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I, Ivy Buterbaugh Walz, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Voice.

It is entitled:

Training the 21st Century Voice Teacher: An Overview and Curriculum Survey of the Undergraduate Experience

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**Training the 21st Century Voice Teacher:
An Overview and Curriculum Survey of the Undergraduate Experience**

A document submitted to the

Graduate School of
The University of Cincinnati

in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

in the Performance Studies Division of the College-Conservatory of Music

by

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Abstract

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This document examines the current status of voice teacher education in the 21st century, focusing on the undergraduate experience as an important first step, and links that experience to current trends in pedagogical training as a whole. This document includes the results of a curriculum survey detailing the undergraduate vocal pedagogy courses from three music schools that specialize in undergraduate education; Oberlin Conservatory, Lawrence University and Ithaca College. Additionally, this document provides an overview of sources published since the year 2000 which promote excellence in teaching; such as gaining expertise in the anatomy and physiology of the voice, developing a broader range of responses to vocal issues, and recognizing student individuality. Finally, this document presents a broader discussion of the current training of 21st century voice teachers and what developments should be made to better equip them.

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Introduction

“While the media represents a veritable cornucopia of treasures from television to the Internet, to computer software that allows recording and karaoke, it offers at the same time every variation of quality. There is even more reason for the singer to know what he or she wants and be able to make informed decisions.”¹

The above quote is from the 5th Edition of *Dynamics of the Singing Voice* by Dr. Maribeth Bunch Dayme, and it speaks to the need for excellent voice teaching for the modern singer. How will twenty-first century voice teachers meet this need, and how are they learning to teach effectively? This is the question that propelled the research for this document. As voice teachers embark further into this century, they will encounter an increasing interest and fascination with singing and the voice. This interest is a result of popular television voice talent shows such as *American Idol* and *The Voice*, and through the Internet where anyone and everyone can upload a media file of a singing performance. The Internet has made it possible to enjoy historic performances as well, and one may enjoy a live Metropolitan Opera performance at a low cost in the comfort of the local movie theater. The public exposure to voice performance has resulted in a growing cultural interest in singing and performing, and this interest poses an exciting challenge for voice professionals. While it presents a unique opportunity to make the study of singing more accessible and perhaps more relevant to the general public, there arises a challenge to educate people about the truths of healthy, skillful, balanced singing. Indeed there is a great need to be met by today’s voice teachers.

It has long been established that a good voice teacher knows the intricate details of anatomy and function of the voice, has a base knowledge of repertoire, and is able to choose the appropriate piece for a student. He or she has the ability to develop and prescribe appropriate vocal exercises, and pull from resources that address specific learning goals. Every voice lesson is unique and its success is dependent on many factors. The relationship that develops between teacher and student requires care, includes a process of building trust, and requires reflection and evaluation on part of both the teacher and student. Ideally, this relationship becomes a partnership of learning, and as it evolves, the student develops skill and artistry. The twenty-first century voice teacher faces the added challenge of considering the total picture of the student;

¹ Maribeth Bunch Dayme, *The Dynamics of the Singing Voice*, 5th Edition. (New York: SpringerWien, 2009), 7.

including how the student learns, what fuels enthusiasm toward learning, and what will keep the student interested in practicing in order to promote technical and artistic growth. These teachers must consider the whole student.

The purpose of this document is to examine and assess emerging trends in the training of twenty-first century voice teachers with a focus on initial studies and course work, including the undergraduate level vocal pedagogy experience, and resources and methodology contained therein.

In order to illustrate the character of the current undergraduate pedagogy course, a curriculum survey was sent to three music programs; Oberlin Conservatory, the Conservatory of Music at Lawrence University and Ithaca College School of Music. These particular schools were chosen because their degree programs are centered on the undergraduate. The data from the curriculum survey presents information from the perspective of the professor teaching each course, and it includes the historical background of each vocal pedagogy program, a list of required texts, the professor's preferred learning tools, a description of course structure, teaching methods, and each professor's reflections on the effectiveness of their respective program. This curriculum survey provides examples of current undergraduate curricula and reveals the positive outcomes for the student. In addition it serves to encourage curriculum expansion for music schools that do not currently incorporate a vocal pedagogy course for the undergraduate voice major.

"In the last thirty-five years there has been a huge expansion of knowledge and information relating to areas of self development, quantum concepts in science and healing, and access to sounds and music from every corner of the world."² In the twenty-first century, voice teachers have been presented with opportunities to incorporate a rapid expansion of knowledge from related fields, allowing for new approaches in their teaching. The overview and review of vocal pedagogy texts and teaching tools created since the year 2000 contained in this document present the breadth of available resources combined with the increasing demand for self development. This overview highlights ways for voice teachers to increase their range of responses to given pedagogical challenges, and recognize student individuality, while providing sources that help with the adjustment of the methodology and material for the evolving needs of

² Ibid., Preface, VIII.

the modern voice student. The materials evaluated for this purpose include written vocal pedagogy texts, video materials, and Internet and electronic resources.

The curriculum survey along with the material overview and review provide the basis for a discussion of broader trends in vocal pedagogy; synthesizing connections between the undergraduate experience, the resources available to the emerging voice teacher, and the developments being made in the voice professional field.

Chapter One: The Case for the Undergraduate Vocal Pedagogy Course

In the past, proponents of the undergraduate vocal pedagogy course faced opposition by some who claimed that students at the undergraduate level are not capable of comprehending the anatomy and basic mechanics of the voice. These opponents believed that incorporating this information at this earlier stage in vocal development would impair a student's developing artistry of singing, and that undergraduates are not ready to develop teaching skills. While it has been observed that some voice students can certainly become bogged down with technical aspects at certain points during their learning process, it is up to the teacher to offer a balance of information to each student on an individual basis that would address such discrepancies in cognition. Additionally, the learning that takes place in the voice studio covers aspects of singing not covered in the vocal pedagogy classroom. Consequently, singers face the unique challenge that their instrument is largely unseen. Therefore the more a student develops the ability to "build" this instrument in their visual, kinesthetic and aural senses, the more the student grows as a singer.

Offering a course in vocal pedagogy at the undergraduate level addresses the many issues facing voice teachers of today and tomorrow. With the vast expansion of information available, it becomes increasingly important for future voice teachers to develop an early interest in self development and a lifelong love of learning. Considering the speed at which information, food, merchandise, and even "friendship" via social media currently come to us, it has never been more important to help students understand that the course for true knowledge takes dedication, investment and time.

The undergraduate vocal pedagogy course exposes students to the many approaches to singing, to vocal health, to the idea of slow but meaningful change, and to the idea that the art of singing is truly a life long journey. As it will be seen through the curriculum survey, gaining an understanding of the voice promotes curiosity and fascination, leading to better independent work in the practice room, as well as inspiration for future research.

Another element to consider when weighing the benefits of the undergraduate vocal pedagogy course is the current economic issue facing colleges and universities in the wake of the slowly recovering economy. Since the economic downturn of 2008, the media increasingly challenges the value of an undergraduate degree, and many parents question whether a Bachelor of Music will ensure a solid career. With a degree in music education this question may be more

readily answered, but for those graduating with a degree in voice performance, there is more risk involved, and many parents and students want to know that their investment will provide some security after graduation. The opportunity to develop a working understanding of the voice with some basic teaching skills will better equip these young teachers, making them more qualified to teach private voice students through teaching assistantships at the graduate level of the Master of Music.

Some may ask; how would one trace the validity of an undergraduate vocal pedagogy course when those graduating with a Bachelor of Music do not begin to teach voice right away. This raises some valid points. Upon completion of the Bachelor of Music in voice, particularly voice performance, many students immediately pursue graduate work, and those who will eventually teach at the higher education level will not do so until completion of the Master of Music or later. However, it is not the purpose of this document to focus solely on voice teaching at the higher education level, but on voice teaching as a whole.

Many individuals entering a teaching position at a high school or middle school program will be asked to teach private voice lessons. Other BM graduates may choose to set up a private teaching studio while working toward a professional performing career or a master's degree. Some will choose voice teaching in the private sector as their ultimate career choice. Some individuals who go directly to a Master of Music program will be asked to teach voice lessons or Class Voice. More understanding of the voice as an instrument and the acquisition of teaching skills will benefit these individuals in any or all of these worthy pursuits.

"Independent voice teachers or teachers not employed by a higher educational institution make up over two-thirds of NATS membership."³ Elizabeth Zettler, the National Association of Teachers of Singing (NATS) Program Administrator assisted in providing membership information for 2012 in order to demonstrate more clearly the various avenues for voice teaching in the United States. Currently, NATS offers three tiers of membership; the Associate, Full and Affiliate memberships. Each of these memberships is attained through an application process.

NATS Associate Members are beginning teachers of singing whose training and or teaching experience does not yet qualify them for Full Membership. They have full power of vote but may hold office only at the chapter level, and they may sponsor themselves or their students in

³ Karen Hall, "The Carnegie Hall Royal Conservatory Achievement Program," *Journal of Singing*, Vol. 69, No. 4 (2013): 467.

NATSAA (National Association of Teachers of Singing Artist Award) competitions. The years one holds membership as an Associate Member do not accrue toward Emeritus Membership status. In order to be considered for the NATS Associate Membership, one must be at least twenty-two years old, a person of known personal integrity and accept and abide by the Code of Ethics as stated on the application form.

Table 1: **2012 NATS Membership Statistics for Associate Membership:**⁴

	Associate Membership
USA	731
CANADA	57
INTERNATIONAL	12
TOTAL MEMBERS	800

The NATS Full Membership provides full voting rights, and one may hold office at any level. The years one holds as a Full Member of NATS accrue toward Emeritus status, and one may sponsor him or herself or students in NATSAA Competitions. NATS Full Members must be persons at least twenty-five years old, persons of known personal integrity, and agree to accept and abide by the Code of Ethics. Additionally, one must teach an average of six or more voice students each week. If a person teaches class voice, each section is counted as being equivalent to one private student. Full Members must meet one of the educational qualifications listed below, and the degrees specified must demonstrate qualification pertaining to the teaching of singing.⁵

1. Bachelor's degree + three years voice teaching/coaching after receipt of degree.
2. Master's degree or doctorate + two years voice teaching/coaching after receipt of degree. (Experience as a graduate teaching assistant in voice may fulfill the teaching/coaching requirement)
3. Professional singers or accompanists who teach but do not have degrees as described in a & b: four years experience as a professional singer or coach + teaching voice/coaching for two years after the four years of experience. (One applying under this option, must attach a resume.)

⁴ Elizabeth Zettler, email correspondence with author, Ithaca, NY, November, 2012.

⁵ Ibid.

4. Others without degrees as described in a & b but who have four years of private voice study + five years of voice teaching/coaching following the four years of private instruction.

Table 2: **2012 NATS Statistics for Total Membership:**⁶

	Total Membership*
USA	6654
CANADA	453
INTERNATIONAL	117
TOTAL MEMBERS	7224

*Note: Total Membership numbers include Affiliate Members, who are welcome at all NATS events but are not eligible to vote or hold office at any level. Affiliate Membership is open to individuals in fields related to the teaching of singing, institutions such as colleges, schools, or universities; or business firms associated with music.

Comparing the number of Associate Members (800) to the total number of NATS members (7,224), points out that one-ninth of NATS members are Associate Members. According to the NATS membership coordinator, many individuals who apply for the Associate Membership are people that barely meet the age requirement of twenty-two years, and are quite possibly either still enrolled in an undergraduate program or have very recently graduated.⁷

These statistics show a growing interest on behalf of young voice teachers in obtaining professional standards in their teaching through NATS membership. To meet the interest on behalf of students still enrolled in undergraduate programs, NATS recently created Student NATS or SNATS as a stepping stone. The SNATS web page states: "The National Association of Teachers of Singing has fostered the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. A Student NATS (SNATS) Chapter is an organization of students who can meet, hold events and discussions, participate, practice, and learn more about voice teaching as a profession."⁸ Current President of NATS, Dr. Kathryn Proctor Duax states: "A tremendous gap exists between the student years and the professional teaching years. SNATS Chapters mentor young singers into the profession

⁶ Ibid.

⁷ Ibid.

⁸ Mitra Sadeghpour, "Student NATS," National Association of Teachers of Singing, <http://www.nats.org/snats.html> (accessed June 18, 2013).

at a grass roots level, and provide opportunities for supplementary information and education within NATS."⁹

⁹ Tom Strother, "SNATS," National Association of Teachers of Singing, <http://www.nats.org/snats.html> (accessed March 25, 2013).

Chapter 2: Curriculum Survey of Three Undergraduate Vocal Pedagogy Courses

In recent years more music undergraduate programs have established a vocal pedagogy curriculum for undergraduate voice education and voice performance majors. Oberlin Conservatory, the Conservatory of Music at Lawrence University and Ithaca College School of Music represent three undergraduate vocal programs that have pursued this course.

While there are many more very fine music conservatories, schools and departments that contain excellent undergraduate voice and vocal pedagogy programs, these three schools share specific similarities that make them ideal for comparison. Each of these schools are comparable in size of student population, have a similar teacher to student ratio, offer both music education and music performance degrees, and exist as a part of a liberal arts college. Lawrence University does not offer a graduate degree, while Ithaca College and Oberlin Conservatory offer small and selective graduate programs. Each school has an established reputation for producing fine singers and music educators. Oberlin Conservatory was established in 1833, Ithaca College School of Music was established in 1892, and Lawrence University was established in 1894. Each of these music schools have esteemed voice faculty who are active participants in the advancements of the voice and vocal pedagogy fields.

In order to collect the data for this study, the professors of each vocal pedagogy program was contacted and informed of the purpose of this research. Each professor was asked to fill out a copy of the Curriculum Survey created for this document. The Curriculum Survey as it was presented to each professor is below (Table 3).

Table 3: Vocal Pedagogy in the 21st Century – Curriculum Survey

Part 1: History of the Program and its Evolution:

1. Please describe the way in which the vocal pedagogy curriculum at your music school came into being.
2. Who was its developer?
3. What was the original goal or what need was it serving to fulfill?
4. Which population of students (majors) did it serve?
5. How have these elements evolved?
6. What have been some high points throughout the existence of the course?

Part 2: Current Curriculum, & Course Structure:

1. Please describe the course(s) offered through your vocal pedagogy program.
2. What is the primary teaching format of the course(s) (Lecture/Lab, etc.)?
3. Do you offer more than one course with varying formats?
4. Are the courses strictly for undergraduates or are the courses cross listed in the course catalog to allow for graduate students to take the courses?
5. Do any of your courses contain a unit on structuring lessons and planning aspects of teaching?
6. Do your students submit lesson plans as an assignment for any portion of any of the courses?

Part 3: Student Profile of the Courses:

1. How old are the students in your vocal pedagogy course(s)?
2. Have you found that a particular age group relates better to the material of the course and if so, how?
3. Have you found the course to be challenging for a particular age group of students and if so, how?

Part 4: Texts, Tools and Developments:

1. Which texts and materials do you require your students to purchase for your course(s)?
2. Do you supplement the required text with other teaching materials? If so, please list them.
3. What materials do you find particularly helpful and why?
4. Do you use electronic teaching tools in your teaching and if so, how do you feel the availability of these materials impacts the effectiveness of your teaching?
5. Please describe any recent innovations in terms of your access to new teaching materials and how they have impacted the effectiveness of your teaching.

Part 5: The Vision of the Program according to You:

1. What are your program's key strengths?

2. What specific elements (i.e. budget, faculty support, access to technology, ability to develop courses, etc.) have you found to be ideal for an effective vocal pedagogy program on the whole?
3. How would you like to see the vocal pedagogy program at your school continue to grow from where it is now?
4. Do you feel your curriculum has aided students in their job search or marketability? If so, please explain.
5. More broadly: describe the ideal vocal pedagogy program that would best serve twenty-first century voice teachers?

Part 6: Challenges

1. What has been most challenging in the area of developing and maintaining an effective vocal pedagogy curriculum?
2. Have you faced opposition or been in a position to defend your program, and if so, when?
3. Have you found that as research has emerged that this challenge has diffused?
4. Please share why you feel a course in vocal pedagogy for the undergraduate student is important to the training of voice teachers-in-training.

Oberlin Conservatory of Music

Richard Miller (1926-2009) founded Oberlin Conservatory's Otto B. Schoepfle Vocal Arts Center, an acoustic laboratory with several means of measuring vocal production that provide both visual and auditory feedback to the singer. The vocal arts center at Oberlin was the first of its kind to be based in a music school and Richard Miller was one of the pre-eminent pedagogues of the late twentieth and early twenty-first centuries. He published numerous articles in the *Journal of Singing*, a publication of the National Association of Teachers of Singing. Miller also wrote several highly influential vocal pedagogy books including *The Structure of Singing* (1986), *On the Art of Singing* (1996), *Training Tenor Voices* (1993), *Training Soprano Voices* (2000), *Solutions for Singers* (2004) and *Securing Baritone, Bass-Baritone and Bass Voices* (2008).

Professor Lorraine Manz, Associate Professor of Singing, is the current director of the Otto B. Schoepfle Vocal Arts Center. Professor Manz, a mezzo soprano, has been a featured soloist throughout the United States in orchestral, oratorio, recital, and chamber music settings. A number of her students enjoy thriving professional careers.

A member of NATS, she was selected as a Master Teacher for the distinguished Intern Program in 2006 and was a presenter at the First International Conference on Physics and Acoustics of Singing in Groningen, The Netherlands. In 2009, Professor Manz gave a master class at the New England NATS Workshop; entitled "Women teaching male singers." She has given additional master classes at other universities.

Professor Manz earned a Bachelor of Arts degree from Kalamazoo College, a Master of Music degree from the University of Michigan, and pursued additional studies as a doctoral fellow at the University of Texas at Austin. In 2011 she received an "excellence in teaching" award from Oberlin College.

Curriculum Survey Results for Oberlin Conservatory of Music

Part 1: History of the Program and its Evolution:

The founder of the vocal pedagogy program at Oberlin Conservatory was Richard Miller and the original goal was to create an introduction to the teaching of singing for the

undergraduate student. The course would serve voice majors in the Bachelor of Music degree. This original goal has remained. Some high points throughout the existence of the course include Miller's founding of the Otto B. Schoepfle Vocal Arts Center in 1989, as well as his extensive authorship of texts that remain pivotal in the field.

Part 2: Current Curriculum & Course Structure:

Oberlin offers a single semester course during the spring semester. The course combines in-class lectures with discussion and demonstration, as well as a teaching praxis. Oberlin does not offer any additional courses in vocal pedagogy, whether required or elective due to the already demanding and full core curriculum. The course is offered to juniors and seniors in the Bachelor of Music voice major.

The course contains a unit on structuring lessons and planning aspects of teaching during the teaching praxis. As part of this unit, the students submit lesson plans as well as a self-evaluation or reaction paper in which they reflect upon the effectiveness of their initial teaching experiences.

Part 3: Student Profile of the Courses

The students of the vocal pedagogy course at Oberlin are undergraduate juniors and seniors, and the course is structured in a way to both challenge and support their relative youth. Some students do not relate as easily to the dense written subject matter as others, but are academically very strong in general, and are curious and engaged in learning. The students are very enthusiastic about the class and report in evaluations that it improves their own thought process or clarity in the practice room. Professor Manz writes: "it is important to establish an environment that is respectful, supportive and 'safe' for sharing in-class singing, questions and observations. Once this respectful environment is established during the first two class sessions, anxieties felt by singers, particularly in earlier development disappear."¹⁰

Professor Manz observes that offering this class to sophomores who are earlier yet in their formative paths would likely interfere with the studio lesson process. She believes that information in the studio needs to be communicated simply. She would not support getting in

¹⁰ Lorraine Manz, written response to Vocal Pedagogy in the 21st Century - Curriculum Survey, by author, Ithaca, NY, December 12, 2012.

the way of private study lessons with “too much information too soon,” hence the requirement of junior standing.

