes information on developments in biomechanics, sports medicine, somatic therapies (such as the Alexander Technique and the Feldenkreis Method) and what she refers to as the timeless arts (such as Tai Chi and Qi Gong). Though the information she presents is rather cutting edge for the time, she admits that not much has been done in studying the application of these holistic methods to singing.

Holistic subjects...are rarely mentioned [as research subjects in the field of voice] and little research has been done to document their effects on singing. The “timeless arts”... are rarely suggested to singers by those voice specialists in the medical fields (and many singing teachers), possibly because those who have not experienced them do not understand the benefits.  

The factor of the unknown is yet another reason that many are hesitant to embrace the ideas behind the term ‘holistic’ pedagogy.

The word “holistic” is defined as “relating to or concerned with complete systems rather than with individual parts” Although this term by definition is the perfect description of my ideal pedagogic style, the semantic connotation in the field of vocal pedagogy has skewed this term from being effective. To avoid confusion or

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misrepresentation, perhaps it is pertinent to borrow a term that is widely used in psychology, counseling, and education: humanistic.

**In Support of a Humanistic Approach to Vocal Pedagogy**

Humanism is defined as, “a system of values and beliefs that is based on the idea that people are basically good and that problems can be solved using reason instead of religion.” The origin of humanism dates back to the 14th century, when it was originally coined to describe an Italian Renaissance education reform movement associated with existentialism and the resurgence in emphasizing the arts and humanities in education. The concept of humanism developed over time in many fields (politics, philosophy, education, and psychology to name a few), even being contentiously assumed by Marxists who claimed, “that they alone are guardians of the only true humanism, as only under pure communism will it be possible.” The concept of humanism that is being discussed in this paper stems from the field of psychology and the work of Abraham Maslow.

Humanistic Psychology, a movement headed by Maslow (among others), emerged in the 1950's as a need to psychologically “define human beings in terms of what they can become, not what they are.” The movement focused on the

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importance of “the person’s beliefs, emotions, values, abilities, healthy characteristics, and possibilities,”\(^{19}\) with the “growth, autonomy, and the characteristics of the healthy personality [reaching] fulfillment in what he [Maslow] called self-realization or the fully functioning person.”\(^{20}\)

This concept of humanism in psychology soon was adopted and built upon by researchers and practitioners in other mental health fields of study, particularly in the adjacent field of counseling. “Humanistic counselors see people as more than their behaviors, more than their thoughts, and more than their feelings. At a minimum, people are a combination of all these parts plus genetics, chemical makeup, spirituality, the impact of their environment, and other pieces as yet undiscovered or not clearly understood.”\(^{21}\) This description of humanistic counseling is directly transferable to vocal pedagogy in that singers are more than just the beauty of their voices, their artistry and their dramatic presence. If we ignore the state of the person behind the voice, the singer may never reach his or her full potential.

Success means many things to many people, and some singers and teachers may be satisfied with producing only a beautiful sound. But as Maria Callas said, “Good teachers make the best of a pupil’s means; great teachers foresee a pupil’s


The end of a singer’s career on the stage often happens long before the end of his or her life and many of the students that train as singers will never make a living as a full-time performer. So is it wise to teach only vocal technique and measure the success of students only by their technical mastery? Or is it more appropriate to address the entire student so that students who go on to become great artists are fully capable of managing themselves in that capacity and those students who don’t become professional singers will still leave the studio with a higher sense of well-being than when they entered?

If vocal pedagogy is to be executed humanistically, the teacher must take on many different roles for the benefit of his or her student’s well-being or, at the very least, monitor their students through the lenses of different types of professionals from whom the student might benefit. Again, the voice teacher should not attempt to fully assume the role of another professional, such as a psychologist or an otolaryngologist, without proper training and licensure, but attending to the possibility of a student needing help from such a professional is vitally important if lessons are to be as productive and efficient as possible.

There is a danger in trying to play every possible role with every student; as the saying goes, “Jack of all trades, master of none”. It is not prudent to attempt, nor is it likely possible to completely master all aspects of singing, teaching and mentorship in a finite, final product type of way. Additionally, being wholly

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responsible for the complete well-being of each and every student one encounters is unachievable and ill-advised. Even the most acclaimed teachers and the most famous singers are human and are subject to imperfection and change.

The Clinical and Educational Model of Wellness

The eight domains of wellness as outlined in the Clinical and Educational Model of Wellness (which will be discussed in depth in Chapters 4 and 5) provide a great foundation for exploring some possible types of change that a singer or voice teacher might experience and manage. The eight domains are listed below with an example of how it might apply to voice pedagogy.

- **Cognition**—One can choose to continue to expand his or her knowledge base and question ‘truths’ that were once unquestioningly accepted as fact, or one could choose to maintain his or her pedagogic perspective, despite new ideas, technology and research that may challenge the validity of these ‘truths’.

- **Emotional Regulation**—Every person experiences highs and lows and this inconsistency can and does affect one’s perspectives and actions.

- **Physical Activity and Nutrition**—An older singer may find that he loses range and some agility because of ossification of the laryngeal cartilages and atrophy of the vocal folds.

- **Preventative Self-Care**—For the maintenance of the body, mind and spirit and prevention of illness are imperative in professions like singing and teaching singing as the body is the both the instrument and performer; sometimes the
challenges and many facets of these careers can overshadow the importance of self-care with consequences ranging from canceling a performance to the ending of a career.

- Spirituality and Meaning—Having faith in something beyond the self, or struggling with that faith, or lacking faith in anything can certainly impact a singer or teacher’s ability to perform well.
- Cultural and Environmental Context—The environments, groups of people and ideologies that surround a singer or teacher are constantly changing and developing in ways that may produce positive or negative effects.
- Social Relationships—A singer or teacher of singing must deal with a revolving door of colleagues, sometimes involving regular contact for a brief period of time or sometimes irregular contact over a long period of time which can be taxing to manage.
- Creativity—The singer and pedagogue will go through periods of inspiration and times where this stimulus is blocked or impeded.

Training a singer is all about changing that which impedes healthy, efficient vocal use into that which promotes healthy, efficient vocal use. When change occurs in one way or to one facet of the voice, it will require changes to other parts of the voice or will call for previously necessary compensatory habits to be broken. The changes that need to occur for vocal or artistic progress, though, are often related more to the person than to the voice. Therefore, if a student is to be guided to make
the most progress possible, factors outside of vocal production will need to be considered.

Ideally, people strive for balance and wellness in life, but it is particularly imperative that singers and singing teachers have the awareness to identify when something is out of balance and to effect change in that area for preservation and continued development of the instrument and of the artist. The teacher of singing must be particularly diligent in terms of this awareness, as a failure to identify imbalances in a student’s general wellness can lead to lost time and energy in the development of voice and artistry. Thus, the monitoring of the wellness of a student must become part of a teacher’s scope of practice in order to ensure that vocal and artistic progress may proceed in the most efficient manner without neglecting the health and wellness of the singer.

The following chapters will expand on how to approach teaching voice from a humanistic perspective. Chapter 2 will look at the roles a voice teacher may need or feel called to play. Chapter 3 will attempt to define the voice teacher's scope of practice through these roles with ethical and legal considerations. Chapters 4 and 5 will discuss the concept of Wellness and address how teachers can use the Clinical and Educational Model of Wellness as a way to assess and monitor the complete wellness of their students so that the study of singing, technically and artistically, can be effective and efficient for both student and teacher alike. Chapter 6 takes a look at how the concepts of humanism and wellness can be applied and their future implications in the ever changing and growing field of voice pedagogy.
Chapter 2: Roles of a Voice Teacher

The Many Roles of a Voice Teacher

A voice teacher has many roles to play aside from that of vocal technician. These roles can vary depending on the teacher, the educational environment, the student, the situation, and the circumstances. Stating that a teacher may take on a certain role, however, is not the same as saying that a teacher is additionally responsible, liable, licensed, trained, qualified, or prepared to serve wholly as a professional in that field.

In cases of physical, mental, and emotional health issues, a voice teacher will never replace a professional (e.g. doctor, psychologist or counselor). However, the voice teacher is often the first point of contact, recognizing issues of which a student may or may not be aware. It is at this point that a teacher may temporarily need to assume a role other than vocal technician in order to help students find the resources or help that they need.

The teacher may also serve an auxiliary function in addition to the services provided by outside professionals. Once the appropriate outside professionals have been ascertained, the teacher may serve as a resource, referral, reminder, confidant, or part of a support system, depending on the nature of the issue and on the student/teacher relationship. The extent to which direct intervention and auxiliary
function in these roles is appropriate will be highly dependent upon the circumstance and will be discussed further in Chapters 3 and 5.

Scott McCoy, while serving as president of the National Association of Teachers of Singing (NATS) in 2010, wrote the following: “Our students expect—and deserve—a lot from us. They come with stars in their eyes, believing we can answer every question, solve every vocal problem, and open every door on the path to success, however that might be defined. But none of us has all the answers.”¹ In this brief, yet pointed statement, McCoy sums up the aspirations and fears of every voice teacher, possibly every educator: I want to know it all, but I don't.

Herein lies a philosophical dilemma. If teachers do not know everything, is what they do know sufficient for their students? And if one resolves this by limiting his or her teaching to the areas in which they are most comfortable (i.e., vocal technique) and ignore that with which they are unfamiliar (i.e., cultural differences, mental health issues, obvious poor vocal hygiene), are they doing their students a disservice?

Vocal pedagogue Ware acknowledges this dilemma on a larger scale: “We human beings have many roles to play, but our mastery of the requisite skills to excel in any single area may vary widely, from favored areas that are strong, to neglected areas that are weak.”² To exemplify this statement, let us consider a dreaded topic: taxes.


Not every American citizen is an accountant, yet we are all required to do our taxes, submit the appropriate paperwork honestly, accurately, and in a timely manner, and then pay or receive the appropriate funds accordingly. For those who are motivated, there are many options and resources available to guide people to do their taxes on their own. For many others, the circumstances of their lives make taxes a complicated task and they relegate this task to professionals who specializes in doing taxes; depending on the complexity of the situation, a higher level tax advisor, accountant or lawyer may be needed as well. Though there will still be some work for the taxpayer, such as gathering and submitting necessary documents, and a probable fee, the relief in knowing that the taxes were done correctly and submitted on time is worth it to many people.

Then there is the last group of people: those who simply don’t pay their taxes. Whether because of fraud, protest, ignorance or negligence, the IRS can garnish wages, seize property, lower credit scores, charge very large fees and even legally prosecute by filing felony charges for failure to file the appropriate paperwork and pay necessary fees as it should be done. The consequences of tax negligence and tax evasion, whatever the reason, can be dire to the taxpayer.

To apply this analogy, consider the taxpayers to be voice students. Some students enter the voice studio with relatively few and/or uncomplicated issues (aside from vocal technique) and can work them out on their own in a way that is

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sufficient for vocal and artistic progress to occur in a timely manner with minimal help from professionals outside of the studio. Then there are students who have more complex problems or just need a bit more guidance and assurance that given problems will be resolved appropriately. These are the students who come to their voice teacher needing more than technical guidance alone, be it assistance in dealing with performance anxiety, physical tension stemming from psychological issues, or a family issue that is preventing them from focusing on their studies. Depending on the content and extent of the student’s issue, the voice teacher’s training and comfort level may not be sufficient to address the problem and a referral to an outside professional may be required. Healthcare professionals, counselors, organizations, educational materials, or just a little suggested reading can all make the difference for these types of students.

The last group of students is like the tax evaders. Just as with taxes, disregarding a student’s non-technical issues that are affecting vocal progress, whether because of intentional disregard, denial, ignorance or negligence, can have grave consequences for voice students. Not only can the choice to ignore a fundamental problem cause hardship for the student outside of the studio, but also it can create major impediments to vocal progress inside the studio. Piano teacher Darlene Vlasek argues that, because of the uniquely intimate relationship between a student and his or her studio teacher, “We have the opportunity and the obligation to do all that we can to support the musical and personal growth and development of
our students.”4 If music teachers are ‘obligated’ to do all they can, how can they turn a blind eye to those issues that they are not comfortable dealing with directly?

Many teachers limit their teaching exclusively to the building of vocal technique, preferring to leave instruction in musicianship to theory professors, musicality to coaches and conductors, language to diction teachers and coaches, and anything else that needs to be addressed, aside from technique, to other professionals outside of the studio. There is often the expectation that the student will magically realize the existence of any problems that are not strictly vocal yet are still impeding vocal and artistic growth. There is often an assumption, as well, that the student will know where and from whom to seek help. “That’s not my job,” is a detrimental attitude from which many voice teachers suffer to varying degrees.

Miller sums up the job of a voice teacher this way: “In any age, the main duties of a teacher of singing, with regard to technique, have always been chiefly two: (1) to analyze vocal problems, and (2) to design proper solutions for them.”5 Note that he includes the phrase “with regard to technique,” implying that there are other areas of teaching singing which should be regarded. Additionally, he does not exclude the possibility of non-technical solutions, simply referring to them as “proper solutions”. Miller also states in The Structure of Singing that, “The need for a solid technique of singing has been [this book’s] constant exposition. However, the

successful teacher of singing must be much more than a mere vocal technician.”⁶ So
what roles do voice teachers potentially need to play besides that of vocal
technician?

Below is a list of the roles that a voice teacher may feel the need to take on
within the studio. This list is subjective because it could be argued that many of
these roles fall outside of the scope of practice of a voice teacher. It is also far from
all-inclusive as there are many additional roles that may or may not find their way
into a voice teacher’s purview. The scope of practice of voice teachers and an
argument for the inclusion of the following roles, to varying extents, follows in
Chapters 3 and 4 of this document; definitions of these roles may be found in
Appendix A.

With all of these roles to play, a voice teacher can easily become
overwhelmed with no clear sense of direction on how to best address the needs of
his or her students. The need for balance in our teaching is clear, for if one
consistently spends entire lessons focused on non-technical issues, there is the risk
of impairing students’ progress just as much as if we focused only on technique.