Part 4: Texts, Tools and Developments:

The required text for the vocal pedagogy course at Oberlin Conservatory of Music is *The Structure of Singing* by Richard Miller. Supplemental texts include: *Dynamics of the Singing Voice* by Meribeth Bunch Dayme, *Techniques of Singing* by Richard Miller, *Spectrum of Voices* by Elizabeth Blades-Zeller, *What Every Singer Needs to Know about the Body* by Malde, *Your Voice – An Inside View* by Scott McCoy and supplemental articles from the *NATS Journal of Singing*. In addition to these, Professor Manz supplements her course material with various audio visual offerings including recordings, movies and internet sources.

Professor Manz states: “*Structure of Singing* is foundational and adaptable throughout one’s teaching and singing career. It addresses the artist, communication, music making, acoustics of the voice, voice science, and is clear in the information provided. The distinctly international Italian/American bias does not favor a ‘method’ of Richard Miller’s per se – rather is an excellent foundation for future learning and exploration.”¹¹

Professor Manz reported that the availability of electronic materials have made a positive impact on the effectiveness of her teaching in that they are essential for gaining breadth of perspective, and discussion, and offer different learning modes for class members.

She reported that recent innovations that have impacted the effectiveness of her teaching include adding an introductory Contemporary Commercial Music training component, as most emerging teachers will need to understand and respect these styles and the demands put on performers. She is in the process of gaining certification in *Vocology* through the National Center for Voice and Speech and will return to the University of Utah (credit received through University of Iowa) this summer to complete the coursework. She is Certified Level III in SomaticVoiceworks® –the LoVetri Method and is in continual dialogue with significant Speech Level Singing (SLS) personnel.

¹¹ Ibid.

Part 5: The Vision of the Program according to the Professor:

Professor Manz states: “The course provides a basic overview of acoustic and physical ‘truths’ and helps to structure a logical yet sensitive approach to the art of teaching. The supplemental materials make it clear that as teachers we need to do no harm, respect and adjust to the varying backgrounds and needs of each individual, assisting them in their respective paths.”¹² She adds that within the classical genre, which is the thrust of Oberlin’s degree program and this course, it becomes clear to the aspiring teacher of singing that the work is vast and demanding. She hopes that the students leave the course inspired, yet mindful of the responsibility of the student teacher relationship.

Professor Manz writes: “The availability of the Otto B. Schoepfle Vocal Arts Center adds strength to the program. It is often difficult for a teacher of singing to convey how healthy and efficient vocal function can best be achieved. Specificity of communicable language is increased through visual and auditory feedback; the singer is thereby able to overcome technique problems more quickly, arriving sooner at effective artistic expression.”¹³

Additionally, there is a healthy movement in the field towards better integration of Mind-Body-Spirit, as is found in Meribeth Dayme’s *Core Singing*. Professor Manz is glad to reflect this in her pedagogy course. This approach is outlined further in Chapter 4 of this document.

Professor Manz has found that in order to have an effective vocal pedagogy program there must be sufficient financial support, and these resources must be thoughtfully applied. Oberlin has been fortunate in this regard. She is willing and happy to invite her colleagues within the voice area to attend classes for question and answer sessions, guest lectures, or other areas of sharing expertise. She acknowledges this sharing as a way to reinforce the cohesiveness of the program within the voice curriculum. The voice department is grateful for the support of the Voice Center at the Cleveland Clinic, and members of the medical staff come and speak to the students about vocal health issues. Professor Manz acknowledges the campus’ attention to Wellness and the useful resources available for the students.

In terms of further development, if time allowed, Professor Manz would very much like to add a second course beyond the required introductory course as an elective. This format would

¹² Ibid.

¹³ Ibid.

support the young student teachers who are permitted to work with beginners on both a casual basis as well as some limited “for credit lessons” offered to Arts and Science students under the supervision of a major professor. She also has aspirations to offer an intensive Winter Term course.

Professor Manz has observed that the vocal pedagogy curriculum at Oberlin has aided students in their job search or marketability in that students have had more success in attaining Teaching Assistantships or Associate Instructor positions in graduate school.

Professor Manz states: “The 21st century voice teacher must possess a broad scope of knowledge: emergent voice science, knowledge of language, style, repertoire, theater: respect for Commercial Contemporary Music (understanding that a solely ‘classical’ approach does not provide ‘one size fits all’ training), addressing needs of choral conductors, and music educators. Can all of this be done without a voice pedagogy minor (undergraduate) or concentration? I don’t think one course could suffice.”¹⁴

Part 6: Challenges

The challenge for Professor Manz in the area of development and maintenance of an effective vocal pedagogy curriculum is the sheer amount of time it takes to teach a full studio and remain viable as a performer, while devoting a great deal of energy to the responsibility of helping to form the thinking of aspiring teachers.

She has not faced opposition to any elements of the vocal pedagogy course because the voice faculty is committed to open dialogue and the sharing of ideas. She states: “I show my fine colleagues great respect and demand the same from the student class members, even when ideas are divergent. My colleagues do the same. We listen to one another and learn. This has been the foundation of the course – beginning the first day of class.”¹⁵ She remains grateful for the support she received from Richard Miller, who entrusted this course to her in 1996. She states: “The subject matter is deep and always challenging. One can always do and learn more. I certainly keep up with current research in the field and transmit new information as necessary. My colleagues have always been balanced and well-informed. It is my understanding that the vast majority of singers will, in fact, teach at one time or another. Why not introduce such

¹⁴ Ibid.

¹⁵ Ibid.

people to the subject matter - and the responsibility of the work - earlier rather than once they leave the undergraduate program? Singers report in my course evaluations that their own practice has been positively impacted and often more simple – that they work with increased clarity. My colleagues report that their students often come to lessons noting clarification of ideas, resulting in positive outcomes.”¹⁶

¹⁶ Ibid.

Conservatory of Music at Lawrence University

Kenneth Bozeman has been a member of the Lawrence Conservatory of Music faculty since 1977 and is the chair of the conservatory's voice department. He also serves as the chair of the editorial board and has published numerous articles for *Journal of Singing*. He has written several articles that defend the need for voice science in the education of singers and teachers of singing. Bozeman has stated: "While I use voice science as an aid to pedagogy, I don't believe it should dominate the vocal studio. Pedagogical decisions are still dependent on the teacher's ear and eye and the student's comfort. Furthermore, vocal lessons are about much more than physical technique; they are very much about language, expression, communication, and musical phrasing."¹⁷

Kenneth Bozeman, tenor, holds vocal performance degrees from Baylor University and the University of Arizona, and has had additional studies at the State Conservatory of Music of Munich, Germany. In 2013 he was selected to be a master teacher for the NATS Intern Program at Vanderbilt University. Many of his former students lead professional singing careers and many have been selected for the country's finest opera internships and young artist programs.

Curriculum Survey Results for Lawrence University Conservatory of Music

Part 1: History of the Program and its Evolution:

The vocal pedagogy course at Lawrence University was in place when Dr. Kenneth Bozeman began his work there in 1977 and John Koopman was teaching the course at that time. In 1993 Dr. Bozeman was given the assignment of teaching the course. At Lawrence University vocal pedagogy is a required course for all Bachelor of Music voice majors, regardless of whether they are education or performance majors. This requirement enables all graduates of the Bachelor of Music in voice to receive the necessary training so that they would be qualified to teach voice. Throughout the program's existence, the student population has not changed, however the course content has evolved through developments made by Dr. Bozeman, especially in the area of vocal acoustics. A wonderful outcome of the vocal pedagogy program is that

¹⁷ Lawrence University Office of Communications, "Profile: Kenneth Bozeman," Lawrence University, <http://www.lawrence.edu/news/pubs/lt/presrep00-01/bozeman.shtml> (accessed July 25, 2012).

several graduates of the course have gone on to design vocal pedagogy majors at their respective institutions.

Part 2: Current Curriculum, & Course Structure:

The vocal pedagogy course at Lawrence University consists of a two-term sequence. The first term course meets twice a week for seventy minutes. The content of the course for this first term is taught in a lecture and discussion format. The topics, in order of this first term include voice science, historic vocal pedagogy, and practical application and discussion. The second term consists of a teaching practicum in which each student teaches twelve half-hour lessons. During this second term, the students meet weekly to discuss the lessons and special topics with Professor Bozeman. The students are required to submit a lesson plan for each of the twelve lessons they teach. Three of the twelve lessons are video recorded and then reviewed by Professor Bozeman.

In addition to the required two-term sequence, other vocal pedagogy courses have been occasionally offered to students based on interest. These courses are usually taught as an independent study or in a tutorial format. These independent studies include continued student teaching with leadership and feedback provided by Professor Bozeman.

Part 3: Student Profile of the Courses:

Lawrence University is an undergraduate institution. Most of the students enrolled in the pedagogy course hold junior class standing, with some seniors enrolled. The average age of the students is approximately twenty to twenty-one years.

Professor Bozeman has found that students at the sophomore level are usually not quite ready for the course, and it is best suited for students at the junior or senior level. Additionally, he has observed that the course at Lawrence University can be challenging for students who are “science shy”, but that this does not relate to their age.

Part 4: Texts, Tools and Developments:

The two-term course at Lawrence University does not require that the students purchase a published text, however there are many required readings, some written by Dr. Kenneth Bozeman, and some sources found on electronic reserve, used by permission of the author. In

addition to this he supplements the course with online sources. He increasingly uses his own written materials, which are the result of his own learning and experience with input from many others over the years. In July of 2013 Dr. Bozeman's new text titled *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers*, was published by Pendragon Press. According to Dr. Bozeman this text is "on the application in the voice studio of principles emerging from research into vocal acoustics. It is deliberately user friendly for the general voice community and aspires to contribute effective, practical strategies that are grounded in the acoustic realities singers deal with, consciously or not."¹⁸ This text will become part of the required reading for the course.

Dr. Bozeman feels that the availability of electronic materials including purchased software as well as internet sources positively impact the effectiveness of his teaching. He uses *voce vista* and the *Madde* voice synthesizer. Additionally he uses *Moodle* to organize the course and PowerPoint for presentations. He supplements his lectures with articles found through internet sources, recordings and visual material found on YouTube. He reports that each of these tools is integral to the delivery of material for the course.

Part 5: The Vision of the Program according to the Professor:

Professor Bozeman reports that the content of his course is fairly up-to-date scientifically, especially in acoustics. One of the necessary elements for his curriculum and course development is access to financial resources for faculty development; these resources make it possible for him to attend voice science conferences. He also attributes the supportive nature of his colleagues and access to technology as key factors for his program's success and continued growth. He would like to see the vocal pedagogy program at his university continue to grow, especially in the development of more advanced course work beyond the present two-term class. He would also like more time allotted for delivery of the material.

He assumes that his curriculum has aided students in their job search or marketability, but at this time has little hard evidence, since most students go on to graduate school in vocal performance. He has seen that those in music education are helped in their teaching, but does not know whether the vocal pedagogy course impacted their hiring. There have been some students who have pursued expertise in speech pathology on the basis of the pedagogy course.

¹⁸ Dr. Kenneth Bozeman, email message to author, July 31, 2013.

Dr. Bozeman maintains that the ideal vocal pedagogy program would address a wider range of vocal styles within the course. Unfortunately at this time he is limited already with the time allotted, but does briefly address belting. He states: “I remain convinced that voice science will play an increasing role as a basis of understanding and discussing various historic pedagogies.”¹⁹

Part 6: Challenges

The limit of time is the most challenging area of developing and maintaining an effective vocal pedagogy curriculum for Professor Kenneth Bozeman. He is limited to nineteen seventy-minute classes for the first term. He has not faced opposition from his colleagues or been in a position to defend his program. Dr. Bozeman states: “My research has been supported generally, but I have to say, colleagues are not as engaged with it as I think would be helpful to them. It gets more intense; practical interest at other campuses and at national and international conferences. I suspect this is not unusual.”²⁰

Professor Bozeman shared the following statement regarding the reasons he feels a course in vocal pedagogy for the undergraduate student is important to the training of voice teachers-in-training. “As someone who never had a vocal pedagogy course, and had to slowly learn this on his own over time, I believe that a good voice pedagogy course can jump start a young teacher’s teaching development more quickly. This is especially the case since voice science is providing better and better information to complement historic pedagogy.”²¹

¹⁹ Dr. Kenneth Bozeman, written response to Vocal Pedagogy in the 21st Century – Curriculum Survey, by author, Ithaca, NY, December 16, 2012.

²⁰ Ibid.

²¹ Ibid.

Ithaca College School of Music

Carol McAmis, professor of voice at Ithaca College School of Music has served on the faculty since 1979. She is a certified practitioner of the Feldenkrais Method®. “The Feldenkrais Method is a form of somatic education that uses gentle movement and directed attention to improve movement and enhance human functioning.”²² When used in the teaching of singing, this method has been known to offer an additional pathway to help a student become free from habitual body tension that may impede a person’s alignment and posture. “The Feldenkrais method uses the body’s neurological language to break down subtle barriers, resulting in an almost magical adjustment that truly frees the singer and the voice.”²³

Professor McAmis began teaching vocal pedagogy at Ithaca College in the 1980’s and has stated: “I often think of the voice as an imaginary instrument because it is the coordination of the thoughts and feelings that we have about singing that dictate how the body will respond to create sound. To me, this is the first level of technical work on the voice. If you don’t know what you’re doing, you can’t change it.”²⁴

Carol McAmis, soprano, holds music performance degrees from the University of Kansas. She has presented numerous workshops and clinics on application of the Feldenkrais Method for singers and musicians at venues such as NYSSMA, NATS, the Irish World Music Center, National Conference of the Feldenkrais Guild of North America, and Healthy Musician clinics at Ithaca College.

Curriculum Survey Results for Ithaca College School of Music

Part 1: History of the Program and its Evolution:

When Professor McAmis arrived at Ithaca College in 1979, there was a vocal pedagogy course already in place. This original course was offered to students working toward the Master of Music in music education. The course was offered in the evening and met for two hours once a week, and it was only offered every other year. The founder of this course was Dr. Elmer

²² Lawrence Wm. Goldfarb, Ph.D, “Felden-WHAT?,” The Feldenkrais Method of Somatic Education, http://www.feldenkrais.com/method/article/felden_what/ (accessed August 22, 2012).

²³ Samuel L. Nelson and Elizabeth Blades-Zeller, *Singing with Your Whole Self, The Feldenkrais Method and Voice* (Lanham: The Scarecrow Press, 2002), 1.

²⁴ Carol McAmis, “Learning to Sing,” The Voice Studio of Carol McAmis, Ithaca College, <http://faculty.ithaca.edu/mcamis/howtosing/> (accessed July 27, 2012).

Leslie Bennett, who began teaching the vocal pedagogy course after he joined the faculty in 1962.

When Professor McAmis began teaching the course in the 1980's it was offered primarily to graduate students, but seniors could enroll in the course with permission of the instructor. Most of these students were music education majors with a small number of voice performance majors. Professor McAmis initially taught this course by herself, but with a change in then format the course began being shared in various ways among the voice faculty. Eventually Professor McAmis was assigned the responsibility of overseeing the course. It was during this same time that the course was rescheduled to meet during the school day, which attracted more undergraduate students to the course. Written student evaluations completed at that point indicated a strong preference for one professor in charge because students felt that this provided more continuity of instruction. Art Ostrander, the dean at the time, asked Carol McAmis to officially take over the teaching of the course.

Vocal Pedagogy at Ithaca College is now a semester course, offered during the spring term every year. The course meets three days a week; two of the three days are dedicated to lecture, with the third day operating as a teaching master class in which students work with volunteer students in front of the class. All students in this course are assigned a volunteer voice student for the semester. These volunteers are mostly adult students, some of which are members of the community and some are Ithaca College faculty and staff members working in other departments of the college.

When I joined the Ithaca College voice faculty in 2011, Carol McAmis and I began working together to further develop the vocal pedagogy curriculum. In 2012 we co-created and launched a one-block (half semester) course titled Basics of Vocal Mechanics. This course presents the anatomy and function of singing. The seven week course is divided into five units: body awareness, breathing, phonation, resonance and articulation. Through these units the students are introduced to the anatomy and mechanics of singing by way of class lecture and demonstration. Carol McAmis and I taught the course for the past two years as an experimental course, and now after very positive student evaluations the course will become permanent for the 2014 Spring semester.

Part 2: Current Curriculum, & Course Structure:

The primary teaching format of Vocal Pedagogy is lecture and lab, with a teaching practicum. This course contains a unit on structuring lessons and planning aspects of teaching. Professor McAmis teaches the stochastic process, which is outlined in detail in *Excellence in Singing* by Joan Wall and Robert Caldwell. She also provides lectures and assignments centered on topics such as noticing how the student reacts to an instruction and ways to respond effectively, how to build a vocalise, how to choose a song, and how to identify and teach to the student's preferred learning style.

Students enrolled in Vocal Pedagogy submit a lesson plan for every private lesson taught. They are also responsible for writing a reflection after each lesson which must include plans for follow up at the next lesson. It was the practice for the voice faculty to help with semester end assessment of the student teaching praxis through observation, written comments and a grade, but Professor McAmis now completes this task on her own.

Basics of Vocal Mechanics is a lecture and demonstration course that includes reading assignments, movies and interactive journaling assignments so that the students independently begin to explore the voice as an instrument. This enables them to begin to develop a working understanding of how the voice functions as an instrument. The journal assignments center around exercises found both in their text and the class lecture, which they must then try the practice room.

Part 3: Student Profile of the Courses:

In that Ithaca College has a small graduate student population, the vocal pedagogy courses are cross-listed in the course catalog to allow for graduate students as well as undergraduates to take all courses offered. Compared to the undergraduate population, the graduate student population is very small.

The students enrolled in the Vocal Pedagogy course are mostly seniors and graduate students with a few juniors. Professor McAmis reported that over the years, she sees less of a difference in how a particular age group relates to the material of the course, but that students at the junior level will tend to be a little more superficial in their work than the seniors. She feels this depends more on the student's personal maturity level than their class standing, and that conscientious students tend to do well regardless of age. She has not found the Vocal Pedagogy course to be

challenging for a particular age group of students, but observes that a student's experience is more of a factor. She comments that "The performance majors who have never taught before are of course more challenged than the music education students who are more natural teachers to begin with, plus they have had the benefit of all the education classes."²⁵

The students enrolled in Basics of Vocal Mechanics are sophomores, juniors, and seniors. I observed that the students enrolled in this course truly benefit from assignments that challenge them to demonstrate their understanding of anatomy and function. In this course we also begin to explore vocal faults merely from the standpoint of what one looks like, sounds like and feels like for the singer, but it is clear that these students are not ready to explore solutions to vocal faults. They are, however, ready to draw connections between sound, anatomy and function.

Part 4: Texts, Tools and Developments:

The textbook used for Vocal Pedagogy is *Excellence in Singing* by Robert Caldwell and Joan Wall, volumes 1, 2 and 4. Professor McAmis supplements this with visual aids such as the Larynx model from Estill Voice, colorful anatomy sheets and anatomy post-it notes that provide a nice visual take-home for the students. The larynx model from *Estill Voice* helps to develop the 3-dimensional sense of the vocal mechanism. In both courses offered at Ithaca College, students put together these models as an in-class exercise.

Supplemental reading materials are from *Your Voice: An Inside View* by Scott McCoy, articles from *Classical Singer Magazine*, NYSTA's *VoicePrints* and *The Journal of Singing*. For assignments and in class demonstrations in both courses, we make use of YouTube videos, and *The Singers' Voice* DVDs. The movies are extremely valuable for helping students conceptualize anatomy and the principles of aerodynamics, acoustics, and source/filter theory.

Professor McAmis also uses her own creation, The Singer's PlayBox™. This is a box that contains a deck of attitude and action cards that tell the singer or student to sing with an emotion or to do various movements while singing, as well as other tools such as a slinky to illustrate breath flexibility, a pair of pinhole glasses to relax the eyes, and other props to spark the imagination and encourage exploration of the voice. This box combines the concrete principles of the stochastic process and the Feldenkrais Method. In addition to being a practice tool, it can

²⁵ Carol McAmis, written response to Vocal Pedagogy in the 21st Century – Curriculum Survey, by author, Ithaca, NY, May 10, 2013.

provide a beginning teacher with ways to structure a lesson just by choosing one of the objects in the box.

The major electronic teaching tool used for the Ithaca College pedagogy courses is Sakai, a web based site that provides a central location for links to information, posting and collection of assignments, online quizzes, forums and grades. Spectrograph software like *Sing and See* is also used for demonstrating resonance events. Power Point is used for class presentations.

The required text for Basics of Vocal Mechanics is *The Performer's Voice* by Meribeth Bunch Dayme.

Part 5: The Vision of the Program according to the Professor:

Carol McAmis states that “key strengths of the vocal pedagogy program at Ithaca College include a basic foundation of voice science and pedagogy and the teaching component where each student teaches a private student under supervision for the semester.”²⁶ The weekly class meetings allow her to provide input that will give the students ideas for working with groups of singers, either in class or in a choral rehearsal. In addition to this, all vocal pedagogy students are required to observe voice lessons given by Ithaca College voice faculty, which provides them with the perspective that there is more than one way to approach teaching voice.

Professor McAmis reports that “the program at Ithaca College is actually a very low-budget program. The major purchases made by the school include some anatomy models and the DVD series that partners with *Excellence in Singing*. Reliable access to technology provides an inexpensive way to present interesting new developments in fields related to singing that would otherwise be very difficult to present in a class setting. The freedom and ability to develop the course itself over the years and now, finally, to begin adding new courses such as Basics of Vocal Mechanics has been the key to the program we now have.”²⁷

Professor McAmis envisions that the vocal pedagogy program at Ithaca College will continue to grow to incorporate a more formal teaching experience similar to the independent study. She offers the opportunity for independent study in which a student teaches on their own and checks in for questions, discussion and guided research. She hopes there will be more students who express interest in doing something like this. This would contribute to the development of more

²⁶ Ibid.

²⁷ Ibid.

of a concentration in vocal pedagogy for the voice majors. She imagines this opportunity would serve as a “capstone” for the course in pedagogy, and would likely mean offering the semester vocal pedagogy course at the junior level so that students would have time to take a course with a more concentrated teaching component as a senior.

She feels that the curriculum at Ithaca College has aided students in their job search in that the music education students who have some private voice teaching experience and study are a little more marketable for teaching positions. She has also observed that several performance majors who have taken her course have ended up with sizeable private studios that help support them in the early years of establishing a career, and some make private teaching their full-time job.

Carol McAmis states: “I think we’re already establishing a model for what’s possible. I’d like to see a movement requirement like Feldenkrais or Alexander technique, a set of recommended electives like poetry, languages, art history, acting, storytelling, physics of sound, or maybe anatomy that would serve the future voice teacher.”²⁸

Part 6: Challenges

Challenging aspects of developing and maintaining an effective vocal pedagogy curriculum over the past thirty-five years have included convincing a former Dean of the School of Music to understand the importance of offering the course yearly, rescheduling the course from evening to daytime and making the course available to undergraduate students.

Professor McAmis faced some opposition in the past that centered on teaching vocal pedagogy to the undergraduates. This was due to the once accepted truth that the undergraduate was not experienced enough with the voice to be able to teach it to someone else. Some felt that only graduate students had enough of a foundation for this experience. But she observed that graduates of the Bachelor of Music were gaining teaching positions in the public schools and were expected to teach voice lessons and voice classes. She substantiated the need for the course by showing that if these students were expected to teach voice, they were certainly ready for a vocal pedagogy course.

Professor McAmis observes that developments in science and access to this knowledge have helped to demystify the singing process considerably. The most important supporting factor in

²⁸ Ibid.

the success of the vocal pedagogy program at Ithaca College is having a faculty who share mutual respect, appreciation and support for each other's teaching.

She shared why she feels a course in vocal pedagogy for the undergraduate is important to the voice teachers-in-training. "First, teaching someone else to sing helps the student teachers understand their own singing much better. Second, from what I can tell, graduate vocal pedagogy classes seem to be much more science-oriented than oriented toward pedagogy, so it seems important to me that students are exposed to planning lessons, choosing repertoire and vocalises, and using voice science in a practical way before they dive into graduate study."²⁹

²⁹ Ibid.

Below is a list of common observations and comparisons based on the information collected from each of the surveyed vocal pedagogy programs.

Table 4: Common Observations between Oberlin College, Lawrence University and Ithaca College:

- An undergraduate course in vocal pedagogy improves student thought processes and clarity for work in the practice room.
- Understanding the mechanics and function of the voice promotes student understanding of vocal health.
- Students with junior class standing are best suited for a course in vocal pedagogy.
- The biggest challenge for development and maintenance of an effective program is the demand for and lack of time.
- Each program contains a teaching practicum that requires submitted lesson plans and offers evaluation and reflection of early teaching experiences.
- A successful program is dependent on supportive colleagues and thrives with collegial collaboration.
- An undergraduate vocal pedagogy course addresses the necessity that voice majors graduate with sufficient training in voice science and teaching skills, including the ability to work with singers in commercial and contemporary styles.
- The availability of technology in the classroom, particularly access to online visual video imagery significantly impacts the ability to demonstrate concepts for class lecture and demonstration.
- Students who complete an undergraduate course in vocal pedagogy are more marketable for graduate assistantships for the Master of Music degree. Their marketability for other teaching positions may be positively impacted.
- All three schools would like to see their programs develop further. They would like to incorporate a more exhaustive teaching practicum that would included a one to one or independent study type learning experience.
- Self development on behalf of each of these professors is evident and inspires innovation in their teaching.

Chapter 3: Vocal Pedagogy Materials Created in the 21st Century

In the twenty-first century an influx of resources have become available to the voice teacher. These resources range from science based manuals to texts written for a first year vocal pedagogy class, and contain both teaching tools and case studies. With constant developments in technology, a diversity of resources are readily available and include DVDs with sophisticated graphics illustrating the anatomy for singing, software that allows singers to “see” their sound in a variety of graphic presentations, interactive web tools, online courses, and YouTube videos that may be easily accessed in the classroom via the Internet.

This emergence of texts and tools has aided in expansion of the voice teacher’s expertise. The voice teacher may benefit from research in related fields such as neuroscience, kinesthesia, alternative healing practices and educational research. “During the past few decades there has been a valuable interaction between various physical disciplines and the training and maintenance of singers brought about by a multidisciplinary approach to the voice.”³⁰ Many modern vocal pedagogy books incorporate facets of this multidisciplinary approach, combining anatomy and voice science with information from various fields, offering additional pathways for the discovery of healthy vocal technique. These modern materials are not limited to the scope of creating a better sound. They address the whole musician as a deliverer of text, music, emotion, and spiritual energy. With easier access to an array of materials, teachers can continually expand their teaching approach, philosophy and techniques.

A simple Google search for voice training or vocal pedagogy materials yields a myriad of published texts, websites, images and videos. The task of discerning the quality of materials can be somewhat challenging. However, in exchange for this challenge, one finds a constant flow of new information. The materials chosen for this review represent authors who have established reputations as pedagogues, as well as authors who address specific issues emerging for the twenty-first century voice teacher.

³⁰ Janice L. Chapman, *Singing and Teaching Singing: A Holistic Approach* (San Diego: Plural Publishing, 2006), 23.

Vocal Pedagogy Texts created in the 21st Century

Your Voice: An Inside View

Dr. Scott McCoy is Professor of Voice and Pedagogy at The Ohio State University and is the director of the Helen Swank Voice Teaching and Research Lab. Past positions include Professor of Voice and Pedagogy, Director of the Presser Center Voice Laboratory, and the Director of Graduate Studies at Westminster Choir College of Rider University. He was the past president and director of the *Journal of Singing* for voice pedagogy, and also served NATS as Vice President for Workshops, Program Chair for 2006 and 2008 National Conferences, chair of the Voice Science Advisory Committee, and master teacher for the NATS National Intern Program. Deeply committed to teacher education, Dr. McCoy is a founding faculty member of the NYSTA Professional Development Program, teaching classes in Voice Anatomy and Physiology, and Acoustics and Voice Analysis. He is a member of the distinguished American Academy of Teachers of Singing.³¹

Dr. Scott McCoy's *Your Voice: An Inside View*, published in 2004, is a multimedia exploration of voice science and pedagogy and is used extensively at colleges and university vocal pedagogy programs. It is one of the first pedagogical works that includes an accompanying CD-ROM with audio, video and high resolution photographic examples that support the text. At the end of each chapter Dr. McCoy provides a list of review questions and answer key, as well as an additional bibliography for further reading.

This text is divided into two parts, each containing six chapters. The first six chapters deal with sound, acoustics, resonance and registers while part two is dedicated to anatomy and mechanics of singing. Dr. McCoy's descriptions, illustrations and examples are very helpful in relating the more abstract concepts of sound and acoustics for the reader. The language uses modern examples of pop singing as well as classical singing to make the information relatable to the reader. Each chapter contains thematic sections called "Exercise Your Brain" where the reader or a class is invited to explore a concept within its scientific and musical context.

Chapter 1, *Listening to Singers* explores a variety of vocal sounds and provides vocabulary with clear definitions pertaining to them. For each term, Dr. McCoy provides an

³¹ Arts and Sciences Communications Services, "Scott McCoy," People, The Ohio State University, <http://music.osu.edu/people/mccoy> (accessed May, 27, 2013).

opposite such as Bright/Dark, Twang/Loft, Forward/Back, Light/Heavy, etc. Along with these terms are definitions as well as listening examples provided on the CD-ROM. Appendix 1 includes a section titled *Listening to Singers* where one will find a rating sheet that could be used for in class activity. Critical listening is a skill all must develop and this chapter is useful for helping students tune their ears for more refined listening.

Chapter 2, *The Nature of Sound* explores the scientific foundations of sound itself. The introduction to this chapter describes the wonder of singing as something miraculous and presents the tradition of teaching based on what one could hear and see plainly, without the advantage of science. Dr. McCoy brings forth some of the metaphor and imagery used by voice teachers and asks: “Are any of these time-honored and valuable images based in scientific fact?”³² He writes that answering this question will require entering the world of physics, acoustics and anatomy and acknowledges that this is foreign territory for most singers and voice teachers, but he encourages the reader to not be intimidated.

This chapter introduces the reader to the visual image of the spectrogram. As the reader views and listens to the example on the CD-ROM, Dr. McCoy explains in the text what the reader is seeing as he views the visual picture that matches the sound. Dr. McCoy helps the reader explore the properties of musical sound through four interrelated properties; frequency, amplitude, spectral envelope and duration. He provides a clearly written scientific description as well as a practical way to relate these properties to sounds one hears in the voice.

Chapter 3, *Vocal Resonance* explores the definition of resonance through various applications. Dr. McCoy states that all instruments must have a power source, a vibrator, a resonator and a way of articulating, but that the human voice is the only instrument in which articulation is a function of resonance. He helps the reader understand that both forced and free resonance occurs in the human body. The experiences of forced resonance, the buzzing sensation in the face or skull for higher tones or in the chest for lower tones are explained as “a singer’s private resonance; they can be felt but not heard by anyone else.”³³ Free resonance is defined by Dr. McCoy as “the result of vibration of air molecules and reflections of sound waves within a

³² Dr. Scott McCoy, *Your Voice: An Inside View* (Princeton: Inside View Press, 2004), 15.

³³ *Ibid*, 28.

void.”³⁴ He then explores the trachea, larynx and vocal tract as the free resonators of the human body.

This chapter describes the two components or phases of a sound wave, compression and rarefaction with great detail. The author states: “understanding the phase relationships within a sound wave is crucial to the understanding of free resonance.”³⁵ The animations on the CD-ROM are very helpful in illustrating this information.

Chapter 4, *The Source Filter Theory of Voice Production—Formants* defines the term formant and explains which formants are important for vowel creation. Dr. McCoy explores the vocal tract as an amplifier similar to a stereo system and outlines formant tuning.

Chapter 5, *Voice Analysis* functions as a guide for what is currently available in the technology of voice analysis for personal use, the voice studio or a voice lab. Dr. McCoy writes that the personal computer has made it possible for ordinary singers and voice teachers to see the voice through acoustic analysis. He states: “acoustic analysis transforms sound from the aural to the visual realm...the result is an objective representation of what once existed only in the subjective realm.”³⁶ He addresses learning styles later in the chapter and points out that this technology is especially useful for the visual learner. “It is the author’s opinion that voice analysis is best viewed as a teaching aid, much like an audio or video recorder. Just as no one has ever learned to sing solely by listening to recordings of his voice, no one will learn to sing solely by looking at a computer monitor!”³⁷ The types of analysis Dr. McCoy writes about in detail include the Audio Waveform, Fundamental Frequency, Amplitude, Power Spectrum, Spectrogram, and Spectrogram Application. He writes that in his experience “real-time spectrograms may be best used in vocal instruction for control of vibrato, control of legato, balancing the singer’s formant and the fundamental and monitoring the duration of diphthongs.”³⁸

Chapter 6, *Voice Registers* offers an interesting discussion of some of the current controversies surrounding registration. Dr. McCoy approaches these controversies from a scientific standpoint and clarifies terminology that causes misinformation, particularly concerning the age old terms “chest” and “head voice”. He introduces the practice of referring to

³⁴ Ibid, 28.

³⁵ Ibid, 30.

³⁶ Ibid, 51

³⁷ Ibid, 51.

³⁸ Ibid, 56.

lower tones as thyroarytenoid-dominant production (TDP) and higher tones as cricothyroid-dominant production (CDP). This chapter is a factual resource for questions concerning resonance and register issues for both male and female voices. He includes a section that addresses belting and he states that “objectively there are many similarities between the female belt voice and the male operatic head voice. In both cases TDP is the glottal source and resonance is tuned to avoid obvious violations of register. The spectral envelope however is very different for belting.”³⁹ Each of the registration events discussed in this chapter contain Spectrogram images both as illustrations in the text and as live images on the CD-ROM.

Part II of *Your Voice: An Inside View* begins with Chapter 7, *Anatomy for Singing*. This chapter is essentially a field guide for one who is beginning an in depth study of anatomy. Dr. McCoy writes that all anatomical images, unless otherwise noted are either his own creation or taken from the 1918 edition of *Gray’s Anatomy*.

In Chapter 8, *Breathing for Singing* McCoy states: “Knowledge of the structure, shape and attachments of the spine has significant pedagogical consequences.”⁴⁰ He provides an in depth discussion of breathing techniques, exploring clavicular, thoracic, abdominal and the combination of thoracic and abdominal breathing.

For each of the following chapters; *Phonation*, *Articulatory Anatomy*, *The Ear and Hearing*, McCoy provides a thorough description of the anatomy and function involved while addressing any outdated information that may be lingering in the profession. His chapters on anatomy are descriptive and use real life examples to help the reader apply the knowledge.

The final chapter is dedicated to *Vocal Health* and includes an encyclopedic index of voice disorders as well as key points for maintaining good vocal health. The CD-ROM provides an example for each disorder.

Your Voice: An Inside View is packed with scientifically based information relating to all aspects of singing. It serves not only as an excellent textbook but an invaluable reference for the teaching studio.

³⁹ Ibid, 75.

⁴⁰ Ibid, 84.

Excellence in Singing

Excellence in Singing is co-authored by Joan Wall and Robert Caldwell. Joan Wall is a mezzo soprano and Professor Emerita of Texas Women's University where she taught for forty-four years. She sang operatically as a principal performer at the Metropolitan Opera, Deutsche Oper Berlin and in other opera houses throughout the United States. She has published numerous articles, texts and movies.⁴¹ Robert Caldwell, who also authored *A Performer Prepares* (1990), has been a long time collaborator with Joan Wall. On his professional website he states: "The pursuit of excellence is a privilege. The idea of marshaling your mind, your body, your heart, your spirit toward an ambitious goal of achieving beauty, grace, and elegance—calling forth the best of yourself in pragmatic day-to-day toil—is exceptional."⁴²

The set of five volumes by Caldwell and Wall was published in 2001 and is written in a manner that is directed to the teacher or student wishing to learn more about singing and teaching. The five volumes contain a total of nine levels.

Volume 1: Beginning the Process

Level One: *Teaching and learning at multiple levels*

Level Two: *Understanding the voice at multiple levels*

Volume 2: Mastering the Fundamentals

Level Three: *Developing flexibility in the parts that control the voice*

Volume 3: Advancing the Technique

Level Four: *Coordinating the parts that control the voice*

Level Five: *Conditioning the parts that control the voice*

Volume 4: Becoming an artist

Level Six: *Bringing a song to life*

Level Seven: *Connecting with the audience*

Level Eight: *Evolving as an artist*

Volume 5: Managing Vocal Health

⁴¹ Dept. of Music and Drama Website Manager, "Ms. Joan Wall," Texas Women's University, Music, <http://www.twu.edu/music/wall.asp> (accessed May 23, 2013).

⁴² Robert Caldwell, "From Excellence," <http://www.robertcaldwell.net/> (accessed May 23, 2013).

Level Nine: *Teaching and learning vocal health*⁴³

In the introduction of Volume One, Wall and Caldwell write that the teacher will need to consider the many variations among students. While considering the diversity of the many individuals a voice teacher will encounter they ask the reader: as a teacher where will you begin? The authors explore this question through a section titled *Your Range of Responses*, where they explain that the more a teacher knows about the voice and about the individual student, the more options a teacher will have to help the student. “Your relationship with your student is as important as your knowledge of the voice and the breadth of your teaching techniques. Your student is much more receptive and responsive when you have rapport than when you don’t. Almost no technique works when the relationship is bad; almost any technique works when it is good.”⁴⁴ Each of the nine levels contain singing related concepts and correlating exercises that a teacher may try in the studio, class setting, and that may be assigned to a student for practice room discovery.

Table 5: **A Stochastic Process has three basic parts:**⁴⁵

1. A random component – a set of unpredictable elements
2. A nonrandom component – a mechanism, sometimes called a *filter* or *bias*, that *selects* from the random elements
3. A unique *result* from the nonrandom filter interacting with the random elements

$$\text{Result} = \text{Filter} + \text{Random Elements}$$

This stochastic process is emphasized throughout the levels, and is also referred to as *trial and error*. “For centuries, we voice teachers have taught singing without a clear understanding of the anatomy, physiology, aerodynamics, and acoustics of the voice. Through trial and error—the basic stochastic process—we have used our aural and kinesthetic senses to successfully teach and learn beautiful singing. Even after voice science painted a brilliant picture

⁴³ Joan Wall and Robert Caldwell, Author Notes, vol. 1 of *Excellence in Singing* (Redmond:Caldwell Publishing Co., 2001), xx-xi.