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Clifton Ware's book *The Singer's Life: Goals & Roles* includes twenty chapters detailing different roles that a singer plays throughout his or her career. As many of these roles are also applicable to the voice teacher, most are included below and marked with an asterisk (*).  

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Different Types of Teachers

Voice teachers tend to handle the playing of all of these roles in different ways. One extreme type of teacher simply chooses not to address issues affecting his or her students that do not fall under the particular purview of vocal technique. A teacher from the opposite extreme tries to play every role to its fullest, often giving unqualified advice and overextending their influence on the student. Most teachers fall somewhere in between these extremes addressing more than just laryngeal position and posture but leaving much to be handled by other professionals. However, many teachers notice issues with their students that cannot be addressed directly in the studio and so they either choose not to address them at all or the teachers end up guessing in which direction to send the student, giving vague advice and hoping the student will sort it out on their own. Even the most savvy of teachers may not know when it is appropriate and/or necessary to outsource or from whom the student should seek advice. The very intimate and personal nature of voice lessons is the ideal venue for discovering holistic issues that, if dealt with, will result in better vocal production and artistry.

Many pedagogues have addressed the differences in teaching styles by creating categories. Ware describes three types of teachers: 1) “holistic”—a solely subjective teaching style, based on metaphor rather than fact, 2) “mechanistic”—teaching that is only objective and scientific, and 3) “eclectic”—a combination of holistic and mechanistic teaching styles. He believes that most teachers fall into the
“eclectic” category.\(^8\) Aside from the semantic problem of describing “holistic” teaching as non-specific and non-fact-based, these delineations are rather strict and place the majority of teachers in one category, though there are surely many differences among those who Ware considers “eclectic” teachers. The term “eclectic” refers to the pulling together the best doctrines, styles and sources.\(^9\) While this does describe the combination of Ware’s “holistic” and “mechanistic” teaching styles, it is still very open-ended. Perhaps there are more effective ways to discuss teaching styles.

Other pedagogues have illustrated different divisions amongst types of voice teachers. Richard Miller discusses four extreme types of teachers: 1) the compensatory teacher, who “balanc[es] out one faulty function for another”, 2) the technically intense teacher, who is highly mechanistic, 3) the interpretation-oriented teacher, who treats the lesson like a coaching, 4) the technique-mystique teacher, who “tends to give ‘technique’ the trappings of a mystery cult”, and 5) the one-aspect teacher, who hails one particular element of technique above all else, regardless of the situation. Miller admonishes teachers to be aware of these styles of pedagogy, advising teachers to seek “pedagogic balance” and encouraging them to “know the

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heritage of vocal art, know what is currently going on in fields related to singing, and be informed on the literature of vocal pedagogy.”

The American Academy of Teachers of Singing (AATS) has published many statements since 1922 regarding various aspects of pedagogy, ethics, and professional development. In 1997, they reissued a two-part statement from 1955 entitled “Advice to Students,” the first part of which advises students on what to avoid and what to remember when choosing a teacher and creating their path toward a career in singing. “Choose your teacher with as much care as you would your doctor;” is the precursory statement to the list of advisories. Regarding teachers, the statement says to avoid those who:

1. “make extravagant promises and beguile by flattery,”
2. “advertise themselves as ‘the greatest living authority,’”
3. “claim the discovery of new and wonderful methods,”
4. “promise results in a short or specified time,”
5. “claim to teach the method of some well known artist with whom they have never [or only briefly] studied,”
6. “offer a few tricks as a ‘cure-all’ for vocal ills.”

These red flags line up relatively well with Miller’s cautionary descriptions of certain teaching styles. However helpful these warnings may be, these negative


descriptions do little to identify the positive attributes that should be sought after in ideal teachers.

What is clear from all attempts to define categories of teachers is that extremes should be avoided and balance is required. Balance, however, will vary from teacher to teacher and from student to student because, as James McKinney states, “there are too many variables in the teaching process” and “each student [and teacher] brings his own personality, his own problems, his own physical make-up, and his own learning capabilities to the studio.”  

Similarly, Vennard stated that, “A versatile teacher tries as many approaches as possible, until he discovers the one that works for each pupil.”

It seems that the ideal teacher is not specifically “holistic”, “eclectic”, “technique-intense” or “the greatest living authority” on anything; the ideal teacher is the one who tailors his or her teaching to the student’s needs and abilities.

**Individuality of Students**

There are many singing teachers who teach one particular method, focus on one aspect of singing over others, or use a strict set of vocabulary, exercises, repertoire or gimmicks. If a student in one of these studios does not respond well to the way they are being taught, they can end up being ignored, berated, uselessly forced to repeat ineffective tactics, or dismissed from the studio for lack of progress.

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If a teacher’s teaching method and a student’s learning style are not compatible, progress will be very difficult to make for both parties.

In her book *Vocal Mastery* (1917), Harriette Brower interviewed and compiled commentary from the leading singers and master voice teachers of her time. Several of the personalities she interviewed placed an emphasis on recognizing the individuality of singer. Famous Italian coloratura soprano Amelita Galli-Curci said, “It seems to me each voice should be treated in the manner best suited to its possessor.” Giovanni Martinelli, an Italian tenor who was considered a successor of Enrico Caruso, agreed, stating, “Indeed there are as many qualities of voice as there are people.” American soprano Anna Case likewise said, “Singing is such an individual thing, after all, it is a part of one’s very self.” These singers described what many students hope for in a lesson: to be taught and treated as a unique individual. Why is it then that many teachers, who were all at one point students themselves, allow the importance of technique or method to overshadow the needs of the individual? The simple answer is probably that it is the easier choice.

Contemporary educational humanism “has been represented as a reaction against any theory or set of practices that would reduce the idea of the person to

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15 Ibid., 267.

16 Ibid., 267.
something else.” In voice pedagogy, the student/person is often reduced to a voice, categorized into a fach (often prematurely) and treated formulaically in accordance to the prescriptive training for that voice type. If the voice does not categorize easily into one of the predetermined fächer (as many do not, especially when young), it is in danger of either being dismissed or shoved into a category in which it does not precisely fit. Yet, “the singer with a highly distinctive voice often has an advantage over singers whose voice quality is more anonymous or generic, and easy recognition of a singer’s voice may play an important role in that singer’s success.” Somehow, the individuality of the voice that can contribute to the success of a singer is expected and, yet, the teaching styles are not necessarily tailored to the individual discovery and promotion of this uniqueness.

The voice, as an entity unto itself, is often isolated as the only concern of the voice teacher. The voice is worked, reworked, improved, tested, stretched, spun, and torn apart in an effort to create an ideal sound. If the person in whom the voice resides is left out of the equation, the result can be comparable to that of creating an amazing meal with only broken dishes upon which to serve it. But if humanistic intentions are applied, and the entire person is treated holistically, then the work on

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18 Term in vocal music to describe a voice type such as lyric soprano or basso profundo; German word meaning compartment, subject or category; fächer (plural).

the voice can be carried into the world in a competent vessel that will continue to
grow and adapt to the ever-changing needs of the voice.

There is no technology or mystical way currently known that can allow a
teacher to experience, physiologically, psychologically, or otherwise, exactly how or
what another person feels. “The voice is a hidden instrument and eventually its fate
must rest with its possessor. After general principles are understood, a singer must
work them out according to his ability.”\(^{20}\) As the individuality of the student and the
voice are considered, so, too, must the capacity of the person to learn independently
be appraised, encouraged and fostered.

**Student Independence**

Many pedagogues have expressed support for the fostering of independence
in voice students. Former NATS president William McIver stated simply, “The
teacher’s ultimate goal is to empower students to teach themselves how to sing.”\(^ {21}\)
Likewise, Richard Miller said, “The test of a successful pedagogy should be the
ability to provide the learning tools with which the singer constructs his or her own
art.”\(^{22}\) Neither McIver nor Miller specify that the “empowerment” or “tools” are
purely technical in nature.

\(^{20}\) Harriette Brower, *Vocal Mastery: Talks with Master Singers and Teachers* (New York: Frederick A.
Stokes Company, 1920), 269.

\(^ {21}\) William W. McIver, “What Do Voice Teachers Really Do?” *Journal of Singing* 59, no.5 (May/June
2003): 373.

Well-known teacher Shirlee Emmons said, “An exemplary vocal pedagogue helps his/her singers to achieve self-discipline, self-control, self-confidence that is earned, and finally self-realization.” Self-realization is the ultimate goal of humanistic psychology. Teaching a student to sing is only really effective if one of the following two conditions is true: 1) the teacher also teaches the student to be independent and self-sufficient so the student may teach themselves, or 2) the teacher is ever present and always available to comment, direct, and mold the voice and artist. The latter condition is not a reasonable one as most teachers cannot afford, nor would they desire, to dedicate their entire life to the tutelage and development of only one student; if it were, this style of pedagogy might be considered the “helicopter parent” school of voice pedagogy. Thus, it seems the best option is to give the students the tools to teach themselves.

This is not to say that the voice teacher becomes obsolete once the student has completed a few lessons, or even years of lessons. On the contrary, self-sufficiency can only go so far; it takes a long time to develop and the tools one may need will change as the voice and artist grow and change. Miller wisely cautions the student: “Teach yourself, but do not make the mistake of believing you are entirely self-sufficient.”

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There must be a balance between the student’s independence and the teacher’s necessity in the pedagogic relationship. As Miller says, “If the advanced singer continues to need the controlling hand of the teacher in technical matters, following some few years of study, the teacher has not done a proper job. Good teaching produces independent singers, capable of trusting their own ears and their own bodies.” It is necessary for teachers of singing to give their students the tools and resources they need to become the best singing artists that they can be. Because the success of the singing artist is dependent upon the well-being of the body, mind, and spirit that encompasses the artist as a person, it becomes imperative that the voice teacher provide the tools, resources and referrals as necessary to foster development and maintenance of personal wellness.

26 Ibid., 214.
Chapter 3: Scope of Practice

The Voice Teacher’s Scope of Practice

What, exactly, is the job of a voice teacher? How does one know what does and does not fall within that purview? What is acceptable practice in terms of professional and personal limitations and comfort levels regarding non-technical issues? In most professions, especially those licensed and monitored by accreditation and governmental agencies, these expectations, requirements and limitations are defined in any combination of three ways: 1) a document outlining the scope of practice or best practices of that profession, 2) a code of ethics, and/or 3) federal/state/local legislated regulations.

Voice teachers do not need to be legally licensed nor certified by an accrediting organization in order to practice; this allows the profession a range of freedom that can foster both innovation and variety. At the same time, it also allows many unqualified or under-qualified people to claim expertise. Many professions are subject to infiltration by charlatans, and the teaching of singing is no exception. The need to “professionalize”¹ the field of voice teaching may seem more vital when considering the actions of a few unqualified people who make claims or behave in

ways that jeopardize the legitimacy of truly qualified voice professionals. The presence of such among voice teachers is outside the scope of this paper but does provide support in favor of standardizing a voice teacher’s scope of practice.

Berton Coffin, respected pedagogue and former president of NATS, made the following statement regarding the work of a voice teacher:

The teacher of singing is faced with many, many challenges—the forming of an individual voice for each of his students, the appropriate use of repertoire for each voice, the teaching of individualized diction of songs in several languages and the stimulation of vocal artistry. Few fields are larger in scope and more challenging than that faced by the serious teacher of singing.²

Considering these obligations, among others, is it possible to define a voice teacher’s scope of practice? More so, is it even desirable to do so?

In order to define the limits within which voice teachers should operate, it is first imperative to define what, exactly, a voice teacher does. As simple as this task may seem, there is great variety in singing styles, teaching methods, student needs/abilities, and demands from the music industry and music community, all of which make defining the scope of a voice teacher nearly impossible. Even among voice teachers, “There remains a problem with consensus within the singing voice community on the qualifications and training necessary to practice teaching.”³


The American Academy of Teachers of Singing (AATS) published a statement in 1997, a revision from 1975, regarding the qualifications for voice teachers in which it states that a teacher of singing has two main responsibilities: “the full development of the vocal potential in each student... and the instruction of the student in the artistic use of the voice in singing.” The statement also offers a list of required skills for the teaching of singing. As one might expect, this list includes musical, vocal, linguistic, and anatomical knowledge, basic piano skills, and the ability to perceive and process the voice acutely and accurately. It also stipulates that a voice teacher should know “an overview of the contiguous arts and therapies that can ease tensions and aid in such things as posture control,” citing practices such as Alexander Technique and massage therapy. Voice teachers should also have “a basic understanding of psychology and its effective use in the teaching of singing.” (This point is of particular interest as a review of several top Master’s level voice pedagogy programs do not require any psychology coursework.) This list of qualifications is not only very helpful in beginning to define the proficiencies needed to teach voice, but also helps to clarify what should be expected of a voice teacher and, consequently, their scope of practice.

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5 Master’s in Vocal Pedagogy programs reviewed from The Ohio State University, The Pennsylvania State University, Westminster Choir College, University of Colorado, Boulder’s School of Music, and New England Conservatory
Clemson University’s Director of Music Paul Buyer states, “A [studio music] teacher’s primary job is to guide the student’s awareness to what is happening and then provide feedback.”6 This simple job description is meritorious in that it is concise, clear and to the point. However, it refers solely to the “primary job” of a teacher, not the entirety of the job, which implies that a music teacher does more than just that. Therefore, as accurate as this primary focus may be, it is merely a starting point from which to explore the scope of a music teacher’s, specifically a teacher of singing’s, practice.

Voice teachers, in particular, have another equally important “primary job”: “Singing teachers are not only music educators; they are also guardians of their students’ voices.”7 Though it is arguable that this responsibility should fall more on the student, young and inexperienced singers often do not yet have the knowledge, tools, or awareness necessary to protect the voice. Miller says, “Only the singer can put together physical and artistic information in such a fashion that it can be personally experienced again and again (that is, be given technical expression). The work of the teacher can only be to point the way (an essential service).”8 It is the teacher’s job to impart and develop these skills so that, ultimately, the responsibility can shift from the teacher to the student.

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Training a student to do something skillful with his or her own body requires subjective attendance to the needs, abilities and desires of the individual student. Given these variables alone, there is no one method, curriculum, set of repertoire, or style of teaching that could produce consistent results. The subjectivity of success, based on an individual student’s personal goals and aspirations, is an additional variable that complicates this process further. When one factors in the complexities of artistry, independence in learning, stamina, longevity, and uniqueness of perspective and sound, it becomes even more impossible to limit the style, method, and scope of a teacher of singing.

Scope of Practice and the Roles Played by a Voice Teacher

The list of requisite skills required to be a successful singer (mastery of the physical instrument/voice/body, mastery of languages, mastery of musicianship skills, mastery of psychological factors that enable vulnerable artistry, etc…) is overwhelmingly long. For one person alone to be responsible for imparting all musical and vocal knowledge, fostering vocal and artistic growth and polishing the results into a stable and marketable finished product is just not plausible. The voice teacher cannot singularly be responsible for the complete vocal, musical and artistic training and development of their students. That being said, many students have trouble identifying their deficiencies, strengths, and needs, and therefore cannot help but to bring these into the studio.
When a teacher is confronted with a student in need, it is the teacher’s job to help. “[The voice teacher] is usually regarded by the student as the source of all knowledge about anything vocal. This great responsibility carries with it an obligation to know as much as possible about vocal health and care.”9 Sometimes the help needed is vocal, artistic, or musical in nature. Sometimes it is not. When this is the case, it is crucial that teachers use caution in approaching issues that fall outside of their direct purview and help the student to find ways to resolve these issues outside of the studio. This may mean taking a few minutes in the lesson to make a list of possible resources for the student to look into. It may mean listening to the students concerns for a bit and then asking what steps they have taken, are taking, and/or can take to address this issue so that progress in the studio may continue. Or it may mean an immediate referral to an outside professional such as an otolaryngologist, a counselor, or a physical trainer. The necessity of playing roles beyond that of vocal technician is clear, yet the extent to which it is appropriate to do so is still quite nebulous.

The roles that voice teachers may play can help to define their scope of practice. Some of the roles teachers need to take on are theirs to fulfill completely. Others should only be used sparingly or for observation in case a referral is needed. How does one know where to send a student in need when the teacher does not know about or feel comfortable addressing the need of the student? Revisiting the

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list of roles from Chapter 1, Table 2 breaks down the same list into three categories to help define their application to the scope of practice of a voice teacher: 1) roles explicitly related to teaching singing, 2) roles directly related to teaching singing, and 3) roles indirectly related to teaching singing.

The first category encompasses the roles that are explicitly, unquestionably, and irrefutably related to the teaching of voice. These are the roles in which most voice teachers spend the majority of their time. Many of these roles are related to vocal health and technique, artistic development, and education. “Because of the largely invisible nature of the vocal instrument, vocal technique has about it an elusive character that can lead to a preoccupation with technical matters.” As implied in this statement by Miller, the attention given to technical matters can often overshadow others in the studio. However, there are many additional roles that need to be in a voice teachers repertory to ensure that the student has the ability to fulfill their technical and artistic needs and desires.

The second category contains roles that are directly related to teaching singing, but may be roles that voice teachers are less comfortable playing. This category includes roles that might be covered by other people in the course of musical/vocal study but often require additional attention from the voice teacher, such as musicianship skills, musical style, or audition/career advice. Since teaching voice is considered ‘applied music’, the application of musicianship skills, history

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<table>
<thead>
<tr>
<th>Explicitly Related</th>
<th>Directly Related</th>
<th>Indirectly Related</th>
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<tbody>
<tr>
<td>Achiever*</td>
<td>Academic/Career Advisor</td>
<td>Administrator</td>
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<tr>
<td>Amateur Singer</td>
<td>Advocate</td>
<td>Bureaucrat</td>
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<tr>
<td>Anatomist</td>
<td>Audiation Teacher</td>
<td>Business Manager*</td>
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<tr>
<td>Artist</td>
<td>Aural Skills Teacher</td>
<td>Caregiver*</td>
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<tr>
<td>Audience</td>
<td>Conductor</td>
<td>Citizen*</td>
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<tr>
<td>Aural Processor*</td>
<td>Diction Coach</td>
<td>Comedian</td>
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<tr>
<td>Balance Monitor</td>
<td>Drama Coach</td>
<td>Community Leader</td>
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<tr>
<td>Breaker of Bad Habits</td>
<td>Foreign Language Teacher</td>
<td>Confidant</td>
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<tr>
<td>Builder of Good Habits</td>
<td>Historian</td>
<td>Counselor</td>
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<tr>
<td>Challenger</td>
<td>Librarian</td>
<td>Devil’s Advocate</td>
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<tr>
<td>Cheerleader</td>
<td>Linguist*</td>
<td>Diplomat</td>
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<tr>
<td>Collaborator*</td>
<td>Matchmaker</td>
<td>Financial Advisor</td>
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<tr>
<td>Colleague*</td>
<td>Music Theory Teacher</td>
<td>Friend</td>
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<tr>
<td>Communicator*</td>
<td>Music History Teacher</td>
<td>Fundraiser</td>
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<td>Disciplinarian</td>
<td>Musicologist</td>
<td>Healer*</td>
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<td>Educator</td>
<td>Networker</td>
<td>Mediator</td>
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<td>Poetry Analyst</td>
<td>Negotiator</td>
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<td>Explorer</td>
<td>Stage Director</td>
<td>Nutritionist</td>
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<td>Stylist - Attire</td>
<td>Parent</td>
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<td>Time Management Maven</td>
<td>Personal Trainer</td>
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<td>Vocal Coach</td>
<td>Philosopher*</td>
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<td>Politician</td>
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<td>Inventor</td>
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<td>Preacher</td>
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<td>Protector</td>
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<td>Mentor</td>
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<td>Psychiatrist</td>
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<td>Musician*</td>
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<td>Reporter</td>
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<td>Myth-Debunker</td>
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<td>Observer</td>
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<td>Spiritual Guide</td>
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<td>Pedagogue*</td>
<td></td>
<td>Vocologist*</td>
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<tr>
<td>Presenter of New Ideas</td>
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<table>
<thead>
<tr>
<th>Roles Listed by Relatedness to Teaching Singing</th>
<th>Explicitly Related</th>
<th>Directly Related</th>
<th>Indirectly Related</th>
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<tbody>
<tr>
<td>Performer</td>
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<td>Physiologist</td>
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<td>Professional Singer</td>
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<tr>
<td>Recommender</td>
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<tr>
<td>Reconciler of Opposites*</td>
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<tr>
<td>Repertoire Resource</td>
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<tr>
<td>Researcher</td>
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<tr>
<td>Scholar*</td>
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<td>Student</td>
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<tr>
<td>Vocal Athlete*</td>
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<td>Vocal Hygienist</td>
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<td>Vocal Technician*</td>
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<td>Watchdog</td>
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<td>Wellness Monitor</td>
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knowledge, language, and style can all become a part of a lesson. Although the teaching of these subjects individually is not the central job of the voice teacher, their application to singing and integration of the skills/knowledge into artistic prowess is certainly part of a voice teacher’s job.

The third category is a list of roles that teachers may take on with the best interest of the student in mind, but are not directly related to musical/artistic preparation or the teaching of singing. This group of roles covers many subjects that have nothing to do with music but very much to do with a person’s overall health and well-being. Many of these roles are separate professions that are not related to music.

A voice teacher should never attempt to fully take on any role in this list that is a separate profession, such as psychologist or financial advisor. Many of the professional roles listed in this category require specific training, certification, licensure, and/or years of experience to be considered qualified in that field. The roles in this category should be entered into with caution and respect for the scope of practice of the professionals in that field. The voice teacher’s objective in taking on these roles should be to supplement his or her own teaching, not to replace the professional they channel.

Miller observed that certain teachers of singing include elements in their teaching beyond vocal technique:

What is increasingly clear is that teachers of singing who avail themselves of information in all areas, including the psychology of performance, musical
style, linguistic accuracy, and vocal function, are producing young professionals ready to enter the real performance world... Today’s wise teachers avail themselves of all these tools, as did the major teachers of the past.11

In addition to these directly related aspects described by Miller, the voice teacher’s inclusive awareness of students’ needs that are indirectly related to singing can only further the readiness of young singers and encourage lasting careers in professional and semi-professional singers of all ages. This inclusive awareness need not require voice teachers to become experts in all indirectly related fields, but they should understand enough about each to recommend the correct professional to a student and to know whom to contact themselves with questions or concerns.

Interprofessional Collaboration

In an article aptly entitled “Teamwork”, Scott McCoy reminds teachers that there are many people who contribute to a student’s education and success. “In most cases, a whole cast of players stands alongside every successful singer, each playing a different role.”12 Teachers should work with other educators and outside professionals as necessary and available to best serve the needs of the student. Collaboration, both interdisciplinary and within a single discipline, is not only desirable but also necessary.

The need for an interdisciplinary overlap is paramount in fostering the growth, success and overall wellness of the student. According to Marina Gilman, John Nix, and Edie Hapner, “At this time, there is no single professional group with expertise in anatomy and physiology of laryngeal structure and function, voice disorders and their impact on laryngeal structure and function, and habilitation and/rehabilitation of the singing voice.” The interdisciplinary team model of care is particularly prevalent in the treatment of singers with voice disorders, associated with the rehabilitation of the voice.

In 2006, three professional voice organizations (NATS, ASHA and VASTA) came together to create a joint statement on “The Role of the Speech-Language Pathologist, the Teacher of Singing, and the Speaking Voice Trainer in Voice Habilitation.” The statement acknowledges the interconnected nature of these three professions and also delineates their responsibilities. It supports the “interdisciplinary management of speakers and singers with voice problems and disorders, with the management team ideally consisting of some or all of the following individuals: an otolaryngologist, a speech-language pathologist, and a singing teacher, and/or speaking voice and speech trainer.” A voice care team usually comes together to address the treatment and rehabilitation of singer who

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has had a problem. But NATS, ASHA and VASTA agree that there must be collaboration in the continuous habilitation of the voice to minimize the risk for vocal problems and need for rehabilitation.

The concept of a voice care team was expanded by Herman-Ackah et al. to include “an acting voice specialist; a voice scientist; psychological professionals; a nurse and/or a physician’s assistant; and consulting physicians in other medical subspecialties.” In addition, the emerging field of vocology, defined as “the science and practice of voice habilitation,” offers the vocologist as another potential asset to a voice care team.

These collaborations by professionals are an ideal; I posit that it could be rather economically challenging for the average person to support this type of team financially, especially since several of these professionals (namely voice teachers, voice scientists and acting voice specialists) are not currently accepted as health care providers by insurance companies and must, therefore, be paid out-of-pocket. But, theoretically, this group of people would be able to provide the best and most comprehensive care for the voice user through collaboration and combined knowledge and effort in both the habilitation of the singing voice and the rehabilitation if or as needed.


Despite the unlikeliness of a person needing every individual listed as possible members of a voice care team all at once, the simpler combination of voice teacher, otolaryngologist, and speech-language pathologist can still serve a singer in need very well, and better than any one of these professions could do individually. However, as is recommended in mental health professions, “For interdisciplinary work to be effective, the role of each professional must be clearly understood by all involved, including the client.” Most of the professions listed in the voice care team have clearly defined scopes of practice with the exception of voice teachers, including both those for acting and for singing. Perhaps this ambiguity allows a certain freedom, overlap, and innovative spirit to be part of an otherwise thoroughly regulated team.

Whether working with physicians and speech-language pathologists as part of a voice care team or discussing different methods of singing with other voice teachers, an attitude of openness and tolerance is always appropriate. Miller discusses tolerance several times in *The Art of Singing*. He acknowledges that, “There simply is no one way to sing; no teacher, no method, and no school holds exclusive rights to excellence in singing.” He further states, “It is recognized that not all teachers operate under the same set of hypotheses, nor do they all advocate the same techniques. Although tolerance is a commendable attribute (especially

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among voice teachers!), blind acceptance of nonfunctional procedures is not.”

According to Miller, tolerance is an important trait for a voice teacher to have, particularly in regard to differing styles and opinions on this non-standardized field of study. But Miller also cautions that tolerance is not the same as ignorance. However, he also wisely reminds teachers and singers that, “Tolerance must include toleration of the intolerant,” implying that teachers who do practice tolerance not only need to manage their responses to ignorance, but also must accept that not everyone will be as respectful of differing methods and ideas as they are.

**Ethical Concerns**

“Ethics” can be defined as “the principles of conduct governing an individual or a group,” or as “a guiding philosophy.” Both of these definitions need to be considered when discussing ethical practices of voice teachers. Since the teaching of singing occurs in many different settings (from a private studio in a teacher’s living room to a university setting), under varying circumstances (from recreational to professional), and with various combinations of types of people (university professor and graduate student, or private teacher and middle school student), the best response to a situation may vary greatly.

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19 Ibid., 225.

20 Ibid., 226.

Regardless of situation, there is one ethical obligation that should rise above all else: do no harm.\textsuperscript{22} Several voice scientists, vocal pedagogues and music educators have all published statements to this effect.\textsuperscript{23} Jaworek and Sataloff go so far as to propose an addendum to the current NATS code of ethics: “If a singing teacher hears or observes behaviors that suggest a possible medical problem, it is appropriate for the teacher to recommend expert clinical assessment...” The addendum further states that teachers must communicate their reasons for referral clearly, have the right to discontinue lessons “in the absence of medical clearance,” and may require a signed release from the student should they both agree to continue lessons without medical evaluation.\textsuperscript{24} Despite support for this philosophy, it is not currently included in the codes of ethics provided by NATS, AATS, or MTNA to their respective members.\textsuperscript{25}

There is an additional amendment that professional voice/music teacher organizations could consider regarding referrals.

\textsuperscript{22} Richard Miller, \textit{The Structure of Singing: System and Art in Vocal Technique} (Belmont, CA: Thomson Learning, 1996), 209.