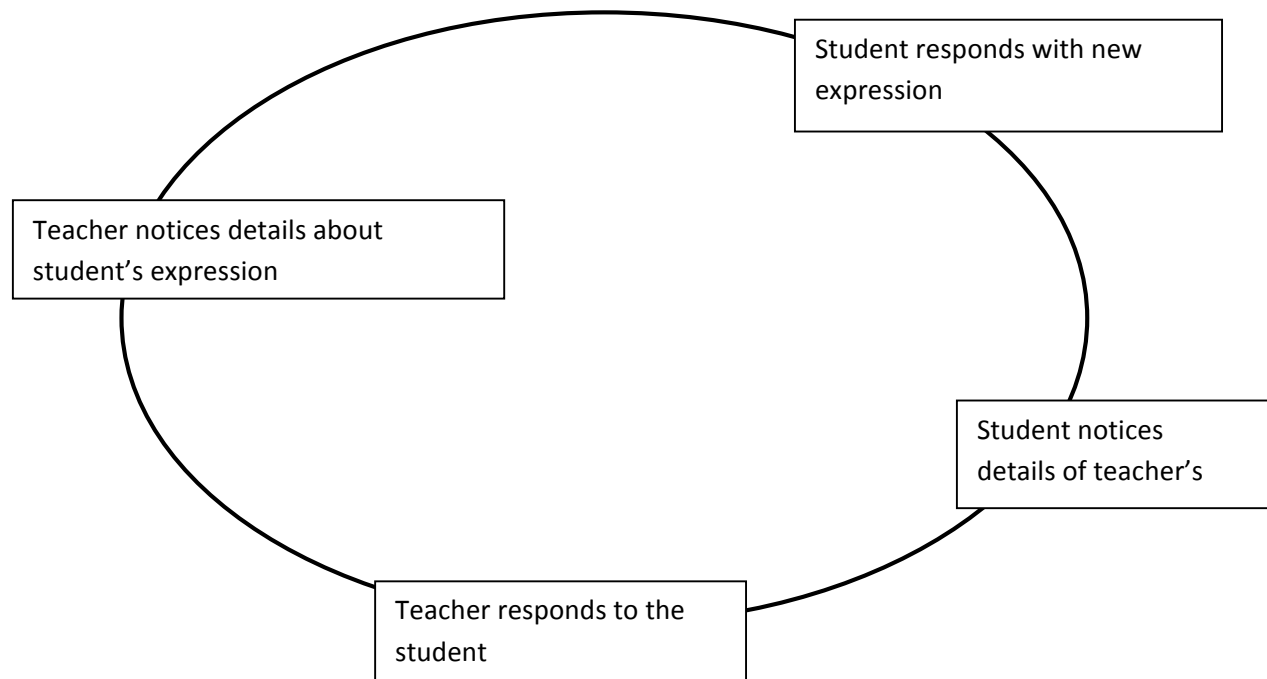
⁴⁴ Joan Wall and Robert Caldwell, vol. 1 of *Excellence in Singing* (Redmond: Caldwell Publishing Co., 2001), 15.

⁴⁵ Ibid, 21

of the mechanics of the voice, we still primarily teach and learn singing through how the voice sounds and feels.”⁴⁶

Wall and Caldwell present the importance of the teacher’s view of a student’s voice as well as the student’s view of his or her own voice as a very important filter within the stochastic process. This is illustrated in the Notice and Respond Cycle.

Figure 1: **Notice and Respond Cycle**⁴⁷



“Having such an influence on your teaching and your student’s learning, and therefore, on your success or failure, you want to construct your view of how the voice works with care.”⁴⁸ It is within this context/framework that the author moves the reader to the mechanics of the voice.

⁴⁶ Ibid, 134.

⁴⁷ Ibid, 135.

⁴⁸ Ibid, 136.

Table 6: **The Mechanics of the Voice illustrated and explored by Caldwell and Wall:**⁴⁹

1. The Body: the vocal instrument: focuses on the mechanics of four functions: the supportive body, breath, phonation and resonance.
2. The Air Inside the Body: Focuses on the body more as a whole that uses the air to create sound.
3. The Sound: The Interplay between the Body and Air: Explores sound qualities and relates them to which parts of the voice make a difference in producing a give sound quality.
4. Context of the Voice : Remember to take into consideration the individual, why she or he wants to sing, what he or she enjoys and that their purpose may not be to discover how it works.

The teacher's understanding of the inner workings of the voice has a direct effect on the student's understanding of the inner workings of the voice through the *Notice and Respond Cycle*.

Following these chapters, a section expands on ideas for presentation of the workings of the voice to a student, including a section on how to use metaphors and stories in your teaching. This volume contains an appendix with a complete IPA chart.

Volume Two, *Mastering the Fundamentals*, centers on teaching and learning a supportive body, flexible breath, flexible phonation and flexible resonance. The word “flexible” is used to illustrate the idea that each of these concepts may be explored with different modes of learning, and that the more pathways of understanding one develops, the more flexible the options will be for the singer. This volume is a valuable resource for both the novice and experienced teachers because of the many exercises given for each topic. Armed with this resource, one may more easily create meaningful assignments for a vocal pedagogy course. More experienced teachers may have already learned of most of these exercises, but the printing of them in this source offers a refresher as well as an affirmation.

Volume 3, *Advancing the Technique*, states: “When the student acquires the skills to sing smoothly, she acquires the greatest range of flexibility. She can then sing into any part of her

⁴⁹ Ibid, 138.

tonal landscape. As a result, she can use her voice to more fully realize her artistic expression.”⁵⁰ The skills defined in this volume include smooth transitions in pitch, timbre and dynamic levels. These skills are noted as the primary goal for excellent vocal technique. Each skill is explored and carefully defined. The authors state: “When you hear an anomaly in your student’s voice, you can notice whether it occurred when she sang a transition between two pitches (or pitch ranges), two timbres, or two dynamic levels”.⁵¹ In order to become familiar and confident with ways to develop these skills in one’s teaching, the authors instruct the reader to create a map of student’s tonal landscape by noting the following:

- The entire range of possible pitches
- The singing range (pitches typically sung)
- The range in which the voice can sing with the greatest comfort and endurance (tessitura)
- Events in the voice – a few locations where the voice must make more or less noticeable changes in how it functions
- Registers – overlapping ranges of pitches that have distinctive tone qualities
- Zone of passage – a small range – approximately a 5th in which the voice changes dramatically⁵²

It is recommended that the teacher plot this map by using staff paper, creating a visual tool that will aid in their understanding of the instrument.

Caldwell and Wall present the issue of *passaggio* in a section titled *Events and Registers*. Their simplified yet informative approach to this topic provides a practical explanation suitable for an undergraduate vocal pedagogy course. They present the two-register, three-register, and ten-register view, showing that each view, while unique, has validity. They do point out that an approach to teaching with a view of more registers creates more distinctions, and therefore would be suitable for more advanced students. The description of each register view is detailed and, illustrated with graphics that pinpoint the registers and events on a keyboard. The authors state that the two register view “doesn’t account for the many vocal elements that can interfere

⁵⁰ Wall and Caldwell, vol. 3, *Excellence in Singing*, 6.

⁵¹ Ibid, 7.

⁵² Ibid, 95.

with singing smooth transitions up and down the range.”⁵³ They also state: “For the two-register view, you help your student locate the extremes and then suggest that she blend them by different amounts. For the three register view, you have your student notice her kinesthetic sensations in her chest, mouth, and head as well as notice the events. For the ten-register view, you guide your student to notice sensations of optimum resonance that result when the formants match the partials.”⁵⁴

Volume three contains practical exercises that allow the teacher to identify the singing range, tessitura, extended range, the weight of the voice and to listen for events. It offers advice on what to listen for, providing gender specific vocalises that make use of vowels to address registration and resonance issues. It also includes a guide to each voice type that points out where one might hear a specific event. This volume also contains exercises for teaching legato, agility, long phrases, sostenuto, messa di voce, extended range, power, endurance, and even some for creating a “belt like sound quality”.

Volume Four, *Becoming an Artist*, contains specific steps to help a student prepare all elements of an assigned piece with a step-by-step process a teacher may use when the student teaching a new piece. The authors recommend that the teacher break up the individual elements of a song such as rhythm, melodic line, text, and harmony, as well as technical considerations. It also provides ways to help a student with dramatic and sensory awareness to bring about a more energized and meaningful performance.

The introduction of this volume contains a section titled “Teaching and Learning a Song” in which a voice teacher may learn ways to communicate with a student in order to get him or her thinking about the composer, the score, the singer, and the audience. “We now have a working definition for learning a song: make the details of the score visible and audible for an audience so that they can reach a heightened experience. In essence, the singer moves the details of the score into inflections in her voice and body. A definition this broad helps us keep away from the tyranny of “singing correctly” and stay focused on singing with excellence.”⁵⁵

The reader is reminded of the stochastic process as the means for working with the student: “For teaching and learning a song, the score is the filter through which the range of possible responses in the student’s voice and body passes, producing inflections in her voice and

⁵³ Ibid, 52.

⁵⁴ Ibid, 71.

⁵⁵ Wall and Caldwell, Volume 4, *Excellence in Singing*, 10.

body that the audience sees and hears. Teaching and learning a song is one giant stochastic process.”⁵⁶

Additional concepts in this volume include ways to explore elements of the story, how to build a story line, enriching this story, and using the story in performance. Chapter 17 of Volume Four is titled *Teaching and Learning the gestalt*. “Many students desperately want to feel the music and use that feeling to reach out to their audience, but they withdraw because of fear of censure.”⁵⁷ Exercises included in the section titled *Working with the Senses* address the ability to use visualization, inner hearing, and enriching the use the imagination such as developing inner taste and smell, stimulating emotions with the senses and with words. Many exercises included here are designed to help involve the body in the telling of the story.

Chapter 18 of Volume Four is a practical guide to preparing a student for performance and the many details that must be addressed. Chapter 19 addresses *Teaching and Learning Artistic Independence*. In this chapter the reader is presented with models for artistic independence and a check list to give to the student that will help assess readiness for a performance.

Volume Five, *Managing Vocal Health* is an excellent studio reference for the care and management of the singing voice. It is written with the perspective that the studio teacher is a partner in helping a student awaken him or herself to vocal health. It includes a chart of medicines and their effects on the voice, a description of what to listen for, when to refer a student to a specialist, and how to help a student recover from a vocal injury. For that moment when a voice teacher is faced with referring a student to a specialist, one will find a section on preparing the student for a medical examination, which provides a helpful list of informed questions pertaining to vocal use and habits about which a teacher may wish to ask a student in order to prepare for a visit to the ENT. This section also offers definitions for the various types of examinations a student may encounter as well as the three types of therapies used by physicians: behavioral changes, prescribed medications, and surgery. For the period of time during recovery, the text includes a recovery plan.

This volume includes a very practical section that addresses common illnesses and what a teacher should do when a singer experiences sore throat, laryngitis, sinusitis, tonsil and adenoid

⁵⁶ Ibid, 11.

⁵⁷ Ibid, 140.

infections, allergies, endocrine dysfunction, TMJ, eating disorders, and GERD. In Chapter 22 of Volume 5 one will find Vocal Health Case Studies.

The *Excellence in Singing* series is an invaluable resource for applicable exercises and descriptions outlining ways a teacher may present material to students. This text promotes thorough communication of information to a student and encourages the voice teacher to evolve in multiple ways. A teacher needing to be refreshed on exercises for a particular vocal issue will find this to be a helpful source that sparks the imagination and promotes personalization. The five volume set is an excellent resource for the studio and the undergraduate vocal pedagogy course.

The Performer's Voice: Realizing Your Vocal Potential

Dr. Meribeth Bunch Dayme, author of *The Performer's Voice: Realizing Your Vocal Potential*, is a well-known authority on singing and the human voice. She is a performance coach, a master class leader, speaker, author and a former university professor of both singing and anatomy. She is also the author of *Dynamics of the Singing Voice*, and two e-books; *Creating Confidence* and *The Little Book about Singing*. These books embody her mission to help performers sing easily, healthily and joyfully.⁵⁸

The Performer's Voice; Realizing Your Vocal Potential was published in 2005. As stated in the preface, it is directed at all voice users and stresses a “balanced approach to performance”⁵⁹. The author stresses the importance of “truly understanding your own voice and how it functions, rather than to rely on a technique learned parrot fashion”⁶⁰. She states that “vocal pedagogy and vocal anatomy are important parts of the curricula in performing arts programs internationally, yet there are few texts that offer an understanding of the anatomy and function of the voice coupled with practical suggestions for optimal vocal health and compelling performance.”⁶¹ She acknowledges her teachers and mentors William Vennard and Robert Gregg, and shares that her experience as both student and teacher of anatomy courses as well as observation of surgeries lead to her deep understanding of how the voice works. She states: “I have loved the scientific part of my journey, but I also believe, as has been said, that science is a good servant and a bad master, particularly in the world of performance. We need the knowledge and the ability to analyze, but we must not let the analysis interfere with the imagination and the art. A balanced approach is imperative to understanding the voice and performing well.”⁶²

In the Introduction of the text, Bunch Dayme raises the point that there is danger in simply learning by rote and then passing that information on without real knowledge of the voice. The first thing she feels a singer must learn is how to observe and she provides practical strategies for developing this skill. She writes that awareness begins with observation and

⁵⁸ David Siddal Multimedia, “Dr. Meribeth Bunch Dayme,” Vocal Process, http://www.vocalprocess.co.uk/tutors/meribeth_dayme.htm (accessed May 25, 2013).

⁵⁹ Meribeth Bunch Dayme, preface of *The Performer's Voice* (New York: W.W. Norton & Co., 2005), xi.

⁶⁰ Ibid, xii.

⁶¹ Ibid, xiii

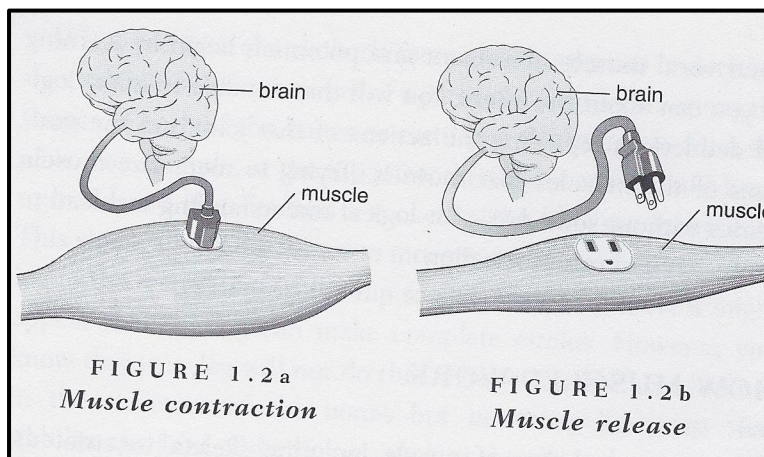
⁶² Bunch Dayme, Acknowledgements, *The Performer's Voice*, xviii.

encourages the reader to begin developing observation skills in order to become aware of his or her own habits.

From this point the text is divided into three larger parts, Part I: *Making Sense of Vocal Mechanics*, is made up of six chapters. The first chapter is titled *The Logic and Wisdom of the Body*. Here the author acknowledges that some people may feel overwhelmed by the detail of anatomy and recommends that one stick to the skeleton, joints and voluntary or skeletal muscles.

The importance for good alignment is stressed in all chapters, but especially in the first two. Bunch Dayme writes: “poor alignment takes away the body’s ability to respond spontaneously and forces the brain to override the subconscious system”.⁶³ Under a heading titled *How Muscles Work*, she includes a drawing of the brain actually plugging into a muscle with an electrical cord to illustrate how muscles receive messages.

Figure 2: **Muscle Contraction and Muscle Release**⁶⁴



Following this illustration Bunch Dayme provides an introduction to the nervous system as a way to understand how messages are communicated throughout the body. She writes about the importance of perception, that your body will follow your mental orders whether your perception is correct or not. She describes the sympathetic nervous system as that which causes nervousness and the parasympathetic nervous system as that which causes calm, both of these making up the autonomic nervous system. She then writes briefly about tension and anxiety as a problem for performers when they do not allow for enough time to rest. She closes the chapter

⁶³ Bunch Dayme, *The Performer's Voice*, 15.

⁶⁴ Ibid, 18.

with encouraging words about the enjoyment of being more informed and reminds the reader that no one knows everything about the body, but that gaining a common sense approach to the voice through study of anatomy will only help one become a better observer.

Chapter 2, *Physical Alignment and Balance* emphasizes the use the whole body, that physical awareness comes from sensory feedback and that developing a kinesthetic sense is vital for understanding posture. To aid with this the author recommends the study and exploration of the Alexander technique and the Feldenkrais method. This chapter includes several helpful exercises that are suitable for exploration in the practice room or in a class setting. The exercise *Using a Model to find out how you look* is a partner exercise and great for building observation and self-awareness. Bunch Dayme encourages students to imitate a poor postural habit in order better identify and to more easily see the difference of a subtle change.

Table 7: Using a Model to Find Out How You Look⁶⁵

This three person exercise enables you to see and describe your personal alignment. Do it two times, once standing and once sitting. It is easier if your model is standing or sitting beside you rather than in front.

1. Stand and sit in your habitual posture.
2. Ask a friend to stand and sit exactly like you.
3. Ask a third person to make sure that the friend is copying you accurately.
4. Have the friend describe how it feels to be in your alignment.
5. Now move around your friend to see how *you* look.

Chapter 3, *Breathing*, provides the principals of the singer's breath. The process of respiration is described in a step-by-step manner. This chapter includes many useful anatomical illustrations including the rib cage, the diaphragm, and muscles of the abdomen, the skeletal framework including the skull, mandible, clavicle, scapula, sternum, ribs, spine, and pelvis. Concerning the accessory muscles of the breathing mechanism Bunch Dayme writes: "In some

⁶⁵ Ibid, 32.

anatomy texts you will find long discussions about the sets of intercostal muscles that run between each rib. Current thinking recognizes these muscles as having a stabilizing role for the rib cage rather than as actively participating in the separate actions of inspiration and expiration”.⁶⁶

Balance in posture is emphasized as a pathway to good breathing. She states: “A singer or any performer with efficient breathing is free of obvious physical distortions such as tension around the mouth, protrusion of the jaw, fixation in the face, tightness around the neck, rigidity of the chest and an unsightly, bulging abdomen.”⁶⁷

The author’s list of common breathing problems is useful for class discussion. It includes raising the shoulders to inhale, pushing them down to exhale, holding the back rigid, misunderstanding about breathing on the part of the performer, general slackness in the body, and generalized tension in the body.

Chapter 4, *Making Sound*, begins with a basic, yet clear, description of how sound is made. In *An Overview of the Anatomy of the Larynx* Bunch Dayme describes the larynx as being suspended and supported in the neck. As she describes each cartilage, she brings the reader back to the sense of the whole. She outlines how to make a model of the larynx and recommends using clay, which could be a useful in-class exercise. The author writes about the intrinsic muscles of the larynx, providing detailed illustrations from various viewpoints. Her description of vocal cord closure is very practical. “To make a clear sound, the vocal folds must come together at the midline. Two sets of muscles are needed for this: the lateral crico-arytenoids, which swing the vocal processes toward each other, and the inter-arytenoids, which slide the two arytenoid cartilages toward the middle.”⁶⁸

This chapter includes anatomical and functional reasons for breathy and pressed tone qualities. Bunch Dayme uses the term *onset* and addresses both breathy and glottal types. This chapter includes exercises where that purposely create breathy and glottal or pressed sounds to experience the sensations, and for coordinating the vocal folds. These are familiar warm up exercises such as doing a tiny child-like whimper to get a clean onset, and creating a siren on [ng], followed by the [i] vowel. Bunch Dayme states that the [i] vowel encourages full vocal fold closure.

⁶⁶ Ibid, 43.

⁶⁷ Ibid, 47.

⁶⁸ Ibid, 61.

At the conclusion of this chapter the reader is reminded that phonation basically occurs at subconscious levels, but that coordination is essential and “when you have good coordination of your alignment, efficient breath flow, and freedom of the neck, jaw, and tongue, the onset of sound will be no problem.”⁶⁹

In Chapter 5, *The Structures of Resonance and Voice Quality*, Bunch Dayme states that “aesthetically, the most important aspect of the voice is resonance, which comes mainly from the pharynx, a part of the vocal tract.”⁷⁰ To achieve optimal resonance according to the author, “a singer or speaker will have a throat that is flexible and able to respond to the performer’s intentions, a lifted soft palate, and a flexible ready tongue and a jaw that hangs nicely in place.”⁷¹ She describes the pharynx as: “a flexible sleeve that hangs from the base of the skull, with openings into the nose, mouth, and larynx.”⁷²

She includes an exercise to be done with a partner in which the reader must make facial contortions to see how it affects resonance. Bunch Dayme debunks myths concerning placement in this chapter in a section titled *Misconceptions about Resonance*. She writes that the sensation of resonance and what is actually happening physically may be two very different things. She states: “Research on the role of the sinuses in singing shows that there is no perceptible difference in the tone to an audience but that the performer feels the vibration in the face by way of bone conduction.”⁷³ She also addresses the issue all voice teachers face when a student becomes very attached to their inner sound: “When performers become too attached to their inner sound, they find it difficult to be comfortable with positive changes that alter their inner sound, and this can make learning slow, unless there is feedback such as that provided by an excellent teacher, a tape recorder, or a video camera.”⁷⁴

In Chapter 6, *Articulation*, Bunch Dayme discusses the fact that many ingrained habits come from the area of articulation. She provides detailed descriptions and illustrations for the anatomy of the three main articulators, the jaw, lips and tongue, including the muscles of the jaw. For each of the articulators there is an exercise offered that encourages freedom and ease to promote clarity of diction. This chapter contains a brief section on vowels and consonants with a

⁶⁹ Ibid, 67.

⁷⁰ Ibid, 68.

⁷¹ Ibid, 70.

⁷² Ibid, 71.

⁷³ Ibid, 80.

⁷⁴ Ibid, 82.

chart of the classification of consonants. The vowels chosen for the chapter are limited to [i,a,u,o]. She closes this chapter with a description of habits of articulation that adversely affect the vocal tract. These habits include: pulling the tongue downward, excessive tongue tension, and over opening or jamming the jaw downward. She leaves the reader with a practical tip: “If you look Normal, you probably sound normal”.⁷⁵

The Key Points of Part I:

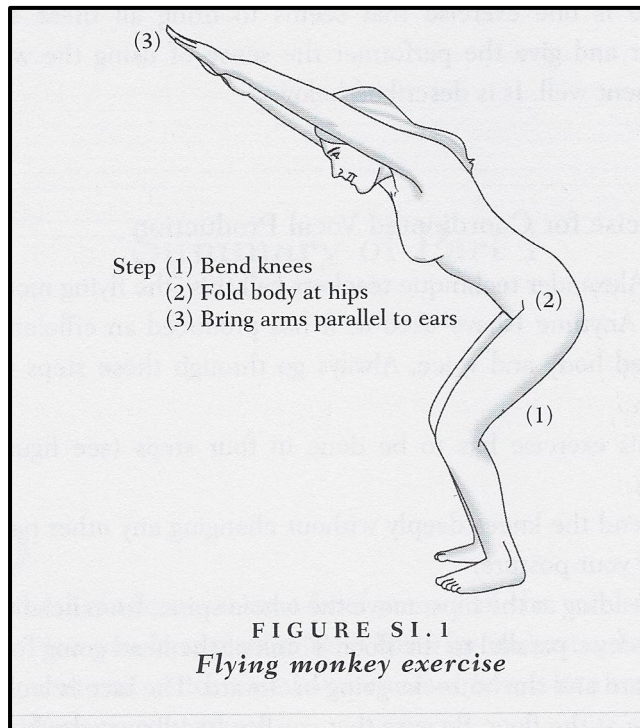
- Good alignment is the first step to having an efficient vocal instrument and an important aspect of your confidence and image. Check it at every opportunity until it becomes part of you.
- A deep breath, rather than a big breath, will enable you to sing, perform, and live your life more calmly.
- The larynx, pharynx, and structures of articulation are all subject to poor habits of speech and faulty perceptions of vocal production. These areas function well in singing and speech when the body is aligned and flexible and when the perceptions of the performer do not override the natural intelligence of the body.

Part I closes with the *Flying Monkey Exercise*, which is based in the Alexander Technique. “In this position the head, shoulders, chest, and hips are beautifully aligned; the legs are not able to influence the torso, because they are bent; the breath support is automatic; and the vocal tract responds to the sound without effort.”⁷⁶ This position encourages the sensation of efficient vocal production.

⁷⁵ Ibid, 100.

⁷⁶ Ibid, 103.

Figure 3: **Flying Money Exercise**⁷⁷



1. Bend the knees deeply without changing any other part of your posture.
2. Bending at the hips, move the whole spine, from head to coccyx, parallel to the floor. Think of the head going forward and the buttocks going backward. The face is looking at the floor. Be sure that you are bending at the hips and not anywhere else along the back.
3. Raise your arms parallel to the floor and level with your ears.
4. Now sing a song or recite a dramatic monologue.

Part II – *The Art of Presentation* provides the reader with tactics for working with text. This part is also designed for people who are preparing a spoken lecture. It demonstrates how to speak with projection in a healthy way.

Part III – *The Art of Performing* includes a chapter on preparing music. Here one will find exercises that develop focus and presence in practice, stage presence, and how to deal with stage anxiety. The chapter on vocal health addresses everything from vocal use to nutrition and lifestyle.

In the Epilogue Bunch-Dayme writes: “The complete voice professional or performer needs to have knowledge of the physical aspects, experience of vocal performance, imagination and spontaneity, and the flexibility and ability to listen without preconceptions as tools of his or her trade.”⁷⁸

Dr. Meribeth Bunch Dayme’s writing style creates a learning environment for the reader. The anatomy illustrations are detailed and the exercises provide helpful tools for studio and class

⁷⁷ Ibid, 103-104.

⁷⁸ Ibid, 212.

instruction and assignments. The many exercises allow for the student reader to make this information easily relatable in the practice room, and I have used them as the basis for assignments in Basics of Vocal Mechanics at Ithaca College. These assignments that call for reflection often reveal new discoveries and valuable connections to studio work. The author's approach helps the student to draw connections between an awareness of anatomy and discovering a reduction in bodily tension that leads to progress in vocal development.

Dynamics of the Singing Voice, 5th Edition by Dr. Maribeth Bunch-Dayme

The Fifth Edition of *Dynamics of the Singing Voice*, published in 2009 includes five new chapters compared to its predecessor, the fourth edition, published in 1994. As is the case with the earlier version, Bunch Dayme stays away from detailed writing on acoustics and focuses more on her specialty, which is anatomy. However, the fifth edition incorporates her recent development, the *core singing* approach, which includes study of the body-mind-spiritual aspects of the total singer.

In Chapter 1, titled *Core Singing*, Bunch Dayme writes about the work of people like Dr. John Diamond in life energy, Deepak Chopra in quantum healing, work in the Tao and physics by Fritjof Capra, and many others, and how this information has expanded into fields of teaching, learning, healing and self development. She writes that this is causing a new wave of information for the 21st Century singer: “The field of singing and the voice must stay in touch and in tune with this because it will change singing and how we work with singers for years to come.”⁷⁹

In this chapter the author illustrates what she perceives to be the five key issues relating to learning: involving the language of the mind, developing the innate or natural talent present in the singer, overcoming performance anxiety, and expanding beyond the parameters of our own field in order to learn from others. She writes: “The collective consciousness of several hundred years of formal teaching of singing has been slow to embrace mind-body concepts such as Alexander Technique, Feldenkrais, Yoga, meditation, alternative therapies, healing martial art forms such as Qigong, and other variations of these systems.”⁸⁰

⁷⁹ Maribeth Bunch Dayme, *The Dynamics of the Singing Voice, 5th Edition* (New York: SpringerWien, 2009), 2.

⁸⁰ Ibid, 3.

Table 8: **The five areas crucial to the evolution of teaching of singing**⁸¹

1. *The approach to teaching and learning*: This must involve the whole person including language, thoughts, emotions and perceptions, even if it seems that time does not permit this kind of work. Teachers must be mindful of all that is said and unsaid as a contributing factor to student growth.
2. *The language of the mind*: This includes self talk and analytical thinking. “According to J.B. Taylor, PhD (2008), all the language, ego, emotional baggage we keep repeating, memory of past events, rote learning, and more are housed in the left-brain in a group of cells that occupy the space of a peanut. It is rarely a good idea for this tiny “peanut” to rule learning, teaching and the development of a singer—or any other performer.”⁸² As teachers we provide an expansive range of experiences in the studio so that a student may develop balance and connection to more of the self in their singing.
3. *Developing talent*: Here Bunch Dayme refers to the very large range of possibility for sounds singers are exposed to as a result of globalization and the emergence of contemporary and commercial genre. She calls upon teachers to evaluate the voice from a perspective of health instead of “correct” sounds.
4. *Learning to trust the voice*: “When singers are taught to be grateful, rather than always critical for the sounds they produce, and at the same time to be disciplined in approach and technique, dedicated to study, and encouraged to be imaginative and creative, then fear will not be a part of the picture.”⁸³
5. *Awareness and responsibility*: Here the author calls upon singers to become aware of their own energy field and to develop a positive inner voice, to develop healthy technique, to have the courage to take creative risks, to know when singing is the real mission they have in this life and to go beyond the safe zone. She states: “the question remains: will the singer sing? Or be sung?”⁸⁴

⁸¹ Ibid, Paraphrase, 3-7.

⁸² Ibid, 4.

⁸³ Ibid, 6.

⁸⁴ Ibid, 7.

Through Chapter 2, *The Human Energy Field and Singing*, Bunch Dayme further defines what is meant by the human energy field. She uses the peanut image from chapter one as well as the idea that what we see is only 10% of energy around us to illustrate that there is much more to the cosmos than what we see and what we use. She writes that the invisible aspects of the energy field include aspects such as mental preparation and practice, and the ability to center one's energy and emotions, those that create healing and those that can create chaos, psychological issues such as self-esteem and the ego, psychic aspects like finding the zone for connected performance, and physical aspects on every level of the human being. She writes that singers may become masters of their own energy fields by taking responsibility for their learning and for their thoughts and language, by being mindful in each practice and lesson, by treating all colleagues, peers and teachers with respect and by becoming centered and aware.

Chapter 3, *Vocal pedagogy in the 21st Century*, delves further into the need for the voice teaching field to incorporate the rapid expansion of knowledge. In addition the author points out that "current teaching of voice tends to be highly specialized" and "what is needed are some multi-faceted, generalist singing teachers who can give developing artists a core foundation of healthy practice, expression, imagination and vocal options. The singer would then be free to choose a preferred style and move on to a specialist teacher."⁸⁵

In this chapter Bunch Dayme writes about the use of language that enriches teaching and learning and that the history of teaching of singing has unfortunately been fraught with negative language patterns that cause the analytical part of the brain to become overly present in the mind of the singer, stifling creativity and the development of artistry and spontaneity. She calls for self development on behalf of the teacher. "When there is a commitment to curiosity, teaching and learning become magical."⁸⁶

⁸⁵ Ibid, 17.

⁸⁶ Ibid, 22.

Table 9: **The 21st Century Teacher’s Responsibilities:**⁸⁷

- Continue to be a lifelong student
- Learn to coach mental aspects of performance
- Create a positive studio atmosphere for learning and performing by having a physical, mental, emotional safe haven for every student
- Be grateful for each student
- Be professional about the business of singing.

Table 10: **The 21st Century Voice Student’s Responsibilities:**⁸⁸

- Develop objectivity
- Develop extra-curricular skills such as dance, movement, piano, acting and many others,
- Eliminate mind chatter and excessive self-criticism
- Commit to meaningful practice and rehearsal
- Find ways to monitor progress
- Have the courage to take performance risks
- Be grateful for your talent.

In the final section of this chapter the author writes about the future of vocal pedagogy: “The singer of the 21st Century will be a multi-dimensional singer whose energy field, and therefore her voice, will fill and permeate space, with the capacity to thrill, excite, and heal those who have come to listen and take part.”⁸⁹ In order to properly serve this 21st Century singer we as voice teachers must take a fresh look at the relationship between the art of singing and science in our teaching. Bunch Dayme reiterates the need for an establishment of generalist teachers that teach *core singing*. We must build an active partnership with the student and promote further research and inclusion of helpful performance techniques borrowed from eastern practices as well as sport psychology. There is a need for more consultations with voice professionals and a shift towards balanced singers who perform with the mental focus of skilled athletes.

⁸⁷ Ibid, 23.

⁸⁸ Ibid, 27.

⁸⁹ Ibid, 30.

In Chapter 4, *What every singer needs to know: Co-ordination, spontaneity and artistry*, Bunch Dayme calls for the singer to develop versatility of skill so that he or she will be marketable to various venues. She states: “the more skills the singer possesses the better chance of a performing career.”⁹⁰

In her writing on coordination the author makes the point that the development of musicianship is fundamental. She writes that this does not require long hours of vocal practice that could be potentially damaging, but that there is “no limitation of time for the ‘academic’ aspect of practice which includes learning rhythm, meaning, and pronunciation of text, memorizing the text and music, and understanding the conceptual and emotional content of the song.”⁹¹

With regard to spontaneity, Bunch Dayme states that a singer must develop musicianship, language skills, gain a historical understanding of music, and take courses in acting and movement. Artistry on behalf of a singer calls for a love of singing, dedication to the work of singing, and individuality. In this chapter the author provides quotes from famous classical and pop singers to help illustrate the ingredients for a powerful performer.

Chapters five through ten are essentially the same in content compared to the Fourth Edition. Chapter 11, titled *Research in Singing*, opens with a quote by Hirano (1988): “Finally, we admit that the science is far behind the art...our knowledge of the vocal mechanism in singing is quite limited. There are two major bottlenecks: limitation in subjects and limitation in techniques...close cooperation among different disciplines is clearly essential if we are ever to solve the mysteries of the singing voice.”⁹² This chapter discusses new areas of potential research for singing, the limitations of our current research, and areas for the adventurous to investigate.

Chapter 12 includes helpful appendices. Appendix A is a list a classifications of singers from all styles. Appendix B includes study outlines for anatomy. In the back is an author and a subject index, as well as a large bibliography.

This text uniquely addresses emerging pedagogical issues, particularly those that include spirit and emotion. The author’s concept of the energy field is something new to published texts on voice teaching, and may be quite a challenging concept for those using traditional approaches

⁹⁰ Ibid, 32.

⁹¹ Ibid, 33.

⁹² Ibid, 173.

in the academic setting. The energy field concept is not easily defined, and in environments of vocal study where elements of traditional performance study are the focus, this concept could seem “new age”, or something that lacks a concrete approach. However, the author’s call for students to “become masters of their own energy fields”⁹³ puts some of this responsibility on the student, and provides a pathway for exploration in terms of finding ways to work with modern students who need to be encouraged to be more mindful and aware throughout the learning process. The idea of the energy field may be a way to encourage students to explore beyond the five senses and to fully participate in their developing artistry.

⁹³ Ibid, 15.

Your Body, Your Voice: The Key to Natural Singing

Dr. Theodore Dimon is the founder of the Dimon Institute which offers individual lessons in Neurodynamics. He is a leading specialist in education and human development, as well as an internationally renowned teacher of mind/body disciplines. His field of research, carried out over the last thirty years explores man's evolutionary development, psychology, and anatomy in relation to human holistic design. He is an adjunct professor at Columbia Teachers College, and also gives courses at CUNY Hunter College. He frequently lectures and teaches in the USA and Europe.

Dr. Dimon published *Your Body, Your Voice: The Key to Natural Singing* in 2011. Other books by Dimon include *The Elements of Skill: A Conscious Approach to Learning*, *The Undivided Self: Alexander Technique and the Control of Stress*, *Anatomy of the Moving Body: A Basic Course in Bones, and Muscles, and Joints, Second Edition* and *The Body in Motion: Its Evolution and Design*.

In *Your Body, Your Voice*, Dimon emphasizes his thesis that improving the quality of the voice can only be attained through addressing the voice as a “total dynamic system.”⁹⁴ He writes that approaches in voice pedagogy texts that have come before do not address “the full complexity of the voice, for the simple reason that it isn’t composed of specific elements but works as a complex system involving the entire body.”⁹⁵ He further states that “without understanding fully how this overall system works as a coordinated whole and what we do to interfere with it, no technique can hope to address the fundamental problem of how to use it properly and how to restore this marvelous instrument to its full potential.”⁹⁶ His writing shows that before one can even begin to train the voice, one must learn how not to interfere with the voice and that the ways in which we interfere with the voice develop as we age; we begin as infants with freedom, but learned habits are the cause of this interference.

In Chapter 1, *The Organizing Principle of the Voice*, Dimon further explains his view that it is the upright support system of the human being that compounds the muscular system, causing habits that interfere with voice function. He supports this claim by explaining that the head-trunk

⁹⁴ Theodore Dimon, EdD, Preface of *Your Body, Your Voice: The Key to Natural Singing* (Berkeley:North Atlantic Books, 2011), XV.

⁹⁵ Ibid, XVII.

⁹⁶ Ibid, XVIII.

pattern of the human being necessitates an upright support system and that in order to support upright posture “muscles must act on different parts of the skeleton to keep it from buckling and to support it as a whole.”⁹⁷ It would essentially be easier to support the voice if we were still four-legged creatures, but of course then we would not have evolved into thoughtful, singing beings. We must, therefore, have a clear understanding of the way in which our upright posture is organized and supported, and it is from this view point that we can adequately address the function of the voice.

When it comes to breathing and support, the subject of Chapter 2, *Breathing*, Dimon’s theory is that we must spend more time focusing on breathing out than breathing in. He believes that the process of isolating breathing into categories of clavicular, chest and belly breathing along with emphasizing small parts of the whole will only complicate matters for the student. He states: “proper coordination of the muscular system doesn’t just help us breathe better. It would be more accurate to say that this support is the condition under which breathing works most efficiently; the lengthening, expansive support of the trunk is the *sine qua non* of full and efficient breathing.”⁹⁸

In Chapters 3 and 4, *The Larynx* and *The Suspensory Muscles of the Larynx*, Dimon illustrates the muscles of the larynx. He does so with a practical and simplistic language that helps the reader make connections to anatomy and function without becoming too encumbered in minute details. Dimon includes full color illustrations that take on a mechanical nature, mirroring anatomical function to help the reader see more clearly the individual movements. He always brings the reader back to the sense of the whole instrument, and especially to the upright support system. At the end of chapter four he states: “In the end, the upright support system, organized by the head-trunk relationship, is the key to the release of the suspensory muscles of the larynx.”⁹⁹

In Chapter five, *The Problem of Support*, Dimon examines the definition of support in singing. He disagrees with some pedagogues who say that support occurs due to contraction of the abdominal wall or that it is made up of an increase in air pressure. He states that the air flow in fact “needs to be less than during normal exhalation, which is why we need to decrease breath

⁹⁷ Theodore Dimon, EdD, *Your Body, Your Voice: The Key to Natural Singing* (Berkeley: North Atlantic Books, 2011), 7.

⁹⁸ Ibid, 24.

⁹⁹ Ibid, 42.

flow by controlling the exhalation and maintaining the openness of the ribs and diaphragm.”¹⁰⁰ He explains that it is the expansive quality of the entire upright system that enables proper support and that it is the habit of tightening and pulling down on the ribs that works against this otherwise natural movement.