The codes of ethics of the National Association of Social Workers (NASW, 1999), the American Counseling Association (ACA, 1995), the American Psychological Association (APA, 1995) and the American Psychiatric Association (1980) all direct their members to consult with or refer clients to other professionals when this is in the best interest of the client. Further, these codes mandate that professionals be knowledgeable about referral sources.\textsuperscript{26}

As the vocation of a voice teacher becomes professionalized, the ethical obligations of being a profession, not just employment, should apply. The previously mentioned mental health professions may only be indirectly applicable to the teaching of singing, but the American Speech-Language-Hearing Association (ASHA), an organization in a more directly related field, has similar ethical rules. The ASHA Code of Ethics states, “Individuals shall use every resource, including referral and/or interprofessional collaboration when appropriate, to ensure that quality service is provided.”\textsuperscript{27} Perhaps it would be prudent for organizations such as NATS, AATS and MTNA to adopt a similar ethical tenet.

ASHA also has an ethical rule that reads, “Individuals shall not misrepresent their credentials, competence, education, training, experience, and scholarly contributions.” Though this rule certainly implies that ASHA members should not lie about what they are qualified to do, it also implies that they should not attempt to practice outside of their “competence,” or scope of practice. This rule, in


combination with the previously mentioned rule on collaboration and referral, make it unethical for an ASHA member to not seek collaboration or referral if it is needed. Voice teachers may find solace in knowing, if the same ethical principles are applied, that it is not their job to take on the roles outside of vocal and artistic development, nor is it ethical to attempt to do so. That being said, the obligation to be knowledgeable about when and where to refer a student in need is also present and does not absolve the teacher from any responsibility regarding a student’s non-vocal issues.

In addition to the unethical practice of assuming another professional’s role, Miller discusses the dangers of a voice teacher taking on roles that are intimate in nature. He acknowledges that, “No instruction in the entire field of music offers greater possibility for the invasion of another human psyche than does the teaching of singing,” but he also cautions that “distinct professional boundaries should be established early. If the voice teacher takes on the duties of mother, father, lover, confessor, guru, or spiritual director, the essential professional boundaries have been violated.” The major concern that Miller expresses over the assuming of these intimate roles by a voice teacher is that of power: “Calculated power over another person... should play no role in vocal pedagogy.” It could be argued that “calculated power over another person” should play no role in any field of education, healthcare, business, politics or life in general, but this ideal is not always heeded and ethical lines are crossed regularly in many professions.

Ethical Standards Compared

The National Association of Teachers of Singing (NATS) has a code of ethics that members are expected to follow. Though the organization is well respected and established, membership does not provide any certification of good or competent teaching and cannot enforce the code of ethics beyond its membership. The American Academy of Teachers of Singing (AATS), likewise, has put forth a statement on ethical practices for voice teachers. Its points are more numerous, but, again, it has no way to enforce or require adherence to its ethical suggestions. Similarly, the Music Teacher’s National Association (MTNA) has its own code of ethics which is slightly broader in scope because the organization’s membership includes teachers of many instruments, not just voice. MTNA does offer a certification process with the designation of Nationally Certified Teacher of Music (NCTM), but the organization is not considered an accrediting government agency, the certification is not recognized as legal licensure, nor is the certification required to practice as a voice (or music) teacher.

A comparison between the codes of ethics for NATS, AATS, and MTNA reveals that these three professional organization are mostly unified in their ethical expectations of their members. All three organizations agree on the following ethical tenets: 1) competence in musicianship and performing skills are paramount, 2) clear communication with the student, including that regarding financial arrangements, is expected, 3) the student’s right to work with a teacher of his or her choice and to change studios without reproach is to be respected, 4) “making false
or malicious statements about colleagues or their students”\textsuperscript{29} is ethically prohibited, and 5) the interest of the student should be pursued to the best of the teacher’s ability, giving the “best voice and music instruction and career advice to all students under their instruction.”\textsuperscript{30}

NATS and MTNA both express the importance of teachers representing themselves honestly, treating students with dignity and without discrimination, and respecting the privacy of students (as far as the law allows). AATS and NATS agree that it is unethical for teachers to make false or premature promises about career potential or professional advantages. They also agree that it is unethical for students to “state or imply a professional relationship with a teacher on the basis of a master class, a workshop or a brief period of study without clarifying the nature and extent of the relationship.”\textsuperscript{31}

Each organization also has its own additional ethical tenets, some of which, in the author’s opinion, should be made standard for all three organizations. NATS lists several points in its code of ethics specific to membership in the organization, such as “[faithful] support for the Association” and “honest and impartial adjudication at NATS auditions and/or NATS competitions,” which, obviously, need only apply to NATS. However, it also suggests an ethical obligation to collaborate “collegially with


other professionals” when needed. This obligation to collaborate is imperative in a field that currently has no universally accepted scope of practice, and that deals with human beings who are complex, multidimensional creatures who regularly experience issues that interconnect many facets of the individual. As suggested above, respect for and involvement in interdisciplinary cooperation is crucial for any teacher striving to “have the interests of students uppermost in their minds when dealing with every aspect of the profession.”

Though it excludes the above mentioned collaborative attitude, the Code of Ethics for AATS is more detailed than that of NATS, specifying ethical behavior such as 1) a teacher’s obligation to ask permission before touching a student and the student’s “right to refuse that request without recrimination,” 2) the promotion of “independence in learning,” 3) the absence of possessive and controlling attitudes toward students, 4) the respect of the student’s time by refraining from “telephoning, texting, emailing, or eating” during lessons, 5) allowing the recording of lessons, and 6) the duty to help a student to reconcile “seemingly conflicting information” from other teachers, coaches, or directors.

MTNA acknowledges that teachers not only need to respect the privacy of their students, but also should be sensitive to the privacy of their colleagues. The

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34 Ibid.
organization also expresses the ethical obligation for a teacher “to be a resource in the community.”

Martha Randall, while serving as the organization’s president, reminds the NATS community that, “It is not possible to legislate for any and all contingencies, and probably no instrument is a perfect ethical road map.” Though a Code of Ethics may be very useful in providing guidelines for teachers and students, it is not legally binding nor all-encompassing. The best one can do is stay informed and make educated, well-meaning choices.

**Legal Considerations**

Though legal advice and precedents are outside the scope of this document (and the author’s purview), it is prudent in a discussion of ethics to remember that voice teachers are subject to federal, state, and local law, despite not being specifically licensed. There are a few laws, in particular, that voice teachers should know about as they can have direct impact on teachers, especially on those who are associated with educational institutions. FERPA, or the Family Educational Rights and Privacy Act, is a law that “protects the privacy of student education records” and stipulates the conditions under which records may be shared. Title IX of the

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Educational Amendments of 1972, an act that amended several previous education related laws, is a federal law regarding sex-based discrimination, including sexual harassment, sexual misconduct, and sexual violence.\textsuperscript{38} Title VII of the Civil Rights Act of 1964, also commonly known as Affirmative Action, “prohibits employment discrimination based on race, color, religion, sex and national origin.”\textsuperscript{39} These are just a few legal statutes that might affect teachers of singing; as the profession develops and society continues to change, it may become increasingly necessary for voice teachers to be more legally conscious.

Aside from compliance with federal laws, voice teachers are citizens and, as such, are subject to civil lawsuits like any other person. Some potential legal issues that a voice teacher may face include false advertising, slander, libel, harassment, discrimination, and malpractice. Further information on some of these issues, as well as legal advice on business related to private studios such as copyright law and zoning issues, is provided to members of MTNA as a benefit of membership.

Malpractice can be defined as “a dereliction of professional duty or a failure to exercise an ordinary degree of professional skill or learning by one (as a physician) rendering professional services which results in injury, loss, or damage,” or as “an injurious, negligent, or improper practice.”\textsuperscript{40} Since there is no official scope


of practice, best practices, or other document that outlines official legal standards for voice teachers, and noting the absence of licensure or certification, malpractice committed by a voice teacher could be rather difficult to prove. But as teachers continue to push toward the “professionalization of voice,” the definition becomes a bit more applicable to the professional voice teacher and the teacher of singing is more susceptible to the use of this legality against them.

In regard to malpractice, the literature does not list any recent cases of where a malpractice suit has been successfully argued against a voice teacher. That being said, Dale Wheeler warns music teachers to “be prepared” because, “whether we like it or not, we live in a world where litigation has become the preferred method of dealing with conflict. It seems nowadays any person or institution, no matter how humble or venerable, is fair game for legal action.” His article entitled “Sued for Malpractice?” lays out several ways to prepare for and, hopefully, avoid this potential litigation including establishing clear goals with the student, communicating well and often, using “outside evaluation” such as competitions, recitals and master classes, and keeping well-documented records. He also suggests that collegial activity and involvement in professional organizations can help build a teacher’s reputation.

In an effort to avoid potential accusations of vocal harm, Jaworek and Sataloff have suggested that voice students should be evaluated medically by a laryngologist

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before starting voice lessons. They argue that early detection of present or potential vocal pathology allows the patient to begin treatment sooner, “with a higher chance of reversing, or resolving, the pathologic changes that have occurred.” They also recognize that early or prior medical evaluation can reduce or absolve the potential liability of the voice teacher: “Medical documentation... can establish that abnormalities were present prior to the start of singing lessons, as opposed to having been caused by lessons.”

Today, medical documentation can include pictures and/or videos taken of the vocal folds and surrounding laryngeal and pharyngeal spaces seen during the the endoscopy procedure. Legally, this documentation could provide an evidentiary defense should any accusation of malpractice be brought against a teacher. This practice of prior medical evaluation, though currently impossible to enforce, would be wise for teachers to adopt as both a preventative measure for the health of their students and a cautionary practice protecting their own liability.

Voice teaching is a field of education that is highly unregulated and varies greatly in scope, intention, efficacy, and style. This description of almost any other field might be viewed as sad, dismal, or unacceptable. Yet, for the teaching of voice, it is necessary and even celebrated. Our ethical obligations as voice teachers are not regulated by a government agency or legal licensure. This is partly a good thing as it allows for freedom of method and individualized technique. However, this freedom

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does not absolve voice teachers from any ethical obligations or legal implications. The introductory paragraph of AATS’ Code of Ethics states, “While the Academy recognizes the importance of free enterprise among voice teachers, it believes that students’ best interests must be at the core of all interactions and relationships in the profession.”44 One of the biggest obstacles for a voice teacher to overcome in regard to these ethical boundaries is that, legally, there are no boundaries and the ethics of teaching voice are vague at best. Therefore, it is essential to continue to keep students’ best interests in mind and proceed with the best of intentions.

Chapter 4: Wellness as a Pedagogic Attitude

Wellness and Musicians

Wellness is a trendy topic in today’s society. Many schools, companies, and healthcare systems offer wellness initiatives; some insurance companies even offer benefits to those customers who partake in such programs. Wellness, especially in these contexts, usually refers to preventative care and encourages people to become more informed about their health and possible health risks.

The term “wellness” can be used as a synonym for “health”. While this is not necessarily a bad thing, it can be confusing; the medical sense of health implies the absence of disease (particularly in the current model of healthcare that is more focused on treating illness as it occurs than prevention and wellness promotion) but this does not fulfill the holistic sense of being well. The World Health Organization defines health as “a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity.” For musicians, the absence of injury in a musician, or voice disorder in a singer, does not mean that the

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person is well or able to function optimally, just that he or she does not have a pathology or an injury.

The National Association for Music Education (NAfME) posts various position statements on its website, including one titled “Health in Music Education.” This statement encourages teachers to be aware of hearing health, physical health, and psychological health. Although this is a step in the right direction, the author believes the statement should be extended to include more information on other areas of wellness. Despite its narrow scope, the statement does say, “Music educators need to become substantially involved in injury prevention by teaching health-conscious music-related practices to students.”3 NAfME is not only acknowledging the need for attention to the possibility of performance-related injury, but also encouraging the prevention of such through awareness and better educational practices.

The idea of prevention of injury in music is not necessarily new. However, the prevention of musical “disease” is often overshadowed by the product-focused culture of music and music education; musicians are always preparing for the next concert or competition and rarely have the luxury of stepping back to rest or review their personal status. This pressurized environment often results in misuse or abuse of the body, mind, or spirit in order to survive the rigors of this lifestyle.

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Since this culture is pervasive among musicians, relief must be found in the way musicians are trained initially. If music teachers can work from a foundation of building good habits and clarifying misnomers and myths from the start, then, at least theoretically, there will be less need to “fix” or “bandage” damaged musicians. Additionally, the stigma involved with injury, hearing loss, performance anxiety, and other musically inhibiting issues may be lessened by disseminating accurate information and addressing holistic needs. This preventative concept is better described as emphasizing habilitation rather than rehabilitation: “Habilitation is the 
\textit{enhancement} of function, while rehabilitation is the \textit{restoration} of function.”\footnote{Marina Gilman, John Nix, and Edie Hapner, “The Speech Pathologist, the Singing Teacher, and the Singing Voice Specialist: Where’s the Line?” \textit{Journal of Singing} 67, no.2 (November/December 2010), 176.}

Although Gilman et al. use this comparative definition in regard to physical and technical voice work, the terminology is equally applicable to other areas of wellness, including building healthy relationships, providing a safe and nurturing learning environment, and encouraging healthy lifestyle choices.

In the article “Building the Foundation,” McCoy calls for a return to the “foundations” of teaching singing. One of the primary tenets of the article is that teachers need to guide students to learn and progress independently by providing the best foundations possible. “The more proactive we can be in instilling good vocal habits (habilitation), the less we will need to correct bad habits (rehabilitation).”\footnote{Scott McCoy, “Building the Foundation,” \textit{Journal of Singing} 67, no.1 (September/October 2010), 43.} McCoy entreats teachers to anticipate potential issues before they
happen in order to prevent the need to teach reactively and to constantly correct problems rather than build up the voice. This proactive pedagogic ideal is paralleled in the idea of wellness, where people are encouraged to establish healthy and positive foundations in all aspects of their being, hopefully preventing the need for major life rehabilitation.

Many music schools and music programs offer wellness programming including incentives, classes, and available resources. However, despite national calls for wellness awareness for musicians, there has yet to be a true shift to a wellness paradigm in music education. Wellness initiatives look great on paper but cannot be truly effective if they are not backed and reinforced by faculty, staff, and administration.

In an inspiring article entitled “Rising to a New Paradigm: Infusing Health and Wellness into the Music Curriculum,” Deborah L. Pierce discusses three elements that currently dominate the culture of musicians: solitude, secrecy, and self-sacrifice. She argues that these cultural elements, “[have] led not only to a lack of wellness knowledge among many musicians, but also to silence on the part of those developing music curricula at all levels.”6 In order to foster a pervasive cultural of wellness within a music school or department, staff and administrators need to provide an environment that encourages wellness and faculty must attempt

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6 Deborah L. Pierce, "Rising to a New Paradigm" Philosophy of Music Education Review 20, no.2 (Fall 2012), 158.
to monitor their student’s well-being, making resources available and giving advice as is pertinent to the student’s needs.

**Wellness Counseling and Wellness Models**

Wellness counseling “can be defined as a holistic approach that strives for the responsible integration of effective counseling approaches with a variety of complimentary health practices,” where responsible integration refers to using methods that have been proven effective through research. The goal of wellness counselors is to “[assist] the client in striving for their [sic] highest level of functioning across all of the dimensions of human life.” In order to do this, wellness counselors use charts or models to explain the different areas of wellness and how they relate to one another. “Wellness models that indicate specific psychological and sociological variables can be used as the basis for structuring wellness work with clients.” Once the elements of wellness are understood by the client, the counselor and the client may begin to create a personalized individual plan to help the client experience a better life through wellness.

Several different types of wellness models exist, varying in specificity and format. Some of the most prevalent models include the Zimpher Wellness Model, the Hettler Hexogonal Model of Wellness, the Lifespan Model of Wellness, and the Indivisible Self-Wellness Model. The Zimpher model was developed by D. G.

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8 Ibid., 32.
Zimpher to address the needs of cancer patients and includes eight domains. B. Hettler’s model includes six domains with subcategories. It was developed with for use in a collegiate environment and is rather broad in scope. The Lifespan Model of Wellness, which uses ‘The Wheel of Wellness’ as its primary diagram was developed by Thomas J. Sweeney and J. Melvin Witmer. Their model, which includes five “life tasks” and fifteen additional subcategories, is based largely on the work of psychologist Alfred Adler, particularly the idea that, “Any part of the person could only be understood by understanding the unified, indivisible whole.”

The Indivisible Self-Wellness model (or 5-F WEL) grew out of the evaluation of the evaluation tool used in the Lifespan Wellness model (the WEL) and was developed further by Jane Myers and Thomas Sweeney identifying seventeen factors of wellness. These models are a precursor to the Clinical and Educational Wellness Model, which will be the model applied to the remainder of this document.

The Clinical and Educational Wellness Model was developed by Paul Granello in an effort to simplify the Lifespan Model of Wellness for clients and students. Granello divides wellness into eight domains that are “not discrete and are highly interactive with each other.” These domains are Cognition, Emotional Regulation, Physical Activity and Nutrition, Preventative Self-Care, Spirituality and Meaning, Cultural and Environmental Context, Social Relationships, and Creativity. He also

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10 Paul F. Granello, Wellness Counseling (Boston: Pearson Education, 2012), 32-34.
11 Ibid., 34.
qualifies that “the domains are only separated for the purposes of helping a client to examine areas where they might have strengths or have a need to improve their functioning.” These domains will be explored further in Chapter 5.

The Clinical and Educational Wellness Model is relatively simple to apply to vocal pedagogy. A voice teacher does much of what a counselor does, though, often, through different tactics: (1) evaluate where the student/client is in his or her journey to becoming the best singer/human he or she can be, (2) develop long-term and short-term goals with the student/client to help him or her reasonably achieve said goals, (3) monitor the progress of the student/client towards these set goals, and (4) adjust as necessary to help the student/client achieve his or her ultimate desired goals. The unique perspective that the Clinical and Educational Wellness Model can bring to the pedagogy of singing is that it provides a simple reference point for teachers and students to use to ensure that the issues being addressed are done so in order to help guide the entire person towards wellness, instead of fixing one broken thing at a time.

In wellness counseling, the entire person is addressed. In voice lessons, this should be, but is not always, the case; often, the vocal mechanism and/or supporting physical aspects are isolated from the person. Counselors John Savolaine and Granello (paraphrasing the work of C.E. Westgate) said, “The holistic implication of the wellness perspective was that one could not treat one component of a person

\[12\text{ Ibid., 34.}\]
without knowing the balance of all components."\textsuperscript{13} Is it, then, pointless to work vocal technique without addressing, or at least acknowledging, the underlying components of a student’s general well-being? It is probably not pointless to do so, but certainly less than optimally productive to disregard the whole when working with a specific part or the whole.

When an instrument is integrated into the body, as the voice is, it is nearly impossible (and arguably unwise) to try and separate the human from the voice. This is both an advantage and disadvantage to singers. As Miller points out, these advantages are mostly those of accessibility: “The musician who is a singer has an instrument that does not have to be tuned in public, needs no carrying case, requires no early shipment, cannot easily be sat on or dropped, and is in no danger of being stolen.”\textsuperscript{14} The disadvantages vary from person to person but might include the difficulty of being able to separate criticism of the instrument and artist from criticism of the person, or the inability to choose or replace one’s instrument.

Just as wellness counselors use the Clinical and Educational Wellness Model to help break down the strengths and weaknesses of a client, so, too, can voice teachers use this model as a diagnostic tool with their students. The model can also be used as an impetus for a teacher to address issues that are affecting the student’s


\textsuperscript{14} Richard Miller, \textit{The Structure of Singing: System and Art in Vocal Technique} (Belmont, CA: Thomson Learning, 1996), 218.
vocal progress but are not necessarily acutely related to vocal technique. The ways in which a teacher can evaluate a student’s wellness will be discussed in Chapter 6.

**Voice Counselor: A Pedagogic Choice**

The definition of counselor, according to the online Merriam-Webster dictionary, is “a person who provides advice as a job.” Since voice teachers are people whose job it is to give advice to students on the use of the voice and the artistry of singing, it seems quite appropriate to deem them ‘counselors of singing’ or ‘voice counselors’. Voice teachers and counselors actually have many things in common, including their diagnostic processes and their execution of treatment/training.

Granello describes the treatment process that counselors use in the following manner: “Assessing the client, negotiating goals, developing a plan for guiding the therapeutic process, applying interventions, and encouraging and supporting clients in achieving or completing their plan.” This process is perfectly applicable to the evaluation and teaching process of a voice student not only in terms of the experience of just one lesson, but also in terms of overall teaching strategy.

When beginning with a new student, or starting a new phase of study with a continuing student), the voice teacher must first evaluate where the student is starting technically, artistically, and personally. The next step is to decide on goals

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that are attainable and appropriate to a given timeline. For example, a student who is struggling with transitioning through his or her passaggio but is also having difficulty with rolling “r’s” in Italian and needs to work on regulating the speed of his or her vibrato might be able to address all three things concurrently but the timelines for achieving those goals might be quite varied. Once these goals are established, the teacher and student must develop a plan of action to work on their goals. When the student diverges (often unintentionally) from the plan, the teacher must evaluate whether to change direction or to try and steer the student back to the chosen path. Finally, the teacher must provide support, encouragement and inspiration to the student as they work towards achieving their vocal, artistic and career goals.

Wellness counselors believe in optimizing a person’s well-being through the many “interrelated and interdependent”\textsuperscript{17} dimensions of a person; so, too, should a voice teacher aspire to magnify the potential of the entire person, not just of a voice. As Coffin noted, “Singing brings about an aesthetic, social, psychological and physiological transformation of the personality... The laughter is more exuberant, there is greater poise of the individual, and the qualities of the voice forever changed —the personality has been augmented.”\textsuperscript{18} It is the teacher who has the ability to facilitate this augmentation; through their guidance, the student can learn, grow, and develop as a vocalist, artist and person.

\begin{footnotesize}
\footnote{Ibid., 30.}

\footnote{Berton Coffin, “From the President, NATS bulletin May/June 1969,” In \textit{Historical Vocal Pedagogy Classics} (Lanham, MD: Scarecrow Press, 2002), 263.}
\end{footnotesize}
In comparing these two processes, it becomes quite clear that voice teachers are pseudo-counselors for singers. Though they cannot (and should not attempt to) take the place of a certified professional counselor, therapist, psychologist, or psychiatrist, they certainly can provide information and resources for their students so they may make good choices that support their vocal, artistic, and personal well-being. If a student is in need of professional help from outside of the studio, it is the teacher’s responsibility to help the student to find the appropriate professional assistance.

The Teacher-Student Relationship

The relationship that exists between a teacher of singing and a student is highly variable. Some relationships are strictly professional, while others are more collegial, familiar, or even casual. Some teachers have well-defined personal and professional boundaries, and others operate in a grayer area. Some students want their teacher to be exclusively interested in their vocal development while others need more than just a technician.

The nature of the teacher-student relationship is further complicated by their individualities and their levels of comfort with one another and with the exigent issues. The extent to which the student is willing to acknowledge the need for assistance, is willing to ask his or her teacher for help, or will need guidance cannot be predicted. This, coupled with the teacher’s own willingness to help, comfort in
playing the additional roles, and appropriate use of reference and referral, lends itself to countless types of interactions.

Joan Patenaude-Yarnell wrote an article in 2004 entitled “The Teacher/Student Relationship.” She states that it is the teacher’s prerogative to determine the extent to which he or she allows his or her teaching to be influenced by non-technical issues. According to her, the “old school [of vocal pedagogy] favored a sense of distance between the professor and the pupil,” but, “today, there seems to be a more humanistic approach to the whole person,” which might require the teacher to “respond to” personal problems. She never says that a teacher is responsible for resolving or treating these issues, instead stating that a response might be needed.19

According to Forrest Kinney and Akiko Kinney, “An educator is one who... strive[s] to cultivate the unique nature of each of their students by offering them a haven in which they can discover and express hidden parts of themselves.”20 They differentiate an educator from an instructor arguing that instruction is purely technical and education is holistic. More importantly, they stress that an educator is mainly a facilitator (or a ‘responder’), allowing the student to be responsible for their individual learning and progress through responsive guidance from the educator.

19 Joan Patenaude-Yarnell, “The Teacher/Student Relationship” *Journal of Singing* 60, no.4 (March/April 2004), 395

The amount of guidance a student may need will vary greatly. However, in the case of undergraduate education, the teacher may need to be more dominant than in other cases. Psychotherapist Julie Jaffee Nagel argues that, “The teacher-student relationship is similar to the parental bond, as it offers models for healthy dependencies and separations from parents (maybe for the first time) into adulthood and greater maturity as careers unfold.”21 The author does not necessarily promote the idea of a voice teacher assuming all parental responsibilities for their students, but there certainly are instances when the parent-like roles of disciplinarian, inquisitor, and protector may be warranted.

Regardless of the type of relationship that exists between a teacher and a student, “The ability of the student to learn... largely depends upon his lack of inhibition in relating wholesomely to the directions given by the instructor.”22 If students are unable or unwilling to address their personal inhibitions, they are, typically, not able to fully realize the potential of their study. Conversely, if the teacher is unable or unwilling to facilitate the student addressing said issues, the student’s progress, along with their relationship with the teacher, may be hindered.

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In modern western society, information is bountiful and easily accessible to the public. The amount of information, resources, recommendations, available programs and initiatives can be overwhelming to the layperson. The responsibility for sifting through and disseminating the appropriate information falls on the experts and professionals. In the case of wellness, counselors often are the professionals on whom clients rely. For singers, however, the responsibility will often fall upon the voice teacher.

This chapter will address how voice teachers can help their students by addressing the eight domains of the Clinical and Educational Model of Wellness. The discussion of each domain will include a description of the wellness domain, its application to vocal pedagogy including the roles that fall under the domain, and specific concerns for singers that exist within this domain. Definitions of the roles listed under each domain can be found in Appendix A. Additional resources for each domain can be found in Appendix B.

It should be remembered that these domains have been separated to provide a sense of simplicity to the complicatedness of the human being. They are not exclusive or self-contained; as Granello says, “Clients should be viewed holistically,
with the understanding that all aspects of their lives interact and influence all others.”¹ The roles discussed below and throughout the chapter have, likewise, been assigned to a single category in order to contain the scope of this paper, as can be seen in Table 3. However, many of these roles apply to multiple domains, sometimes simultaneously, sometimes successively. It should also be remembered that the way a person plays a role will vary and, therefore, these assignments are extremely subjective. This chapter should be viewed as an introduction to the domains of wellness under the Clinical and Educational Wellness Model, exploring the possibilities of each domain as an avenue to assess and increase a voice student’s well-being.

**Domain #1: Cognition**

According to Granello, the Cognition domain “encompasses all of the mental activities of the individuals’ brain that create consciousness. Perception, memory, attribution, appraisal are all examples.”² A person’s cognitive wellness is affected by two major factors: biology and environment. Biological factors of cognition include genetics and evolution, while environmental factors include upbringing, family, community, culture, and social group engagement.³

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² Ibid., 35.
³ Ibid., 82-91.
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Cognition is an integral part of vocal pedagogy in many ways. The most obvious cognitive processes that all musicians use are musicianship skills, such as those required for learning rhythms, pitches, and tempos. Other cognitive processes that musicians use regularly are audiation (hearing the sound clearly in the mind), prephonatory tuning (audiation just before making sound), memorization, and self-assessment in the process of working on technique and artistry. For singers, cognition also plays a major role in the development of language skills including diction, translation and analysis of poetry and drama.

The cognitive domain of wellness encompasses the greatest number of roles that a teacher may need to assume. Aside from the roles of various music educators (such as music theory, aural skills, or music history teachers), the voice teacher will also need to play technical roles (like Audiation Teacher, Aural Processor, and Pedagogue), language related roles (such as Linguist, Foreign Language Teacher, or Diction Coach), singer specific roles (Conductor, or Repertoire Resource), and general learning related roles (for example, Researcher, Reporter, Reconciler of Opposites, Instructor, Inquisitor, Devil’s Advocate, Scholar, or Student). Additional roles, such as Financial Advisor, may not be as closely related to singing but could potentially come into a teacher’s practice within the cognitive domain of wellness.