Dr. Dimon continues with detailed discussions of function and anatomy in chapters six through eight, (*Vocal Registers, The Singer’s Throat and Placement*), reminding the reader that simple vocal exercises will not unlock the undue tensions that interfere with the voice. In each chapter he gives pedagogical background and explains function, always leading back to the central point of the importance of working on all vocal pursuits by achieving total balance of the system of the body and voice.

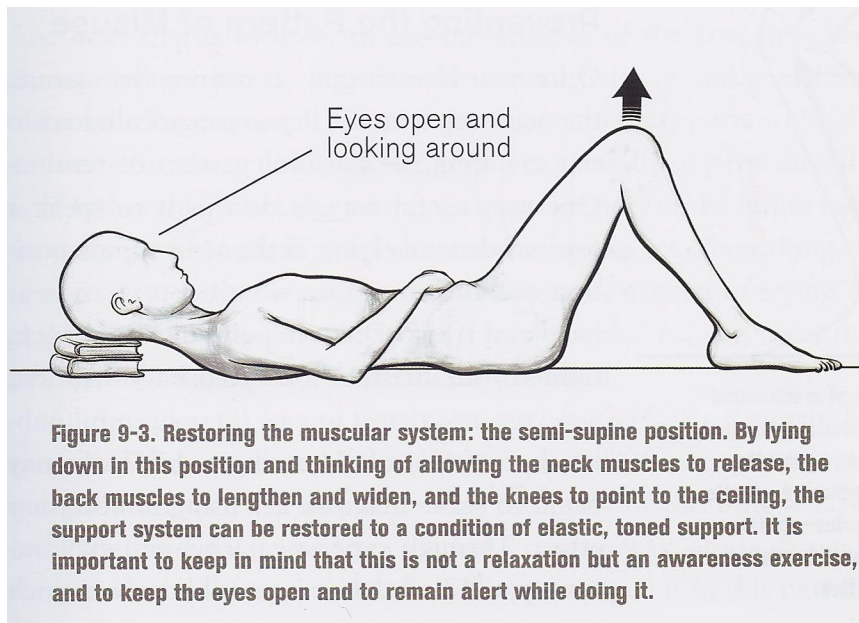
Dimon’s chapter titled *Placement* is intriguing in that the term may be consciously avoided by many voice teachers due to its propensity to cause misunderstanding on behalf of the student. Use of this verbiage might cause some students to develop the habit of trying to feel the voice in one “spot”, therefore it is often encouraged for students to allow vibration and sensation, wherever it may be, without directing the tone to one place. Pedagogues McCoy and Bunch Dayme wrote about sensations the singer feels in the face or chest as being sympathetic resonance. Dr. Dimon’s description of placement as well as his attempt to answer the question of what it might be has some validity. However, his point might have been stronger had he chosen to use the more widely accepted pedagogical terms; *timbre* and *tonal concept* in this chapter. He does make a point to state that “only the throat and oral cavity actually serve as resonators; other areas, such as the chest or palate, do not actually resonate.” He goes on to state: “Placement, then, isn’t about resonance *per se* but about activating the functioning of the larynx and its supporting muscles—a thinking process that forms one of the central skills in vocal pedagogy.”¹⁰¹

In chapter 9, *Preventing the Basic Pattern of Vocal Misuse*, Dimon demonstrates his thesis of upper trunk coordination through exercises that use the semi-supine position and the position of mechanical advantage.

¹⁰⁰ Ibid, 47.

¹⁰¹ Ibid, 96.

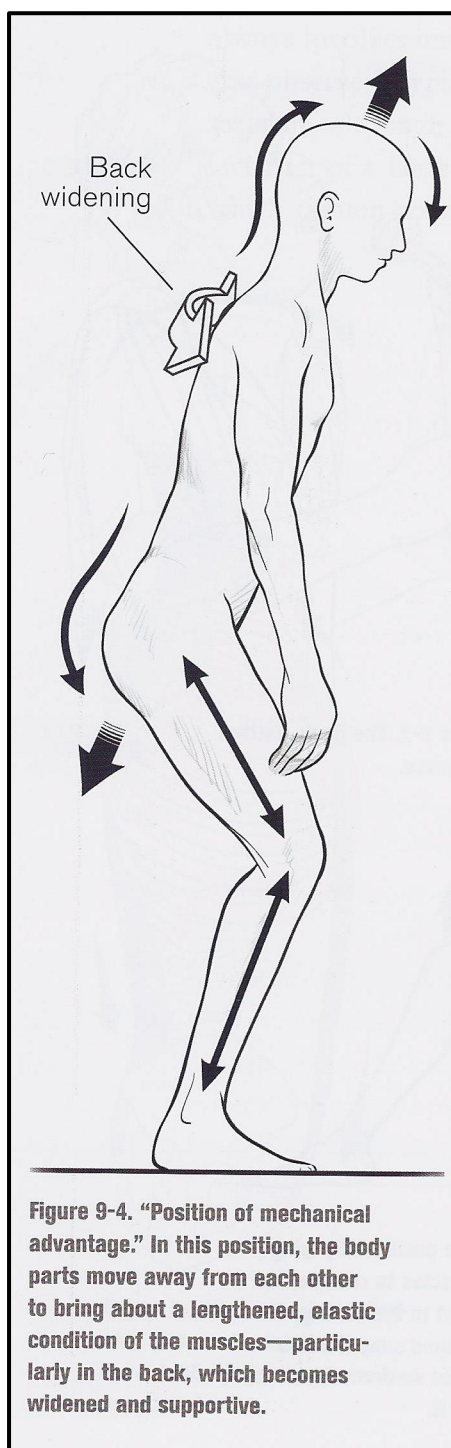
Figure 4: **The Semi-Supine Position**¹⁰²



Dr. Dimon explains how one might experiment by laying or standing in these positions and noticing first speech, then singing and articulation habits. He demonstrates the exercise of the whispered “ah” in these positions. This is described below in Table 11: **Points of the Whispered “Ah”**.

¹⁰² Ibid, 99.

Figure 5: “Position of Mechanical Advantage”¹⁰³



Points of the Whispered “Ah”:

Controlling the exhalation by whispering allows one to create the elements of vocalization without harmful habits associated with singing or speech.

Make sure you actually whisper ah and not uh.

Think of it as communication, use intention.

Do not begin the sound in an abrupt way, rather imagine beginning the sound before you have completed the in-breath so that you begin the sound before you finish taking in air.

This is not a breathing exercise, but a “thinking in activity” designed to prevent the harmful habits connected with breathing and vocalization.

Success means: It helps to establish healthful conditions of breathing by making it possible to let go of the ribs and diaphragm, prevents gasping in of air, and coordinates the larynx and breathing. This calms the system and improves mental attitude, circulation, and helps to oxygenate the blood and expel carbon dioxide. It establishes a free breath flow.

Later it may be applied to vocalization.

¹⁰³ Ibid, 100.

In Chapter 10, *The Five Elements of Effortless Vocal Production*, the reader is provided with Dr. Dimon's five problems that need to be solved in order to speak or sing without habitual interference.

Table 12: **The Five Elements of Effortless Vocal Production**¹⁰⁴

1. *Establishing the Foundations of Coordinated Use of the Muscular System*: This becomes the background against which we can perceive harmful habits and a foundation for acquiring good habits.
2. *Not Taking Breath in Order to Produce Sound*: Consciously trying to take breath in causes habitual tension. The breath we need for singing is already flowing in and out of the lungs.
3. *Controlled Exhalation*: We must think of a sound as we exhale in order to prolong the out breath. The controlled exhalation gives us the re-educational procedure for preventing the holding of the breath and the shortening that interfere with the free movement of the ribs and diaphragm, therefore enables us to achieve a freer flow of breath.
4. *Supported Sound Production*: The tendency for beginning voice users is to produce a heavy tone. To counteract this play with higher, lighter sounds and activate the muscles of the face. The supported sound is one that engages the suspensory muscles of the larynx.
5. *Producing Sound*: Use the whispered "ah". Then without further effort, think about the coordination and then think of a sound.

In the following chapters, Dimon further explains the whispered "ah" exercise and the many ways to explore this. He also writes about the importance of energy and liveliness in the face as well as having intention when making sound in order to encourage freedom and less habitual tension. He advocates moving from the whisper to a hum or "ma" on descending vocal slides.

In the final chapter, *The Voice and its Total Design*, Dr. Dimon summarizes that vocal technique and knowledge and application of voice science will only benefit singing abilities when one coordinates the vocal instrument as "a total system based first and foremost on its total

¹⁰⁴ Ibid, paraphrase, 107-111.

design.”¹⁰⁵ He acknowledges that many pedagogical considerations are not included in this book. But it is clear that he is taking a stance against some of the traditional pedagogy that is based purely on developing specific sound qualities.

This text is an important source to include in the voice teacher’s library. For those who are curious about the Alexander technique and approach, Dr. Dimon weaves this training and principle throughout the text. This text offers ways to help the student who sings with a sound concept in mind, but little body awareness, so that he or she may build a coordinated instrument and learn how to sing from the viewpoint of the total system of function.

¹⁰⁵ Ibid, 131.

Singing and Teaching Singing; A Holistic Approach to Classical Voice

Janice L. Chapman shares her story in the first chapter of her text *Singing and Teaching Singing; A Holistic Approach*. She describes her professional singing life as something that took off early; by age 26 she was performing professionally with the Scottish Opera and Sadlers' Wells Opera. She describes her experience as a natural singer who received wide recognition, but did not have training in the ways in which the voice worked. It was not until later when she dealt with performance anxiety that she began developing this knowledge. Shortly thereafter she began teaching. The beginning of her teaching career coincided with the information explosion from voice science and medicine, as well as the inventions of the fiber optic endoscope and stroboscopic light source. Through her involvement with the organization of the multidisciplinary work in the United Kingdom she was exposed to a broad range of information that enabled her to create her own map of the vocal instrument. "Throughout her career, she has combined a solid knowledge of traditional voice teaching with an active commitment to deepen her understanding of the voice."¹⁰⁶

Chapman's teaching philosophy is comprised of three major elements:

Holistic: This includes her philosophy that primal or natural sounds such as laughter, sobbing, whimpering and speech should be integrated into a pathway for finding the natural voice.

Physiological: Her teaching is based on the laws of anatomy, muscular function and the effects of muscular interactions.

Incremental: Chapman states that "singing can be broken down into manageable components and that they have a natural hierarchy effect."¹⁰⁷ In her teaching she works to develop each component separately through a step by step process.

In Chapter 2, *Primal Sound*, Chapman describes the singer's breath as something naturally rooted in the automatic reflexive response of the torso. She writes that her teaching philosophy is based upon this physiological response to emotion and she makes the case that someone who yelps in pain uses a natural breath support without thinking about how the yelp occurs. She illustrates how to help students explore primal sounds by giggling, whimpering or crying, saying "hey" as if calling to a friend, or trying a monkey call. All of these sounds activate

¹⁰⁶ Robert T. Sataloff, Forward in *Singing and Teaching Singing: A Holistic Approach* (San Diego: Plural Publishing, 2006), vii.

¹⁰⁷ Janice L. Chapman, *Singing and Teaching Singing: A Holistic Approach*, 10.

the natural support system and it is through this exercise that the student will feel better coordination and freedom. She points out that some students will have difficulty accessing their primal sound if they have been “using rib-reserve or reverse abdominal breathing patterns for a long period” and that these students “may need intervention by a teacher of Accent Method breathing to reduce holding patterns in the abdominal wall.”¹⁰⁸

In Chapter 4, *Breathing and Support*, Chapman further explains these issues. Here Accent Breathing is described as something that is typically used in the treatment of voice disordered patients. This method is widely used by speech and language therapists in Europe and the UK, but is virtually unknown in the United States. The fundamental principal of Accent Breathing states that “during the breathing cycle contraction of the diaphragm alternates with the contraction of the abdominal muscles.”¹⁰⁹ Chapman shows how this would be applied to singers in a way that consists of developing awareness of the abdominal muscles, lying on the floor, encouraging a feeling of full exhalation by “wasting” air, and moving to a step of expelling the air as quickly as possible. This is done with the use of fricative consonants, both voiced and unvoiced. This evolves to using rhythmic patterns with these consonants and initially vigorous movement of the abdominal wall is encouraged to allow for the muscles to release. There is a move from the fricatives to vowels and later word patterns. Chapman states that “arm and body movements are also expanded upon and singers are strongly encouraged to maintain upper body posture during these activities.”¹¹⁰

Many elements of Accent Breathing are used in voice teaching in the United States. However, the name given to this practice, Accent Breathing, is not typically used. Chapman outlines a five step process of applying Accent Breathing to supported singing. These steps are for singers who “do not have severe breathing/support/posture problems, but whose breathing style for singing may need to be changed. [She uses] a sequence of simplified Accent Method exercises which lead quickly into the location and recognition of abdominal support centers.”¹¹¹

¹⁰⁸ Ibid, 21.

¹⁰⁹ Ibid, 48.

¹¹⁰ Ibid, 51.

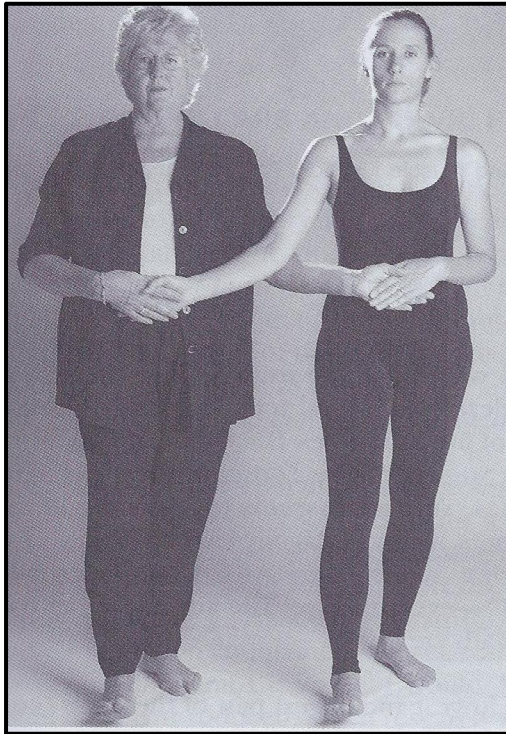
¹¹¹ Ibid, 52.

Table 13: **From Accent Method Into Supported Singing**¹¹²

1. The singer lies semi-supine with maximum connection of the back to the floor, and allows breath to ebb and flow though during sleep (i.e. belly wall will rise during inhalation and relax toward the floor on exhalation).
2. More active and energized use of the same tidal belly wall movement with the use of breathy tone and fricative consonants, rhythmically using an up-beat and a main (down) beat as follows: ss-SS /s/, sh-SH /ʃ/, zh-ZH /ʒ/, ff-FF /f/, vv-VV /v/, th-TH (unvoiced and voiced), whoo-WHOO /wu/
3. These sounds are repeated until an element of boredom sets in. This is usually when the conscious control gives way to the subconscious.
4. This exercise is then repeated lying on one's side with the hand on the belly wall. Singers notice that they need to be a little more proactive with the belly wall in this position.
5. The standing version of this exercise calls for the teacher and student to stand paired like skaters, one foot ahead of the other, preferably in front of a mirror. Each places their hand so that contact is maintained with the back of the hand on each other's belly wall. Then a gentle forward and backward rocking movement is added, raising the front toe and then the back heel in turn. This rocking movement coordinates with the movement of the belly wall, that is, belly out as the body moves forward, and belly back as the body moves back, but not disturbing the general posture.

¹¹² Ibid.

Figure 6: Accent Method: Side-by-side standing position¹¹³



Chapman addresses the misinterpretation of the *appoggio*, particularly the lean, as one factor she has encountered that often causes students to develop habitual abdominal tension. Along with the Accent Breathing techniques, Chapman advocates her SPLAT breath which calls for a complete release of the abdominal muscles during inhalation.

Table 14: **SPLAT Breath**¹¹⁴

S Singers

P Please

L Loosen

A Abdominal

T Tension

¹¹³ Ibid, 53.

¹¹⁴ Ibid, 54.

She claims that these methods with the use of primal sounds awaken a natural, energized, flexible support system in her students.

In the chapter on phonation, Chapman credits the Jo Estil method as the basis for her philosophy. She writes that she believes that problems at the level of the vocal folds must first be addressed through solving problems in alignment, breath and working with the primal sound, otherwise these problems will tend to reoccur. However she points out that in some cases corrections in phonation must be addressed or introduced during the development of these core components because many students are plagued with poor efficiency at the level of the glottis that directly affect subglottic air pressure.

In Chapter 6, *Resonance*, Chapman offers a practical discussion of anatomy associated with resonance and a useful exercise called “Dial a Vowel”. This exercise combines what she refers to as the “gross tongue setting” which she learned is what defines “the recognizable linguistic characteristics of various dialects.”¹¹⁵ In this exercise the tongue position in which the sides of the tongue touch the bottom of the top teeth for the [i] vowel is the basis for balancing the rest of the cardinal vowels.

Table 15: “**Dial-A-Vowel**”

- Protrude the tongue to its maximum.
- Allow it to spring back into the mouth and immediately say “mio Dio” noticing where the sides of the tongue touch the back upper molars on the [i] part of the diphthong.
- With the tongue in this [i] position, sing a supported [i] vowel. While singing the vowel, slide the tongue forward and back maintaining contact with the molars, until the sound resonates with the utmost clarity and comfort. This then will be the location point for the exercise.
- The frontal jaw opening needs to be temporarily immobilized, allowing for the tongue to move independently of the jaw.
- Starting with the tongue in its location point ([i]), and the jaw slightly open, sing the 5 cardinal vowels legato on a comfortable middle voice pitch: [i,e,a,o,u]. Notice that when the jaw is immobilized, the tongue makes a small but precise maneuver for each vowel.

¹¹⁵ Ibid, 276.

*When the tongue is in a suitably high and back position, all vowels can be clearly articulated with the tongue still in contact with the upper molars. It is not suggested that this will be the ultimate singing position, but at this stage, the exercise is a means to attaining a more Italianate tongue setting and not a finished product.

She writes about the issues that occur when a singer opens the mouth in the front to an extreme and encourages the idea to open the mouth from the back teeth. She points out that there are few singers who can achieve optimal resonance with an overly open jaw.

In Chapter 7, *Articulation*, Chapman addresses the issue of tongue blade users, or singers who have a lazy tongue tip. This is a common habit for English speaking singers in particular. Chapman states: “Generally students/singers who are tongue blade users are good aural musicians as their ears have driven adjustments in tongue and jaw position so that these phonemes sound correct. The articulation of the palatal fricatives and affricatives ([tʃ], [ʃ], [dʒ] and [ʒ]) are of most concern as the jaw usually becomes involved to make these consonants sound acceptable.”¹¹⁶ She includes some helpful exercises for developing increased awareness and strength of the tongue tip. These consist of tongue-tip push-ups as well as isolating fricatives, stop plosives [t], [d], nasal [n] and [l] to encourage tongue tip independence. Chapman writes about the lack of attention given to the articulators by singers and singing teachers at present.

This text is a valuable source for the voice studio because it contains many useful exercises. Chapman’s perspective takes into account those students who have developed poor habitual patterns due to their misinterpretation of perhaps well meaning vocal instruction, or simply a lack of technique. In each chapter the author describes habits voice teachers frequently encounter in detail and offers her perspective on remedying these faults.