When a student is struggling with a cognitive process, the voice teacher has several possible choices, depending on the issue. Issues with musicianship skills can be addressed through vocalises, guiding the student to work through the music slowly using solfege, counting, or whatever music learning tactics will help the
student to become more musically independent in this realm. If the teacher finds that this is taking up too much of the lesson time, recommending music theory and/or aural skills tutoring with an emphasis on vocal repertoire is a good alternative. The teacher may also confer with the student’s accompanist and coach (if applicable) to be sure that the accompanist and coach are not teaching the student the notes and rhythms by rote, which would counteract efforts being made by the teacher to enforce independent learning. If the student is interested in learning more about the way his mind and body function together, there is now literature available discussing the science behind the cognitive processes of singing.

Cognition research in the vocal pedagogy world is fairly new. A 2014 publication by Karen Leigh-Post entitled *Mind-Body Awareness for Singers: Unleashing Optimal Performance* addresses the ways our mind works with our body to produce sound. She describes cognition and body awareness for singing as “the planning processes that guide singing behavior and the perception of one’s own voice while singing.” The acquisition and refinement of these “planning processes” are, essentially, the foundations for the cognitive domain of wellness.

Audiation is also a relatively new topic in music. Edwin E. Gordon coined the term ‘audiation’ in 1975 when there was no word to describe the imagination of sound; audiation is to hearing as visualization is to seeing. In his book *Preparatory Audiation, Audiation, and Music Learning Theory*, Gordon defines audiation as “the

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ability to hear and to understand music for which the sound is not physically present or may never have been physically present. When a student cannot imagine the sound he or she would like to produce, it is rather difficult to produce said sound. This is akin to wanting to draw an object without knowing what it looks like or being able to visualize (imagine) it clearly.

Memorization can be addressed in the studio by teaching the student ways to work on memorization, such as writing out texts, drawing maps/grids for the forms of music, and physicalizing (or acting out) the story of a song. Self-assessment is a process that can take a long time for some students and come very naturally to others. Continually requiring the student to reflect is one method of instilling good self-assessment but care must be taken that the self-assessment does not turn into self-criticism and micromanagement of the voice and body.

In addition to the resources mentioned above, voice teachers should challenge their students to research their repertoire and their art outside of the required basics. Discovering source materials, historical context, and biographical details of composers, poets and famous singers can unleash new ways of looking at music. Students should also be expected to train their eyes and ears to perceive the strengths and weaknesses of other performers as this can provide insight into their own strengths and weaknesses; venues such as master classes and studio classes are ideal for this type of cognitive development.

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Domain #2: Emotional Regulation

Granello defines Emotional Regulation as “the ability of individuals to monitor and modify their emotions for the purpose of controlling their level of arousal.”\(^6\) Emotional regulation can occur consciously or unconsciously as well as automatically or deliberately. Internal factors that affect one’s ability to regulate his or her emotions include biology, culture and individuality, while external factors may include relationships, family, spirituality, nutrition, physical health and career. Impulsive, compulsive and addictive behaviors also fall under this domain. Regulation can occur through less desirable means, such as worrying (rumination) or suppression, or through positive means, such as expression (reappraisal), meditation/prayer, and mindfulness.\(^7\)

The application of Emotional Regulation to the voice lesson occurs in many ways. First, the emotional state of a student can and does affect their ability to produce sound. If a singer is emotionally charged in any way, their body will respond primarily to the emotional reflexes. This can interfere with the necessary availability of the body for the precise coordination required for singing. The ability to regulate one’s emotions is essential as it can also affect the extent to which a performer is willing or able to express emotion vocally through music, keeping in mind that emotions, even positive one’s, can negatively affect one’s ability to vocalize at an elite level.

\(^7\) Ibid., 92-103.
Secondly, stress can affect the production of sound. When students are stressed for any reason (school related, personal, or due to performance anxiety), they respond physically and psychologically in many different ways including (but certainly not limited to) hypertension in the body, lack of energy, and lack of or erratic focus. When the body has too much tension or not enough tonus, the ability to sing is greatly impeded. When the student cannot focus on the task at hand, he or she can potentially revert to bad habits and the new material or technique they are working on will not stick.

The roles that a teacher may need to play within the domain of Emotional Regulation are varied. These roles may take on a very personal aspect in the roles of Listener, Confidant, and Hand-Holder, or they may be more generalized in roles such as Achiever and Challenger. The teacher may need to influence this domain in their students, bringing a positivity to their teaching by playing a Cheerleader or a Comedian.

Teachers should use extreme caution when taking on the professional roles of Counselor, Psychiatrist, or Psychologist. Even if a voice teacher is also trained and licensed in one of these professions, the interest of the student may be best served by allowing an outside person to take on this responsibility. This can keep the teacher-student relationship more specific to singing, prevent the teacher from having excessive control over the student, and guard the student from developing excessive reliance upon the teacher.
In the studio, it is helpful to be process focused rather than product focused with our students. Perfectionism and performance anxiety run rampant among musicians, especially young singers, and staying attuned to the process and accomplishment of short-term goals can encourage a steady emotional level for singers.

**Domain #3: Physical Activity and Nutrition**

The domain of Physical Activity and Nutrition includes “the positive use of exercise and diet to achieve and maintain healthy body and mind.”

Physical activity, including exercise, sports participation, occupational activity, and purposeful activity (like housework), is beneficial to a person’s overall wellness in several ways. Physically, it can help to prevent certain disease (for example, heart disease or diabetes) and helps in weight management. Psychologically, physical activity has been show to reduce the risk and symptoms of depression and anxiety, and can positively affect a person’s mood as well.

Nutrition primarily refers to the body’s sources of energy from food. There is a lot of misinformation in western society concerning nutrition (particularly concerning fad diets and nutritional supplements) and individual nutritional needs will vary based on biology, lifestyle, physical health, and wellness goals. The most

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8 Ibid., 35.
9 Ibid., 104-134.
thorough way to address one’s personal nutritional needs is to seek individualized nutritional counseling with a registered dietitian.

Singing is a physical activity. High-level singing requires a lot of physical training including muscular coordination, breathing techniques and kinesthesia (physical self-awareness). In fact, the training of physical technique and coordination are so rigorous, many singers rightly consider themselves vocal athletes.

Because the body is the singer’s instrument, teachers spend a lot of time talking about and addressing physical issues such as breathing, posture/alignment, and adjustment of the resonators (pharynx, soft palate, nasal and oral cavities) and articulators (lips, teeth, hard palate, soft palate, lower jaw and tongue). Great care must be taken to strike optimal balance between strength and flexibility, tension and release, and awareness and control in all of these areas.

In the Physical Activity and Nutrition domain, the roles that a teacher may play fall into three main categories. The first category contains scientific specialties (Anatomist, Physiologist, and Nutritionist). The second group includes roles that seek to observe current physical behaviors and then suggest changes to enhance the sought after results (Balance Monitor, Vocal Technician, and Breaker of Bad Habits). The last couple of roles (Personal Trainer and Vocal Athlete) deal with making the body function optimally for the desired purpose, in this case the purpose is singing.

In the studio, it is common for teachers and students to work on breathing and alignment, but sometimes the time spent is not enough for the students to
develop good kinesthesia and body-awareness. Certain somatic therapies and techniques, such as the Alexander Technique and the Feldenkreis Method, are considered particularly useful to singers. Body mapping, a concept that developed out of teaching the Alexander Technique, has also become a popular tool for pedagogues in many disciplines including music, dance, and drama. Teachers may also suggest other types of physical activity such as cardiovascular exercise, strength training, group exercise, yoga, Pilates, martial arts, Tai Chi, and Qi Gong.

It is also important for teachers to encourage their students to attend to their diets. Nutritional balance can be difficult to maintain with the typically hectic lifestyle of a singer. Late night rehearsals and performances, inconsistent scheduling and constant travel require that attention be paid to making healthy dietary choices. Meal planning and easily accessible healthy snack options can help alleviate the stresses of trying to eat healthily in a busy, inconsistent, and sometimes chaotic performance or academic schedule.

**Domain #4: Preventative Self-Care**

Preventative Self-Care is “engaging in health and safety habits that promote mental and physical health.”\(^\text{10}\) The three main subcategories of self-care are forming healthy habits, seeking health care preventatively and responsively, and avoiding harmful substances. Being well informed and scheduling regular preventative

\(^{10}\) Ibid., 35.
health care checkups are two of the best ways to increase one’s wellness in this domain.11

Voice teachers advocate preventative self-care in the forms of vocal hygiene and self-awareness. Vocal hygiene can include, but is not limited to, hydration, getting sufficient rest and exercise, appropriate voice use (loudness, amount of use, quality of use) and maintenance of general physical health. For the singer, it is particularly important in terms of self-awareness to know personal limits of voice use, physical exertion, emotional engagement, mental focus, and efficiency and efficacy of practice. In addition, self-awareness involves balancing personal and professional/academic lives, taking advantage of great opportunities without overextending or over-scheduling (knowing when to say “no”), and seeking advice from voice care professionals when needed.

The roles that most apply to Preventative Self-Care should be entered into carefully. The domain specifically refers to a person taking care of his or herself; the teacher should not try to take on these roles in order to do anything for the student but rather should support and guide the student to make changes on his or her own through these roles. This principle of guidance applies to many roles in other domains as well. Roles that belong to this domain are attentive to the current state of the student (Caregiver, Observer, Protector, Vocologist, Watchdog, and Wellness Monitor) and encourage appropriate and healthy behavior and self-treatment (Builder of Good Habits, Disciplinarian, Vocal Hygienist, and Myth-Debunker).

11 Ibid., 135-147.
Preventative self-care is something about which a voice teacher can give advice but, ultimately, the student will choose what to do or not to do. The most influence a teacher can have in this wellness domain, for better or worse, is recommending outside professionals when they are needed. Professionals that could be needed might include other voice teachers, coaches, directors, otolaryngologists/ENT's, vocologists, speech-language pathologists, voice therapists, counselors, psychologists, and psychiatrists.

**Domain #5: Spirituality and Meaning**

Spirituality and Meaning, as a domain of wellness, is defined in terms of the Clinical and Educational Model as “an individual’s system of beliefs or values that provide a sense of purpose in life.” Finding meaning in life can entail coping with everyday or extraordinary life events, discovering hope and optimism in negative situations, and seeking one’s vocation (calling in life). Spirituality involves encouraging a person to allow their religious or spiritual beliefs, often through prayer or meditation, to help them to experience optimal wellness.

For many musicians, spirituality is experienced through artistry. For singers, this connection of mind and body to their instrument can enhance spirituality. Meditation practices such as breathing techniques, guided meditation, Qi Gong, and

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12 Ibid., 35.
13 Ibid., 148-174.
yoga can provide a spiritual outlet as well as physical training and a path for emotional regulation.

Spirituality and Meaning can be one of the most uncomfortable areas of wellness within which a teacher might assume a role. Depending highly on the teacher-student relationship, a teacher may take on the roles of Healer, Preacher, or Spiritual Guide, though it is not advised to do so without express permission and desire from the student. More likely roles for a teacher to play within this area of wellness are Educator, Explorer, Mentor, and Motivational Speaker, all of which are well within the scope of practice of a voice teacher and yet are more involved than mere vocal instruction. Additionally, the voice teacher will likely find his or herself teaching through the lens of an Artist or a Philosopher; after all, music is art and the teaching of singing without addressing a higher purpose than making pretty noises, in my opinion, is pointless.

In the studio, the voice teacher must have a certain level of sensitivity to the personal religious and/or spiritual beliefs, values, and customs of their students. Because artistry and spirituality can be so connected, the addressing of artistic issues may result in a need to address the student’s spiritual wellness. Conversely, alterations in a student’s spirituality can affect their creative instincts, their physical and emotional responses, and their social relationships.

Since spirituality is a highly personal aspect of one’s life, it may feel inappropriate to address it directly with a student. However, if a teacher feels that there may be a need for guidance in this area, there are many resources available
that the teacher can recommend without imposing his or her own beliefs on the student. Depending on the beliefs of the student, recommending a visit with a religious leader or spiritual advisor may also be appropriate.

**Domain #6: Cultural and Environmental Context**

Granello defines the Cultural and Environmental Context domain as "the impacts that the setting in time and place in which individuals exist have upon their health." This includes the circumstances one experiences and the choices one makes in his or her personal relationships, local communities, and in the larger sphere of society. Concerns for wellness within this domain include the effects that cultural, economic, social, political and religious values, customs, policies, practices and expectations have on a person.

Voice teachers must be aware of the setting they provide for their students, especially in creating a safe and comfortable studio where the student feels they can try new things, make mistakes, and express themselves fully through their singing. They must also help students to understand the differences between academic and professional settings in terms of ethics, expectations, and adaptability. Additional cultural concerns such as race, ethnicity, gender, sexuality, and religion may also come up in the study of singing, particularly because of the internal nature of the

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\(^{14}\) Ibid., 35.

\(^{15}\) Ibid., 126-130.
instrument, the intimate teacher-student relationship, and the personal elements of making artistic choices.

Within this domain, teachers of singing will play roles that help a student to function within a musical community and other environments, while also helping to address cultural wellness (including personal and musical cultures). Musical and singing-related roles might include Academic/Career Advisor, Stylist - Attire, or Time Management Maven. Large scope roles within this domain could include Administrator, Bureaucrat, Community Leader, Ethical Professional, or Politician. Cultural context can be provided through roles like Historian, Librarian, or Musicologist.

Outside of the studio, voice teachers should emphasize to their students the importance of choosing healthy living spaces, taking into account that various limitations such as financial situation, location, pets, or roommates may limit the control a student has. The student should seek the optimal amount of light, cleanliness, organization, and comfort for him or her to function well within the limitations of his or her housing options. A student’s environmental wellness can also be affected by the people with whom he or she lives. Singers need to be aware of any environmental factors that could potentially affect their voices or their ears (such as allergens, smoke, pets, pollution, loud venues) and prepare to deal with these issues accordingly (such as through medication or removing oneself from these environments).
Aside from these physical environmental factors, voice teachers should encourage students to find places, groups, and organizations that make them feel comfortable and accepted both socially and culturally. Teachers should also urge students to seek out experiences that will challenge their assumptions and prejudices, expanding their knowledge and perceptions of other cultures, religions, and lifestyles. The more comfortable a student is in his or her environment, the easier it is to express his or her ideas, opinions and artistic inclinations; the more culturally experienced a student is, the more well-founded these expressions will be.

**Domain #7: Social Relationships**

The Social Relationships domain of wellness includes “the influences of interactions with others on the health of the individual.” The social support that interpersonal relationships provide has the potential to affect a person’s well-being, both positively and negatively. Therefore, emphasis on the positive and healthy aspects of a relationship is encouraged along with prioritizing commitment and respect within healthy relationships, be they familial, social, professional, or romantic.

The relationships that singers have to balance are many and varied. Professionally, singers will unavoidably need to deal with many colleagues, students, teachers, coaches, accompanists, managers, conductors, directors, administrators,

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16 Ibid., 35.
and patrons. In addition, they still need to manage their relationships with family, friends, and romantic interests/significant others.

Social Relationships, as a domain of wellness, features several different types of roles for a teacher to play. Some teachers may need to play roles that promote and further a singer’s success and recognition in a community (Advocate, Audience, Citizen, or Recommender). Others may find that they need to assume roles that facilitate the singer’s ability to function well with other people in the music business or educational setting (Business Manager, Communicator, Diplomat, Mediator, Negotiator, or Networker). Many teachers will, at some point, take on roles that create or model healthy relationships with people in the music community and beyond (Collaborator, Colleague, Friend, Matchmaker, Parent, or Social Worker).

Some of the challenges that singers face socially include networking, diplomacy, fostering relationships outside of the musical community, and understanding the required etiquette in various professional and academic settings. On top of these challenges, keeping up with relationships that are positive and removing negative relationships from one’s life can be a daunting but rewarding task. Membership and participation in professional and musical service oriented organizations can provide a great venue for networking, a collegial support system, the benefits of shared resources, and social connections.
Domain #8: Creativity

Creativity, as one of the eight domains of wellness, is the “process of novel problem solving, cognitive flexibility, [and the] creation of purposeful new ways of relating, understanding, and interpreting.” As a wellness domain, Creativity can be sought in a variety of ways including recitation, writing, photography, movement, humor, story telling, music, and other fine arts such as drawing, painting, or sculpting. The benefits to creative wellness include innovation, collaboration, respect for the past, and the augmentation of one’s psychological, physical, and self-empowered aspects of life.

One major (and perhaps obvious) creative element of singing is the development of artistry and the process of making artistic choices, both musically and dramatically. Creativity also encompasses the fostering of curiosity and individualized yet educated interpretations of music, poetry or drama. The problem solving aspect of creativity is necessary in balancing and organizing various and sometimes hectic schedules of rehearsals, performances, traveling, family, lessons, coachings, classes, and social obligations.

The Creativity domain of wellness is host to several types of roles for a teacher that are imperative to the success of the student. Roles that bring about challenges to current ways of thinking (such as Fundraiser, Inventor, Gateway, Presenter of New Ideas, and Poetry Analyst) can enhance a student’s creative independence. Drawing on roles of personal creative experience (such as Amateur

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17 Ibid., 35.
Singer, Musician, Performer, or Professional Singer) can provide proof of the necessity and efficacy of creativity in wellness for a student. More didactic roles (like those of Drama Coach, Stage Director, or Vocal Coach) also fall under the Creativity domain; these roles help a student to understand the possibilities that exist in singing so they can further explore them and make their own creative choices.

Inside the studio, the voice teacher helps the student to make educated artistic choices and guides the student in the ways of accomplishing these choices efficiently, effectively and through appropriate stylistic means. When a student is struggling to find their own expressive opinions, the teacher may suggest several courses of action. Possible courses of action might be to read up on creativity and artistry, or to seek inspiration by experiencing live performance, going to an art gallery or taking a hike through nature. If the student is still struggling with creative expression, it is probably necessary to explore other aspects of wellness that may be causing a creative block (such as Spirituality and Meaning or Emotional Regulation) and, possibly, to see a professional counselor who is trained to help in these areas.
Chapter 6: Effectuating Change through Wellness in Contemporary Vocal Pedagogy

Assessing Wellness

The prescription to teach singing from a holistic perspective has been known and touted for decades, if not centuries. Though past pedagogues did not discuss person-centered teaching or wellness by name, they certainly described many elements that are very important in a humanistic approach to the teaching of singing: “Every obstacle to freedom is caused by wrong tension. Among the many factors contributing to interference in one form or another are: 1) faulty aesthetic goals, 2) an unrealistic self-image, 3) muscular imbalances, 4) self-consciousness, 5) bad training, 6) lack of trust in instinctual drives, and 7) inability to relate.”¹ This example of wellness awareness in vocal pedagogy comes from Reid; although the listed factors do not line up directly with the eight domains of wellness in the Clinical and Educational Model, they do imply a necessity for an awareness of many essential components outside the limits of vocal technique.

More recently, Ware also implied the need for a wellness perspective in the teaching of singing. “Reinventing one’s self-image begins with a commitment to undertake an honest, top-to-bottom inventory. Ideally, when one looks in a mirror

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the reflection should reveal a self-confident, enthusiastic person who also has a sense of humor about him or herself.”² This “top-to-bottom inventory” is exactly what wellness counselors do with their clients, assessing a person’s well-being in all areas of their life and personality.

There are two main evaluation tools that wellness counselors use to assess their client’s well-being: 1) the Wellness Evaluation of Lifestyle (based on the Lifespan Wellness Model of Witmer and Sweeney), and 2) the Lifestyle Assessment Questionnaire (based on the Hettler Wellness Model). These assessment tools are helpful to wellness counselors and mental health professionals in assessing a client’s well-being, particularly for determining in which areas the clients have strengths and weaknesses. They are also useful in educating the client on these areas of wellness and devising appropriate goals to achieve a higher level of wellness.

Although these tools are wonderful for counselors, they are not necessarily accessible to teachers of singing. A voice teacher should not attempt to assume the role of trained counselor and, therefore, these evaluation tools may not even be appropriate for use in the studio, especially since the voice teacher is not likely to be trained in the interpretation of the results. However, voice teacher and singing health advocate Karen Wicklund developed a wellness evaluation specifically for singers: the Singer’s Wellness Model³. While the idea of a wellness evaluation


designed with singers in mind is one the author fully supports, the likeliness that many teachers would have the time to give this long and extensive evaluation to each student, score their responses, and interpret the results for multiple students is quite low. Additionally, taking the time in a lesson (or an entire lesson as would likely be needed) to discuss the results with the student makes this tool even less likely to be widely used. But, for those teachers interested in attempting wellness evaluation of their students, there is an instrument available.

Since the wellness evaluations used by counselors and mental health professionals are not appropriate for teachers of singing, and the wellness evaluation for singers would probably not be considered feasible for use by most voice teachers, how does one evaluate the wellness needs of a student? I suggest that this can be done by the same means used by a teacher to evaluate a student technically or artistically: observation of the student, questioning the student, and suggesting solutions, paths to improvement, and resources for the student to seek out for their personal advancement. Though this method is not, perhaps, as structured, extensive, or uniform as other wellness evaluation options, it is, has been, and will continue to prove an effective way to teach singing. Encouraging teachers of singing to incorporate wellness awareness into what they already do daily in a way that is familiar is an efficient way to encourage the continued evolution of wellness for singers.
Future of Wellness in Vocal Pedagogy

In order for voice teachers to be expected to teach from a wellness perspective, they would need to be trained in the domains of wellness and taught in a way that exemplifies this humanistic style of pedagogy. “If music teachers are to pass on this information [on wellness] and encompass these values, they need to be trained. This also means including this training as an integral part of programs that educate music teachers. This is not only so they may pass it on to their students but also for their own well-being.”

This movement to advocate the importance of teacher wellness, in addition to the concern for the well-being of students, has been paralleled in humanistic counseling; wellness counselors have discussed the need for counselors to be aware of their own wellness needs, not just those of their clients. As mentioned previously, teachers of singing are voice counselors and should also be aware of their own well-being so that they may function optimally and model wellness for their students.

Wellness training needs to be infused into pedagogic curriculums, but changes in society and musical culture also need to be recognized and accepted into the teaching of singing if wellness is to be fully effective. The current cultural norms in music schools encourage product-focused learning requiring studio teachers to spend much of their time preparing students for concerts, recitals, and shows rather

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than preparing them for independence, progress, and wellness—skills they will need in order to be professionally and personally successful. “We need to shift to a new paradigm that provides a balance of competition and nurturing in the education of musicians; one that embraces person-centered learning and includes elements of the various value systems, including personal and collective wellness.”

It is not to say that performance is not an important part of a music curriculum; it most certainly is. However, its importance should be in support of the process of developing one’s vocal potential and personal well-being, not in spite of it.

Ultimately, the culture of education, particularly at the tertiary level, is always changing. Wellness is currently a trendy topic and, though it will continue to develop and influence education and counseling practices, it will no doubt be overshadowed by another movement or ideal in the future. Its current popularity aside, wellness is truly a worthwhile aspiration for voice teachers to have for themselves and for their students. It is a perspective that brings awareness to the underdeveloped, missing, or broken parts of one’s life, and uses the working parts to strengthen the weak. It is a way of living that prepares one to live life to its fullest potential. The incorporation of wellness into the teaching of singing by one teacher has the potential to propagate wellness throughout a studio, music school, and music community.

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6 Deborah L. Pierce, “Rising to a New Paradigm: Infusing Health and Wellness into the Music Curriculum,” Philosophy of Music Education Review 20, no. 2 (Fall 2012), 158.
The interrelated eight domains of wellness of the Clinical and Educational model are a great blueprint from which a voice teacher may help a student to evaluate his or her personal strengths and deficiencies. A major element of a well-rounded teacher is their ability and willingness to take on various roles, or at least becoming educated in the ways a student may need assistance outside of vocal expertise. Knowing what may be included in a voice teacher’s scope of practice and who can assist when issues arise outside of that purview are additional important practices of a voice teacher. An appreciation for ethical standards and legal issues can help guide a teacher when their scope of practice is unclear.

McCoy condenses the feelings of the author in stating, “It is impossible to know everything that is needed to prepare every singer for every situation... Nonetheless, we must strive to have mastery of multiple areas, to have respected colleagues to whom we can refer students when answers elude us, and to possess the wisdom to know when we are in over our heads.”7 Though McCoy refers most specifically to the breadth of musical and vocal knowledge, wellness is a natural extension of this sentiment. Knowing that other professionals are more equipped to be responsible for certain elements of a student’s well-being can alleviate the pressure on a teacher to “fix” everything for a student, but it does not absolve them from attending to the possible need for these professionals or from helping the student to find the appropriate care. By attending to students humanistically, a voice

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7 Scott McCoy, “One Trick Pony,” *Journal of Singing* 72, no.3 (January/February 2016), 322.
teacher can help their students to work holistically toward higher levels of vocal prowess, artistry and personal wellness.
Bibliography


Appendix A - Roles Defined

Below is a glossary of the roles listed in Table 1 with a definition of each role that may be played by the voice teacher and its relatedness to the voice teacher’s scope of practice.

Scope of Practice Relatedness

Explicitly Applies  This role falls completely within the scope of practice of a voice teacher.

Directly Applies  This role should primarily belong to someone else, but the voice teacher may need to supplementarily or concurrently play this role, depending on the needs of the student.

Indirectly Applies  This role lies outside the scope of practice of a voice teacher. Though it may be tempting to take on this role, it is advisable to observe, listen, and be aware of the needs of the student in this role and then to refer to the appropriate listed professional for help.

Disclaimers

1. Please note that the following list and definitions are not all encompassing nor are they intended to imply that every teacher need play every one of these roles.
to every student. These are some of the roles that a teacher may play, depending upon the teacher, student, circumstances and situation.

2. Please note that the application within our scope of practice is subjective - the application listed is a guide but is highly variable depending on the teacher, student, circumstances and situation.