In Chapter 15, *From Performer to Pedagogue—A Multidisciplinary Route*, Chapman advocates the need for continued training and development for voice teachers. She states: “the current system is based on a past model, which has been adapted but I believe not yet sufficiently changed to meet today’s needs.”¹¹⁷ She illustrates this further by showing that it is detrimental to a singer’s development to use imagery not based in vocal function. Imagery is useful when it is based in “the science and the situation, the receptiveness of the student, and if it is very skillfully

¹¹⁶ Ibid, 121.

¹¹⁷ Ibid, 253-54.

applied.”¹¹⁸ Chapman advocates for the multi-disciplinary approach, which involves continued sharing of information among disciplines. Her ideal multidisciplinary team would include the otolaryngologist, the speech and language therapist, manual therapists such as physiotherapists, massage therapists, hypnotherapists, psychiatrists, physiologists, the music coach, the repertoire and language coach, and the movement and dance teacher.

¹¹⁸ Ibid, 256.

The Legacy of Richard Miller (1926-2009)

“Through his teaching, extensive writings, and frequent appearances as a clinician, Richard Miller has influenced the thinking of singers throughout the world.”¹¹⁹

Richard Miller has had a great influence on voice teachers through his many writings, his workshops and studio teaching. He is the author of many important vocal pedagogy texts that remain pivotal in the field, and is known to have bridged the gap between voice scientists and voice teachers, showing voice teachers how to make practical use of voice science in a way that reaches the voice student.

The many exercises found in his books offer specific ways for voice teachers to lead a student to more coordinated singing. These exercises are an immense resource, and with a variety of approaches show a voice teacher how to address specific pedagogical issues.

His most significant contribution was to change the way in which voice teachers approach the voice, by advocating a focus on the function of the voice rather than sound. He demonstrated through his life’s work that a well functioning voice produces beautiful sounds.

Regarding *The Structure of Singing*, published in 1986, Professor Lorraine Manz from Oberlin Conservatory described this text as foundational and adaptable throughout one’s teaching and singing career.

On the Art of Singing, published in 1996 is a collection of a wide variety of nearly one hundred articles previously published in the *NATS Journal of Singing*.

Following *The Structure of Singing*, Miller published *Training Tenor Voices* (1993), *Training Soprano Voices* (2000) and *Securing Baritone, Bass-Baritone and Bass Voices* (2008). The expertise found in *The Structure of Singing* is, in many ways, reiterated in these three books. But uniquely, they offer specific information concerning the characteristics of each of these voice types as well as helpful definitions for the sub categories found within each.

In 2004 Miller wrote *Solutions for Singers*, which is a compilation of information gathered from the many question and answer sessions following his workshops devoted to the art of singing. The book is written in a question and answer style, illustrating his approachable manner. Miller states in the preface: “These inquiries often go to the heart of vocal pedagogy, pointing

¹¹⁹ Paul Kiesgen, “How Richard Miller Changed the Way We Think About Singing” *Journal of Singing*, Vol. 63, No. 3, 261.

out watersheds that separate voice-training systems. This book deals with a number of them—some briefly, some in detail.”¹²⁰

Richard Miller is an exemplary figure for all voice practitioners, and his legacy will truly live on for the voice teacher of the twenty-first century. In a 2007 article titled “Richard Miller—A Tribute” from *Journal of Singing*, Dale Moore stated after listing many of Miller’s accomplishments: “I could stop here, but I would be leaving out the most remarkable thing about this most remarkable man...the fact that Richard Miller still is learning.”¹²¹ As many of the writers have exemplified in the texts previously explored, the mark of a great teacher is one who never stops learning.

¹²⁰ Richard Miller, preface of *Solutions for Singers* (New York: Oxford University Press, 2004), ix.

¹²¹ Dale Moore, “Richard Miller—A Tribute.” *Journal of Singing*, Vol. 63, No. 3, (2007), 250.

Vocal Pedagogy Materials Addressing Specialized Topics

Singing with Your Whole Self: The Feldenkrais Method in Voice

Singing with Your Whole Self is a collaborative book by authors Samuel H. Nelson, an accomplished Feldenkrais practitioner, and Elizabeth Blades-Zeller, a teacher of voice. Published in 2002, it is intended by the authors as a handbook to be used by both students and teachers of singing. The information embodies the important scientific work of Dr. Moshe Feldenkrais, whose creation of the Feldenkrais Method involved the application of the important scientific principles of predictability and replication to human movement.

In the overview the authors describe the good intentions of every voice teacher: “to guide the student to find the freest, most beautiful sound and to develop that voice until it becomes consistently accessible and expressive.”¹²² They present the standard approach for voice teachers as being one that “directs the student to perform some limbering-up movement, such as shoulder rolls, or to try consciously to fix the problem with a “manual” solution. But the body may not respond to such conscious, analytical commands to change. One has to speak to the body in its own neurological language, much as computers understand “machine language”, which is in binary computer code. The Feldenkrais Method uses the body’s neurological language to break down subtle barriers, which allows the singer to experience an entirely new sensation of physical being.

The authors state: “Any action, to be completely efficient and effective, must involve the whole self. That is, all parts of the organism must support and enhance the act. When this is not the case, some areas either are not involved or are acting counter to the intended act, or both. This invariably leads to a greater energy requirement to perform any action than when all of the self is involved, for if any areas are not involved, some effort must be expended to prevent their moving, whether this person is aware of this or not.”¹²³

The importance of developing kinesthetic imagination is one of the major objectives of this book. This will help the singer learn to practice with intention, to feel excess tension and to avoid injury. One way to achieve this is to practice in the imagination; to imagine doing an

¹²² Samuel H. Nelson and Elizabeth Blades-Zeller, *Singing with Your Whole Self: The Feldenkrais Method and Voice* (Lanham: The Scarecrow Press, Inc., 2002), 1.

¹²³ Ibid, 5.

activity and to notice how the body reacts. In many of the exercises the reader is instructed to imagine completing a movement, to notice sensation, then to complete the movement, to notice sensation, and repeat this process until more awareness of sensation is obtained.

In the section titled *Relationship of this work to Pedagogical Material*, the authors describe a process that begins with astute observation and ends with “vocal gospel”.¹²⁴ An analogy is provided in which an astute voice teacher such as Garcia II, Marchesi or Vennard closely observes an outstanding natural singer in action, and then makes written notes such as: “When singer A sings, the back wall of the pharynx is large and wide, with the velum high, resulting in a rich, full tone”. After much time passes, a reader interprets this writing and therefore instructs a student to lift the soft palate. The student dutifully attempts to raise the back wall of the pharynx through conscious muscular effort, and tension inadvertently results. From here, description becomes gospel. And so the objective of this book is to “redress misconceptions and misinformation that, through repetition without inquiry, have perpetuated a number of vocal myths that have become gospel to the teaching of singing.”¹²⁵

This provides us a way to examine how we are teaching teachers. By allowing for exploration of kinesthetic imagination both on behalf of student and teacher, each person will find the words to describe their own more balanced technique. This is done through doing, verbal instruction alone will not suffice.

One does not need to be certified in the Feldenkrais Method to make good use of this book. The lessons are divided into modules so that there are natural stopping points within the longer sessions. This text is meant to be used in a voice lesson with the teacher leading a single student or in a class setting. I have also used this book on my own, reading the instructions and then completing each set of movements. In Chapter 12, titled *Pedagogical Uses for the Volume*, the authors suggest that the teacher lead the student through a few minutes of vocal warm ups, then complete the first and second modules of a given lesson. The teacher should then allow the singer to sing again, while noticing what was different. It is also suggested that one module from a lesson be selected and assigned as part of a student’s daily practice. The authors encourage the readers to explore kinesthetic changes by stating: “in keeping with the Feldenkrais Method’s

¹²⁴ Ibid, 11.

¹²⁵ Ibid, 11-12.

approach and philosophy, there are few ‘rules’ other than that one has to have patience and desire to listen and respond to what the body communicates.”¹²⁶

Chapters 2-11 make up a total of ten lessons. Each chapter includes an introduction and two to three awareness-through-movement lessons (ATM). The lessons address the following: Control and Letting Go, The Base of Support, Intentionality and Effort, Pelvic Power, Breathing, Upper Trunk Flexibility, Shoulder Girdle and Arms, Head and Neck, Hands and Mouth and The Eyes.

¹²⁶ Ibid, 15.

What Every Singer Needs to Know About the Body

Published in 2009, *What Every Singer Needs to Know About the Body* is a collaboration by authors Melissa Malde, MaryJean Allen and Kurt-Alexander Zeller with contributions by Barbara Conable and T. Richard Nichols. All three of the principle authors studied *Body Mapping*, a basis for vocal technique, with Barbara Conable, founder of Andover Educators. They are also certified to teach the course “What Every Musician Needs to Know About the Body.” More information about this training and regional course offerings as well as recommended readings and resources are available at <http://www.bodymap.org>.

Body Mapping is based in the Alexander Technique. It essentially refers to the visual image one develops of the body’s size, structure and function. “The body map is of enormous importance to singers because the integrity of any movement depends on the integrity of the body map that governs it.”¹²⁷ The term was “articulated by William Conable, Alexander Technique Teacher and former professor of music at The Ohio State University. Barbara Conable, Alexander Technique Teacher, applied this concept in her six hour course and accompanying book.”¹²⁸ In Appendix B of the text, Dr. T. Richard Nichols writes: “Conscious representations of the musculoskeletal system will influence motor learning and planning and will have downstream effects on the cortical maps in the executive areas of primary motor cortex. Therefore, the details of the body map can influence cortical representation along the entire chain of information flow, from planning through execution.”¹²⁹

Along with Body Mapping this text addresses the importance of developing the sense of kinesthesia or “the perception of the body in motion” and inclusive awareness, “conscious, simultaneous organized awareness of the inner and outer experience”, including kinesthesia.¹³⁰ The text shows the reader how to map the body’s size, structure and function through studying anatomical illustrations, making use of the mirror, drawing pictures of an anatomical area, asking specific questions, applying this imagery to movement, and then relating this imagery to the entire body. The first chapter is dedicated to helping the reader understand how to apply the

¹²⁷ Melissa Malde, MaryJean Allen, Kurt-Alexander Zeller, *What Every Singer Needs to Know About the Body* (San Diego: Plural Publishing Inc., 2009), 2.

¹²⁸ Ibid, 1.

¹²⁹ Ibid, 210

¹³⁰ Ibid, 2.

information contained in this text. Chapters 2-5 are dedicated to functions of the singing instrument including balance and alignment, breathing, phonation and resonance. Each chapter contains detailed illustrations of the parts of the anatomy that are involved in the function, followed by ways to map the location and size on the body.

Chapter 7, *Physical Expression for Singers*, written by Kurt-Alexander Zeller, addresses the unique challenge singers face in that they are equally actors, and therefore must develop a heightened kinesthetic sense in order to use the body for communicating action. Zeller states: “To be clear, a singer is not part actor and part musician; a singer is fully actor and fully musician, 100% of each.” The chapter shows the reader how to map areas of the body that will be used for gesture such as the arms and hands, the legs, the muscles of facial expression. This chapter also includes a section on eradicating unwanted movements by encouraging spontaneity. This chapter is full of ways to help students with these common problems and undoubtedly will lead to real discovery both in the studio and the practice room.

Appendix A, written by Barbara Conable, is dedicated to performance anxiety. Conable writes about the four types of performance anxiety: butterflies, self-consciousness, emotions associated with inadequate preparation and debilitating fear, terror, dread, panic. For each of these types Conable outlines the timing of their occurrence, the effect on one’s performance, and remedies. Conable outlines practical tips for eliminating performance anxiety among a teacher’s students. These tips include how to model for your students, how to address performance anxiety and how to create a safe environment of learning that will ultimately diffuse the presence of anxiety for students.

The Whole Musician

The Whole Musician: A Multi-Sensory Guide to Practice, Performance and Pedagogy by Susan Bruckner was published in 1998. This book is a very useful resource for understanding learning styles, how to apply this knowledge, and how to better refine communication skills in the studio.

Bruckner establishes that there are four representational systems from which one can observe the indications that will lead to the discovery of a student's preferred learning style. These include: physiology or body language, speech patterns, speech predicates and eye movements. For each of the learning styles; visual, auditory and kinesthetic, Bruckner presents a description of these predicates and how they will show up in an individual.

In addition to a guide for understanding each learning style, Bruckner provides a chapter titled *Establishing Rapport* where one may learn useful strategies for successfully relating information to a student. According to Bruckner "establishing rapport increases diagnostic skills, greater flexibility and choice, and credibility and respect, and establishing rapport creates trust which allows for the gates of influence to open."¹³¹ Bruckner demonstrates the way one can establish rapport; by mirroring physiology, facial expressions, voice and language patterns of the student. Bruckner also suggests cleaning up vague language patterns that are commonly heard in music lessons. "Knowledge of these patterns is tremendously helpful to the teacher in avoiding subjective interpretation of what is heard from the student. Rather, they allow the teacher to gather more specific information from the student. This, in turn fosters more reflective thinking and problem solving skills in the student."¹³² For each common phrase heard by teachers, Bruckner provides the linguistic term and a sample phrase for an appropriate response that will foster self sufficient learning.

¹³¹ Susan Bruckner, *The Whole Musician* (Santa Cruz: Effey Street Press, 1996), 24.

¹³² Ibid, 27.

Table 16: **Vague Language/Appropriate Response**

Vague Language	Linguistic Term	Appropriate Response ¹³³
“I can’t play this.”	modal operator of necessity	“What stops you?”
“I don’t get this.”	deletion	“What specifically don’t you get?”
“This is hard for me.”	lack of referential index	“What specifically about this is hard for you?”
“Everyone plays better than I do.”	nominalization	“Exactly what do you mean by everyone?”
“I never play this right.”	universal qualifier	“You never, <i>ever</i> play this right?”
Everyone thinks I play badly.”	mind reading	“How specifically do you know that Everyone is thinking that?”

Chapter 4 contains an *Input Retrieval Exercise*. This is a partner exercise to discover one’s primary mode of input. This exercise is a process for diagnosing preferred learning modes and essentially involves a memory game in which the visual, auditory and kinesthetic modes are invoked with each recollection.

This text contains exercises a teacher may utilize in the studio to help a student develop the use of each of the learning styles, and strengthen those less preferred by the student. Bruckner states: “The goal of a fine music teacher should be to inspire and influence students to become as well rounded as possible. Diverse skill building begins with having a mind that is flexible enough to have many choices available for problem solving. Flexibility and choice come through being able to look at a problem in a multi-sensory fashion.”¹³⁴

¹³³ Ibid, 28.

¹³⁴ Ibid, 32.

The Balanced Musician

Leslie Sistern McAllister, author of *The Balanced Musician*, is an associate professor of piano and director of piano pedagogy at Baylor University in Waco, Texas. “Her doctoral research investigated the use of imagery, mental practice, and relaxation techniques in musical performance enhancement. A passion for yoga led her to receive teacher training from the Living Yoga Program, which fueled her interest in the ways that yoga, meditation, and other relaxation techniques enhance one’s performance ability.”¹³⁵

The main focus of *The Balanced Musician* is cognitive techniques such as mental practice and imagery. McAllister’s research has shown that these techniques “allow musicians to train the mind, automate the movements of the body, and deepen a connection with the repertoire.”¹³⁶ The book is intended for musicians in general, and while many of the examples pertain to instrumental repertoire, they may be easily applied to vocal repertoire, technique and performance concepts. The use of a journal is recommended and McAllister advises that the user of the book record performances of one particular piece as they progress through the exercises found in the book. McAllister makes the book user friendly for teachers by including “teaching moments” in each chapter, along with concluding points for quick reference, a list of terms and names, suggested reading, questions for reflection, and assignments. The book is divided into three larger parts: *The Mind-Body Connection*, *The Mind* and *The Body*.

Some of the key points addressed in detail in *The Balance Musician* include Performance Anxiety, Self Talk, Centering, Mental Rehearsal, Stretching, and Taking Care of Yourself. For each of these points, McAllister takes care to outline all aspects of the scientific, physical and emotional definition, and provides examples that help the reader understand how these points impact their performance experience.

In the *Performance Anxiety* chapter, she writes that it is something felt by all musicians, it means the performer cares a great deal about the performance, and that one can learn to use this energy in order to enjoy the full potential of a powerful performance. She includes an Anxiety Preview Questionnaire in Appendix 2. This questionnaire prompts the reader to become

¹³⁵ Lesley Sistern McAllister, *The Balanced Musician* (Lanham: The Scarecrow Press, Inc., 2013), 365.

¹³⁶ Ibid, xiv

more aware of their performance anxiety by asking questions in which he or she answers true and false.

The Balanced Musician provides ways to either reach a student or to grow deeper in one's own practice. It allows the reader to develop the necessary vocabulary for working with the issues of performance anxiety, and details exercises for teacher and student to explore in and outside of lessons.

The Private Voice Studio Handbook

Joan Frey Boytim is nationally known in the field of voice instruction. Her name is very familiar to voice teachers due to her presentations, as well as her twelve-book series published by G. Schirmer; *The First Book of Solos*, parts I and II, and *The Second Book of Solos* for soprano, mezzo soprano, tenor and baritone/bass. She is the author of the widely used bibliography *Solo Repertoire for Young Singers* published by the National Association of Teachers of Singing. Mrs. Boytim has dedicated her career to the private studio teaching of teen-agers and adults.

The Private Voice Studio Handbook, published in 2003, evolved from a series of articles originally published in a column titled "A Private View" in *InterNos*, a NATS periodical. The column was written in a "Dear Abby" style in which Boytim answered questions from "Nancy", a beginning voice teacher. In the introduction Boytim writes: "This book uniquely addresses the teaching of teenagers and community adults, which reflects my own teaching career."¹³⁷ She also writes that this book "may be useful in teaching vocal pedagogy, and preparing students to consider broad aspects of voice teaching as a future profession."¹³⁸

The first five chapters address logistical aspects such as where one will teach, necessary studio equipment, how to write a studio policy and how to organize information pertaining to individual students, payment, schedules and cancellations. These chapters show a beginning teacher how to define boundaries and create an atmosphere of professionalism from the start.

Chapters six through ten offer a rarely found guide for sequencing the first few voice lessons, suggestions for exercise books and vocalises listed in a progressive order, and how to choose appropriate repertoire. As the book progresses, Boytim writes about many topics a voice teacher will face such as advising high school seniors or juniors about majoring in music or not,

¹³⁷ Joan Frey Boytim, Introduction of *The Private Voice Studio Handbook* (Milwaukee: Hal Leonard Corp., 2003), xi.

¹³⁸ Ibid, xii.

taking students to competitions, teaching students of one's own age or older, and teaching children.

She also answers questions voice teachers will face on the business side of studio teaching such as raising lesson fees, taxes and insurance. The appendices found at the end of the book include solfeggio syllable sheets with accompaniment, warm-up exercises, a practical guide to copying under copyright and the NATS Code of Ethics.

This book is an important resource for voice teachers and for the vocal pedagogy class. It provides the nuts and bolts of setting up a well organized, professional teaching studio.

The Dynamic Studio

Philip Johnston is the author of many books about creating an engaging teaching atmosphere such as *Not Until You've Done Your Practice* (1989), *The Practice Revolution* (2002), *The PracticeSpot Guide to Promoting your Teaching Studio* (2003), *Practiceopedia* (2007) and *Scales Bootcamp* (2009).

The Dynamic Studio, published in 2012, is Johnston's latest book that helps the studio teacher discover creative strategies for developing a modern studio climate that will be better suited for the twenty-first century student. Today's students are accustomed to quick changes; they're aware of many options for life potential and are exposed to overnight success stories from the media. These students are the first generation raised by parents who "were themselves told as kids that they could Do Anything and Be Anything, and who now unsurprisingly expect their kids to Do and Be Everything."¹³⁹ The challenge for music teachers according to Johnston is to keep students coming back for lessons when they have so many other options.