3. Please note that rules, guidelines and policies vary amongst institutions. The private studio teacher may have a very different scope of practice from the university, conservatory, college or music school teacher depending on the institutions regulations. Ethical considerations should be relatively the same but many institutions have additional guidelines for faculty and staff.
<table>
<thead>
<tr>
<th>Roles Defined</th>
<th>Definition</th>
<th>Relatedness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic/Career Advisor</strong></td>
<td>a consultant in the best way to organize one’s classes/courses or amateur/professional engagements in order to achieve the goals of the student</td>
<td>Directly Related</td>
</tr>
<tr>
<td><strong>Achiever</strong>*</td>
<td>a model for setting goals and accomplishing them</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Administrator</strong></td>
<td>organizer; scheduler; communicator</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td><strong>Advocate</strong></td>
<td>one who fights for a cause on behalf of another</td>
<td>Directly Related</td>
</tr>
<tr>
<td><strong>Amateur Singer</strong></td>
<td>The voice teacher, typically, is or was an amateur singer at one point, either currently or before his/her professional career began. Most of the young students who take lessons are considered amateurs and will benefit from the current/past experience of the teacher who is/was in this category.</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Anatomist</strong></td>
<td>knower of human anatomy, particularly the parts of the body most pertinent to singing</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Artist</strong></td>
<td>creator and demonstrator of a unique perspective through music or art</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Audiation Teacher</strong></td>
<td>teacher of audiation (the ability to hear something in one’s mind)</td>
<td>Directly Related</td>
</tr>
<tr>
<td><strong>Audience</strong></td>
<td>attendee and participant in the listening, watching and experience of a performance</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Aural Processor</strong>*</td>
<td>one who listens attentively and acutely for the purpose of assessing the sound, forming an opinion about it, and, possibly, a solution for improving the sound</td>
<td>Explicitly Related</td>
</tr>
</tbody>
</table>
### Roles Defined

<table>
<thead>
<tr>
<th>Role</th>
<th>Definition</th>
<th>Relatedness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural Skills Teacher</td>
<td>teacher of ear training, particularly the skills of solfege, rhythm, and sight reading</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Balance Monitor</td>
<td>one who attends to another’s balance; this could apply to physical balance, emotional balance, balancing obligations with goals, etc…</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Breaker of Bad Habits</td>
<td>one who discovers inefficiencies in another and helps that person to discover ways in which to dissolve the bad habit</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Builder of Good Habits</td>
<td>one who helps another to create lasting habits that are efficient, effective and healthy</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Bureaucrat</td>
<td>filer of paperwork; rule maker; rule follower</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Business Manager*</td>
<td>one who knows the elements that need to be managed in the business of singing, particularly the ways of communication, finances, and etiquette specific to the singing/music community</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Caregiver*</td>
<td>one who tends to another’s needs, be they physical, emotional, spiritual, etc…</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Challenger</td>
<td>one who confronts another with the purpose of questioning assumptions or hastily accepted truths</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Cheerleader</td>
<td>one who supports and encourages another with positive motivation</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Citizen*</td>
<td>one who belongs to a larger community and is a responsible, active member of that community</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Role</td>
<td>Definition</td>
<td>Relatedness</td>
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</tr>
<tr>
<td>Collaborator*</td>
<td>one who works closely with another toward a united goal</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Colleague*</td>
<td>one who works along side another in a similar field</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Comedian</td>
<td>one who uses comedy as a tool to relieve tension, encourage positivity, or lighten the severity of an issue or comment</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Communicator*</td>
<td>one who participates in the exchange of information for the benefit of both parties</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Community Leader</td>
<td>one who is an authority, elected or perceived, of a group of people</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Conductor</td>
<td>one who facilitates the united timing and and intentions of a collaboration of musicians</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Confidant</td>
<td>one who will listen without judgment and will keep secret sensitive information</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Counselor</td>
<td>one who provides advice to another</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Devil’s Advocate</td>
<td>one who deliberately challenges another, despite their personal feelings/thoughts on the subject, with the purpose of expanding the consciousness of the other person</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Diction Coach</td>
<td>one who is knowledgable about pronunciation in many languages, can hear the subtle nuances that indicate authentic pronunciation, and can communicate these things to another</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Diplomat</td>
<td>one who can anticipate consequences of an encounter and approach the situation in a way that will not offend either party, and will hopefully satisfy both parties</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Role</td>
<td>Definition</td>
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<tr>
<td>Disciplinarian</td>
<td>one who provides a standard of behavior and consequences for failure to meet that standard; sometimes the one who enforces those consequences</td>
<td></td>
</tr>
<tr>
<td>Drama Coach</td>
<td>one who guides another in the dramatic interpretation of a song, aria or spoken piece</td>
<td></td>
</tr>
<tr>
<td>Educator</td>
<td>one who guides another to discover their potential through instruction</td>
<td></td>
</tr>
<tr>
<td>Ethical Professional</td>
<td>one who exemplifies the highest level of ethical behavior and compliance to ethical standards</td>
<td></td>
</tr>
<tr>
<td>Explorer</td>
<td>one who seeks out new information and experiences</td>
<td></td>
</tr>
<tr>
<td>Financial Advisor</td>
<td>one who provides advice on financial matters, particularly in ways to manage the inconsistent income of a performer and the complications that result</td>
<td></td>
</tr>
<tr>
<td>Foreign Language Teacher</td>
<td>one who teaches the grammar, structure, and connotations of a foreign language</td>
<td></td>
</tr>
<tr>
<td>Friend</td>
<td>one who is there for another to share in the joys, burdens, hardships and successes in life in a committed and personal way</td>
<td></td>
</tr>
<tr>
<td>Fundraiser</td>
<td>one who knows how to elicit funding in various ways from people, organizations, the government, etc…</td>
<td></td>
</tr>
<tr>
<td>Gateway</td>
<td>one who introduces another to a resource, opportunity, or possibility</td>
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<tr>
<td>Role</td>
<td>Definition</td>
<td>Relatedness</td>
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</tr>
<tr>
<td>Hand-Holder</td>
<td>one who helps another to work through problems or face difficult situations by attending to each part of the situation along side them</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Healer*</td>
<td>one who provides relief, absolution, or effective treatment for another’s problems</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Historian</td>
<td>one who knows about the past and uses this knowledge to influence the way they approach the present and the future</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Inquisitor</td>
<td>one who questions another, sometimes to guide them to an answer, sometimes to discover information, and sometimes to point out missteps</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Instructor</td>
<td>one who teaches another how to do something specific, either with or without regard for the person and their needs</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Inventor</td>
<td>one who creates a unique solution to a problem</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Librarian</td>
<td>one who keeps his or her resources organized</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Linguist*</td>
<td>one who specializes in languages, particularly in analyzing their form, structure, use, and efficacy</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Listener</td>
<td>one who listens to another</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Matchmaker</td>
<td>one who helps to bring people together with similar interests and abilities, particularly to make music (not intended to include romantic matchmaking)</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Role</td>
<td>Definition</td>
<td>Relatedness</td>
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</tr>
<tr>
<td>Mediator</td>
<td>one who is a neutral party and helps others to resolve their differences</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Mentor</td>
<td>one who educates another in how to do what they do well and works closely with them to assess their progress, provide feedback for improvement, and guide them to discovering their indolence and individuality as pertains to the field of study</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Motivational Speaker</td>
<td>one who talks to another with the purpose of encouraging growth or inspiring change</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Music History Teacher</td>
<td>one who teacher music history, including historical context, distinct periods and transitions between these periods of time, important works, composers, artist, etc…</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Music Theory Teacher</td>
<td>one who teaches music theory, including harmony, voice leading, composition, analysis, style, etc…</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Musician*</td>
<td>one who creates music as an art form</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Musicologist</td>
<td>one who studies music history, its impact on the past, and its implications for the future</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Myth-Debunker</td>
<td>one who corrects another’s misconceptions</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Negotiator</td>
<td>one who works between two parties to resolve an issue by means of compromise</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Networker</td>
<td>one who connects with people with the purpose of widening their notoriety and creating beneficial relationships</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Role</td>
<td>Definition</td>
<td>Relatedness</td>
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</tr>
<tr>
<td>Nutritionist</td>
<td>one who is well versed in the affects of food and nutritional supplements on the body; a nutritionist is not necessarily a licensed professional - only registered dietitians are licensed in giving nutritional advice</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Observer</td>
<td>one who pays attention to another person for the purpose of assessment</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Parent</td>
<td>one who is responsible for the care and supervision of another</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Pedagoge*</td>
<td>one who is knowledgeable in the</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Personal Trainer</td>
<td>one who works one on one with another to assist in their physical development through exercise, training, and advice</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Presenter of New Ideas</td>
<td>one who shares ideas with another that were previously unknown or undiscovered</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Performer</td>
<td>one who shares their gifts with others through an act of performance</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Philosopher*</td>
<td>one who conceptualizes and presents ideas in a way that is provocative</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Physiologist</td>
<td>one who specializes in how the body works</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Poetry Analyst</td>
<td>one who invests time and thought into a poem with the purpose of discovering intended or other possible interpretations</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Role</td>
<td>Definition</td>
<td>Relatedness</td>
</tr>
<tr>
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</tr>
<tr>
<td>Politician</td>
<td>one who works with others to develop, challenge, change, or adjust policy; likely includes the need for negotiation, diplomacy, and mediation</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Preacher</td>
<td>one who expands upon a subject with the purpose of convincing another to join their cause</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Professional Singer</td>
<td>one who make the bulk of their living as a singer</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Protector</td>
<td>one who provides protection for another</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Psychiatrist</td>
<td>one who specializes in treating those with mental health or psychological issues, has a degree in medicine, can prescribe medication, and treats patients with a medical perspective in mind</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Psychologist*</td>
<td>one who specializes in treating those with mental health or psychological issues, has a degree in a psychology, usually cannot prescribe medication, and treats patients most from a therapy perspective</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Recommender</td>
<td>one who recommends another for a job, gig, or other opportunity</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Reconciler of Opposites*</td>
<td>one who can explain to another how two seemingly contrary ideas may coexist or how a middle ground can be found between them</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Repertoire Resource</td>
<td>one who knows vocal repertoire and where to find it; also includes knowing resources for further study on said repertoire</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Role</td>
<td>Definition</td>
<td>Relatedness</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Reporter</td>
<td>one who researches a subject with the purpose of sharing the learned information with another</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Researcher</td>
<td>one who enhances their understanding of a subject by exploring available resources or by challenging limited resources through experimentation, observation, and documentation</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Scholar*</td>
<td>one who seeks to be well versed in the collective knowledge of a specific field and strives to contribute to that collective knowledge</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Social Worker</td>
<td>one who connects people with needed services and available resources</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Spiritual Guide</td>
<td>one who helps another to find or enhance their spirituality</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td>Stage Director</td>
<td>one who directs another in stage craft, particularly in a show or program</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Stylist - Attire</td>
<td>one who knows the expectations of appropriate dress for various circumstances and can tactfully share them with others</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Student</td>
<td>one who is willing and ready to learn</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Time Management Maven</td>
<td>one who manages their time well and can help others to do so</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Vocal Athlete*</td>
<td>a singer; particularly one who uses their body efficiently and effectively in terms of energy and effort</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td>Vocal Coach</td>
<td>one who guides another in the ways of musical style for singing, also attending to musical and linguistic accuracy and efficacy</td>
<td>Directly Related</td>
</tr>
<tr>
<td>Roles Defined</td>
<td>Definition</td>
<td>Relatedness</td>
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</tr>
<tr>
<td><strong>Vocal Hygienist</strong></td>
<td>one who is knowledgable about vocal health and can advise others on best practices to maintain good vocal hygiene and prevent voice disorder (as much as is preventable through hygiene)</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Vocal Technician</strong>*</td>
<td>one who concerns themself with another’s vocal development, particularly focusing on the development of physical coordination and adjustment</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Vocologist</strong>*</td>
<td>a specialist in the habilitation of the voice</td>
<td>Indirectly Related</td>
</tr>
<tr>
<td><strong>Watchdog</strong></td>
<td>one who is constantly on the look out for anything out of the ordinary; also able to alert the appropriate party when needed</td>
<td>Explicitly Related</td>
</tr>
<tr>
<td><strong>Wellness Monitor</strong></td>
<td>one who attends to another’s wellness, looking for ways to improve efficiency, happiness and wellness</td>
<td>Explicitly Related</td>
</tr>
</tbody>
</table>
Appendix B: Suggested Resources by Category

Wellness (in general)

Wellness Counseling (Paul Granello)

Wellness Workbook (John W. Travis and Regina Sara Ryan)

Pathways to Personal Growth (Melvin Witmer)

Cognition

Mind-Body Awareness for Singers (Karen Leigh-Post)

On the Art of Singing (Richard Miller)

Emotional Regulation

Exploring the Musical Mind (John Sloboda)

The Inner Game of Tennis (W. Timothy Gallwey)

The Inner Game of Music (Barry Green)

The Mozart Effect (Don Campbell)

The Musician’s Way (Gerald Klickstein)

Performance Anxiety: Overcoming Your Fear in the Workplace, Social Situations, Interpersonal Communications, and the Performing Arts (Robin W. Mitchell)

The Psychology of Music (Diana Deutsch)
Physical Activity & Nutrition

American Society for the Alexander Technique (AmSAT)
http://www.amsatonline.org/

Alexander Technique International (ATI)
http://www.ati-net.com/

The Complete Guide to Alexander Technique
http://www.alexandertechnique.com/

The Feldenkrais Institute
http://www.feldenkraisinstitute.com

The Feldenkrais Method of Somatic Education
http://www.feldenkrais.com

International Feldenkrais Federation
http://feldenkrais-method.org

International Somatic Movement Education and Therapy Association
http://www.ismeta.org

U.S. Department of Health and Human Services Physical Activity Guidelines
www.health.gov/paguidelines

How to Teach the Alexander Technique (Barbara Conable)

What Every Musician Needs to Know About the Body (Barbara Conable)

Preventative Self-Care

Health Promotion in Schools of Music (HPSM)
https://www.unt.edu/hpsm/

The Owner’s Manual to the Voice (Rachel Gates, et al.)

Wellness Workbook (John W. Travis and Regina Sara Ryan)

Your Voice: An Inside View, Chapter 9 (Scott McCoy)
Social Relationships

"Aria Ready": The Business of Singing (Carol Kirkpatrick)

Classical Singer Magazine

Opera News Magazine

Cultural/Environmental Context

National Opera Association (NOA)
www.noa.org

Opera America
www.operaamerica.org

Spirituality & Meaning

The Art of Possibility (Rosamund and Benjamin Zander)

Spirit into Sound: The Magic of Music (Mickey Hart)

Creativity

The Artist's Way (Julia Cameron)

The Artist's Way Morning Pages Journal (Julia Cameron)

A Soprano on Her Head (Eloise Ristad)

Voice Teacher and Music Education Organizations

American Academy of Teachers of Singing (AATS)
http://www.americanacademyofteachersofsinging.org/

American Choral Directors Association (ACDA)
www.acda.org
The College Music Society
http://music.org

International Society for Music Education (ISME)
www.isme.org

Music Teachers National Association (MTNA)
http://www.mtna.org/

National Association for Music Education (NAfME)
http://www.nafme.org/

National Association of Schools of Music (NASM)
http://nasm.arts-accredit.org/

National Association of Teachers of Singing (NATS)
http://www.nats.org/

Other Voice/Music-Related Professional Organizations

American Speech-Language-Hearing Association (ASHA)
www.asha.org

Athletes and the Arts
www.athletesandthearts.com

National Center for Voice and Speech (NCVS)
http://www.ncvs.org/

Performing Arts Medicine Association (PAMA)
http://www.artsmed.org/

The Voice Care Network
www.voicecarenetwork.org

The Voice Foundation
http://voicefoundation.org

Voice and Speech Trainers Association (VASTA)
www.vasta.org