While the book is not aimed at voice teachers in general, it addresses relevant issues that may be applied to the voice studio. In this text Johnston offers ways for teachers to develop a flexible studio that will be well suited to its unique population, instead of tied to the traditional norm. For example, he addresses the typical minimum practice requirement written into the standard studio policy. He suggests that when encouraging practice through a practice policy, teachers should make use of verbs such as "polish, devise, listen, test drive, etc."¹⁴⁰ These verbs will engage the student to think differently about their time spent practicing. He provides

¹³⁹ Philip Johnston, *The Dynamic Studio* (Philip Johnston, 2012), 8.

¹⁴⁰ Ibid, 29.

creative assignment suggestions such as “record a note-perfect but half-speed version of the first page of the new piece, and then email it to the teacher before the next lesson.”¹⁴¹ He suggests that the minimum practice requirement usually written into the studio policy or handbook be replaced with a maximum time allotted for the tasks assigned. In this way a teacher is given the freedom to change the practice assignments from week to week and the student understands that they must use their time more efficiently.

This text covers many aspects of how one will structure a living studio; from creative ways to set up the weekly schedule, to involving student mentors, to making use of improvisation. He suggests that every teacher seek out and use studio resources in a way that will rejuvenate one’s teaching and keep students interested and excited about what their next lesson will bring. The key point Johnston illuminates is to be creative in one’s teaching and teaching policies. He emphasizes that this will result in students staying interested and engaged in learning. He asks: “beyond the everyday stuff of simply having lessons, what else is there in your studio to keep students engaged and coming back?”¹⁴²

¹⁴¹ Ibid.

¹⁴² Ibid, 57.

Vocal Pedagogy DVDs and Videos

If one enters “vocal pedagogy” or “how to sing” into the YouTube search engine, a wide variety of movies including stroboscopes, lecture presentations and animated anatomy demonstrations will pop up on the computer screen. In addition to these one will find demonstrations of people from all musical backgrounds showing the viewer how to make certain sounds; such as a rock sound, the belt, the trillo, straight tone, and many, many more. These demonstrations range from the pedagogically sound to the absurd.

This truly is the age of information, which makes the job of the voice educator that much more crucial. The task of utilizing the Internet and other media to make educationally sound information readily accessible for interested singers is truly a new frontier for voice professionals to confront. The modern voice teacher is faced with important questions such as; how will one create tools for delivering intelligent information to someone who may be completing a first time internet search on “how to sing”? How can this information maintain educational integrity while being reasonably entertaining and inexpensive for the user? Continued research and resources dedicated to this mode of communication will expand the field of voice teaching as time moves forward.

The resources included below are a small sample of what is available and include materials that may be purchased in hard copy form, that may be purchased and downloaded, and some that are freely accessible from the Internet.

The Singer's Voice

The five part series of DVDs that work in tandem with *Excellence in Singing* are available from www.dictionforsingers.com. The five animated movies are titled *Breath*, *Vocal Folds*, *Vocal Tract*, *Resonance* and *The Human Voice*. Each movie illustrates anatomy and function, exposing the viewer to vocabulary at a comfortable pace. I have used these in the Basics of Vocal Mechanics class at Ithaca College and have found that students benefit from this visual approach to the voice. This year I created quizzes pertaining to each movie, and found that the students were able to retain the information they learned from the movies quite well. Also available from the website is a Teacher's Pac, which is basically a transcription of the text from the movies. I have found that the information contained in the movies and reiterated in the Teacher's Pac creates a fine opportunity for creating assignments or quizzes for the vocal pedagogy course. The information is presented in a very organized and succinct way so that student's may extract what they need in order to become familiar with the various workings of the voice.

Johann Sunberg, author of *The Science of the Singing Voice* (1987) provided a review of *The Singer's Voice* series: "I have enjoyed watching your instructional videos on the singing voice. I have used them in many lectures for singing teachers, voice researchers, and other groups. The functioning of the breathing apparatus during phonation and, in particular, during singing seems hard to grasp by most such experts. However, after having watched this film, their understanding of the breathing mechanism seemed much clearer. I warmly recommend these videos to people."¹⁴³

YogaSing

Suzanne Jackson combined her extensive training in yoga and voice to design a program for singers titled *YogaSing*. This movie works just like any other instructional yoga video, but it is tailored for the singer. The yoga in this movie is gentle, yet invigorating, helping the singer

¹⁴³ Johan Sundberg, "Review," *The Singer's Breath*, <http://www.dictionforsingers.com/review/product/list/id/172/category/37/> (accessed June 14, 2013).

connect to the kinesthetic connection of the breath, providing a way to feel centered and ease the typical aches and pains of human life.

The website www.yogasing.com is a helpful resource where one may find a list of upcoming live workshops. Suzanne Jackson is currently on the faculty of The Washington National Opera's Domingo-Cafritz Young Artist Program and Opera Delaware's Artist Workshop. She has been featured in Opera America and writes a monthly column for *Classical Singer Magazine*. Her DVD *YogaSing*, Yoga for Singers and Performers, was released in 2006.¹⁴⁴

Bel Canto can Belto

Mary Saunders is currently Professor of Music and Head of Voice Instruction for the Bachelor of Fine Arts in Musical Theater, as well as Head of the Masters of Fine Arts in Vocal Pedagogy for Musical Theatre at Penn State University.

She has presented her workshop “Bel Canto can Belto” at numerous conferences including the National Association of Teachers of Singing, the National Opera Association, The International Congress of Voice Teachers, the Voice Foundation and the International Sweet Adelines' Educational Symposium, as well as for musical theatre programs at colleges and universities in the United States and abroad.

The DVD *Bel Canto can Belto* is a two hour tutorial demonstration of a master class setting in which Saunders works with musical theater singers. She also provides vocalises for securing a healthy mix belt as well as demonstrations of young singers singing with a healthy belt sound. She also provides her recommendations for musical theater repertoire.

The DVD is available through belcantocanbelto.com. The website also provides a resource for learning about, and registering for her workshops.

¹⁴⁴ A.D.O. Entertainment and Co., “About Us,” *YogaSing*, <http://www.yogasing.com/aboutus.html> (accessed April 10, 2012).

Vocal Pedagogy Resources on YouTube

“Ode to the Brain”: <http://www.youtube.com/watch?v=JB7jSFeVz1U>

This is an intriguing collection of quotations made by top brain scientists including Carl Sagan, Robert Winston, Vilayanur Ramachandran, Jill Bolte Taylor, Bill Nye and Oliver Sacks. The colorful graphics are set to electronic music covering various aspects the brain including its evolution, neuron networks, folding, and more.

“The Mechanics of Respiration”: <http://www.youtube.com/watch?v=hp-gCvW8PRY>

This video is a 3-D animated demonstration of the diaphragm moving in the thorax by 3-D yoga.com. There are many visual demonstrations of respiration found on YouTube, each one being slightly different. Many provide a clear visual source and would be useable an in-class demonstration.

“Vocal Cords Up Close While Singing”: <http://www.youtube.com/watch?v=-XGds2GAvGQ>

This video shows a quartet of singers, each undergoing a stroboscopic exam simultaneously. During the course of the film, each singer coughs, inhales and exhales. They then they sing a *Kyrie Eleison* as a quartet, while the viewer sees only the function of the vocal folds, glottis, epiglottis and intrinsic muscles. The demonstration shows how the vocal folds move as the change in pitches occur for each singer, how the folds open on the inhale and the difference in size for each voice type. This movie was directed and produced by Sara Lundberg in 2008. Additional examples of vocal fold function during stroboscopic exam are available on YouTube; and include healthy vocal folds as well as voices suffering from various disorders.

“The Diva and the Emcee” <http://www.youtube.com/watch?v=M2OdAp7MJAI>

This video shows a real time MRI completed at the University of Southern California. A soprano opera singer and a rap emcee were placed under observation using the 1.5 Excite Scanner and the RT Hawk real time system receiver coil with a custom recording system. This technology provides real time images of a side view of the head, showing the movements of the

articulators as the opera singer sings “O mio babbino caro” by Puccini, and the rap artist raps and creates beat box sounds.

Chapter 4: Avenues for Advancement of Voice Teacher Development

Mentoring

Every teacher of singing can point those who inspired them, and often it is their own voice teacher who is the key influence. There is nothing wrong with this, provided that each voice teacher upholds the task of taking responsibility for developing one’s own knowledge, skill, and teaching approaches that add to this influence. One way to grow in teaching effectiveness is through a mentoring experience where a master teacher observes and offers constructive feedback. Some colleges and universities have mentoring programs in place, but on the whole there is a need for more exchange of information in this way.

The NATS Internship Program is the most widely known mentoring program in the country and brings together Master Teachers who are selected by a committee with Interns. The Interns must apply to participate in this program. In recent years this program has become increasingly competitive due to the growing demand. The Interns are typically junior voice faculty with less than five years of full-time teaching experience. The program is outlined in an article in *Journal of Singing* by Eileen Strempel who states: “Although the interns had many years of vocal training—the majority had completed their doctorates or were nearing completion of the degree—this was the most (and perhaps only!) time the interns had been observed teaching.”¹⁴⁵

This statement reflects the general need for further mentoring opportunities. Voice teachers benefit greatly from other opportunities such as attending conferences, observing master classes, signing up for training sessions, attending workshops, and performing together. But the experience of teaching in front of other teachers and receiving valuable feedback is still something that is largely missing in the realm of professional development. With an increase in this kind of opportunity, voice teachers would have the opportunity to exchange ideas, which

¹⁴⁵ Eileen Strempel, “Teaching the Teacher: The 1999 NATS Internship Program.” *Journal of Singing*, 56, no. 5 (2000): 23.

would most certainly bring about an expansion of overall research and knowledge in the field. As stated previously, this modern age dictates a growing demand for excellent voice instruction. The mentoring of young teachers would provide a platform from which the culture of voice teaching could evolve to better serve the needs of today's aspiring singers.

Training, Certifications and Webinars

This section includes a sampling of specialized training available for voice teachers. This list is not exhaustive, but every attempt has been made to provide a useful resource.

Core Singing

www.coresinging.org/index.html

Dr. Meribeth Bunch Dayme's *Core Singing* is an approach meant to enhance the way in which one is already learning or teaching singing. In fact it is stated throughout the website that core singing is meant to be an enhancement or a supplement, not a replacement. "This approach to singing combines aspects of Eastern traditions and concepts, Western traditions, quantum mechanics and years of teaching experience", and is a "vocal performance pedagogy incorporating five essential elements: energy, awareness, imagination, practice and performance."¹⁴⁶

In an article on the website by Bunch Dayme she states: "The trend in education in general is toward more interactivity. The teaching of singing does not need to be left behind. Most teachers I know are highly sensitive and creative. All that is needed is to allow the imagination to flow and not judge the possible outcome before they do it. Experiment with the format of your lessons. Interactive teaching benefits both teacher and student by encouraging co-partnership in the process of learning."¹⁴⁷

There are a few ways in which one may become acquainted with this approach. In addition to the articles and information found on the website, one may find the *Core Singing* YouTube channel that provides demonstrations and workshops. Students may enroll in a *Core Singing* course to achieve up to four levels of certification. These levels build upon each other and include skills such as learning how to focus, how to practice at home, and about aspects of

¹⁴⁶ Dr. Meribeth Bunch Dayme, "About Core Singing," <http://www.coresinging.org/about-coresinging.html> (accessed June 17, 2013).

¹⁴⁷ Dr. Meribeth Bunch Dayme, "Interactive Learning: A lot of Doing and Not a Lot of Talking," <http://www.coresinging.org/interactive-teaching.html> (accessed June 17, 2013).

the voice and performance that enhance singing ability in dynamic ways to promote the sense of being connected and balanced as a performer. Voice teachers and voice professionals may sign up for periodically offered webinars, or apply to enroll in the Teacher Certification Course. The webinars are reasonably priced and offer topics such as “Introduction to Core Singing”, “Being in a State of Readiness”, “Core Breathing” and “Sound and Practice and Performance”. If one wishes to enroll in the Teacher Training courses, this would require travel to France. The website states that the Teacher Training course is in high demand, and so the application process is quite thorough.

Estill Voice International
www.estillvoice.com

The home page for *Estill Voice International* provides access to information about finding either a teacher certified in Estill Voice Training and the certification process itself. There are three levels of certification one may attain. These include Certificate of Figure Proficiency, which is the required first level, Certified Master Teacher, and Certified Course Instructor. This training is open to voice teachers, coaches and voice therapists. Certified members work with singers, actors, people recovering from voice injuries and general voice users in the professional arena.

The system is an approach to the voice that promotes “vocal versatility and vibrant health” and it is clear that this system is for voice users of all styles. The philosophy for efficient voice training is divided into three main elements: Craft, Artistry and Magic (also referred to as metaphysical).

Benefits of Estill Voice Training™

- Replaces mystery with knowledge
- Reduces performance anxiety
- Promotes confidence
- Empowers students to make choices
- Provides vocal variety (the website provides listening examples)
- Leaves nothing to chance

- Leads to a balance of vocal health and aesthetic freedom¹⁴⁸

The Estill Voice International website contains an online store where one may purchase various kinds of software for use in the studio, vocal pedagogy classroom, voice lab or clinical setting. It also offers teaching tools for purchase such as the Make and Move Larynx model.

LoVetri Method

<http://somaticvoicework.com/>

Somatic Voicework: the LoVetri method is an integrative method for working with the body in order to achieve a freer voice, and the ability to sing with ease in many different styles. Geared toward all voice professionals, it is influenced by the Alexander Technique, Feldenkrais Method, Swedish massage, Shiatsu, Rolfing, acupuncture, Bioenergetics and Therapeutic Touch along with other disciplines. There are three levels of certification, and someone interested in taking courses or becoming certified may attend courses at Shenandoah University through the Contemporary Commercial Institute, or other universities in the United States. Through the website one may also find a teacher who is certified in this method.

Below are a few of the many core principals of Somatic Voiceworks listed on the website:

- The vocal mechanism needs to be strengthened and made flexible in order to work optimally. The process is best done slowly and gradually with an eye and an ear to detail.
- Singing is a craft, learned as a physical skill, increasing in virtuosity as the physical body strengthens and the voice coordinates with it.
- The primary goal of functional singing training is freedom of sound making in any application and expression of meaning through song.
- It is possible to sing healthily in a wide variety of styles and vocal qualities.
- The body has its own wisdom and always goes toward health whenever possible.¹⁴⁹

¹⁴⁸ Estill Voice International, "Our Philosophy," www.estillvoice.com (accessed June 18, 2013).

¹⁴⁹ Somatic Voice Works Teacher Association, "Core Principals," Somatic Voice Work, <http://somaticvoicework.com/core-principles/>, (accessed June 18, 2013).

Vocology : National Center for Voice and Speech
www.ncvs.org

“*Vocology* is the science and practice of voice habilitation, and a vocologist is any person who habitates vocal behavior - a speech-language pathologist, otolaryngologist, singing teacher, or voice coach.”¹⁵⁰ *Vocology* evolved recently from a variety of disciplines including voice and speech science, medicine, theatre training and vocal pedagogy. In order to study *Vocology*, one must study at the *Summer Vocology Institute*, sponsored by The University of Iowa Center for Credit Programs, National Center for Voice and Speech, and the University of Utah. This is a selective program, open to voice professionals. It is possible to receive graduate credit for participation in this training.

The website also provides a source for purchasing texts and learning about additional conferences of the National Center for Voice and Speech.

Brain Gym
<http://www.braingym.org>

The mission statement of *Brain Gym*: “*Brain Gym® International* is committed to the principle that moving with intention leads to optimal learning. Through our outstanding instructors and movement-based programs, we empower all ages to reclaim the joy of living.”¹⁵¹ There are twenty-six movements that make up the core curriculum that teaches one to learn through movement in this system. Each movement is based on those done naturally during the first years of life. The twenty-six movements combined with the “learning through movement” program were developed by educator and reading specialist Paul E. Dennison and his wife and colleague, Gail E. Dennison who states that “the interdependence of movement, cognition, and applied learning is the basis of their work. Clients, teachers, and students have been reporting for over twenty years on the effectiveness of these simple activities. Even though it is not clear yet ‘why’ these movements work so well, they often bring about dramatic improvements in areas such as: Concentration and Focus, Memory, Academics: reading, writing,

¹⁵⁰ National Center for Voice and Speech, http://www.ncvs.org/svi_infous.html (accessed June 18, 2013).

¹⁵¹ Brain Gym International, “Our Mission,” www.braingym.org (accessed June 20, 2013).

math, test taking, Physical coordination, Relationships, Self-responsibility, Organization skills and Attitude.”¹⁵²

The *Brain Gym* studies packet is a free download from the website. Extensive research pertaining to its application is available as well.

NYSTA

<http://www.nyst.org>

By becoming a member of the New York Singing Teachers Association one will have access to *VoicePrints*, the official publication of NYSTA, as well as webinar courses. The webinars offered through NYSTA are primarily taught by Dr. Scott McCoy, and include topics such as Singer’s Developmental Repertoire, Voice Acoustics and Resonance, Vocal Anatomy, and more. In addition, members have access to the available online voice lessons through webcam and VoIP technology.

Alexander Technique

<http://www.alexandertechnique.com>

This is the global source for the Alexander Technique with information about the creator F.M. Alexander, the benefits of applying the technique, how to find a teacher or course, interactive materials and how to work toward certification. Many other websites dedicated to the specifics of training and resources for Alexander Technique may be found. Typically, different regional areas provide websites for locating a practitioner or course.

The Feldenkrais Method

<http://www.feldenkrais.com>

This website offers a myriad of resources and materials pertaining to the Feldenkrais Method. One may find courses, locate a local practitioner, and read information concerning teacher certification and trainings. This is also an educational resource concerning the benefits of Feldenkrais when applied to numerous areas of life such as physical pain, the performing arts, sports recovery, stress, voice training and more. Additionally, one may find published articles

¹⁵² “What is Brain Gym?” Ibid.

concerning this work. One may access the *Feldenkrais Journal* and the *SenseABility Newsletter*. This site includes an online source for the purchase of Feldenkrais based materials.

Websites & Online Tools

Listed below is a sampling of the many online resources the 21st voice teacher may access in order to find supporting materials for the voice studio and the vocal pedagogy classroom.

www.vocevista.com: VoceVista is a downloadable software application for the computer.

“While it can be used to analyze vocal signals for a variety of applications, such as research and vocal pathology, it was developed primarily for singing teachers to analyze the singing voice.”¹⁵³ Its application is featured in *Your Voice: An Inside View* by Dr. Scott McCoy.

www.singandsee.com: Sing & See is software for training singers that shows the singer and teacher visual displays that represent the voice in terms of pitch, loudness, and timbre. This direct visual feedback is meant “to enhance the spoken feedback that teachers give their students, and allows singers to see patterns in their voices that they might otherwise miss out on hearing.”¹⁵⁴ From this website a voice teacher may order the teacher’s pack which includes the Sing & See Professional singing software and the Teacher’s manual *How to sing and See*. Additionally the Sing & See comes in a student and professional version.

bluetreepublishing.com: The mission stated on the website is to “provide a complete publishing service for the medical student, clinician and professional.”¹⁵⁵ In addition it is stated that their current focus is “on ear, nose, speech language, throat and neurology. We design, produce and publish software, printed media, models and crystal art needed by doctors, clinicians, therapists and teachers for successful education, diagnosis and treatment.” Some of the products found on this site include anatomical models, posters, anatomy post-it notes, and colorful flash cards of the anatomy for singing and speech.

¹⁵³ Donald G. Miller, “Using VoceVista,” Voce Vista, www.vocevista.com (accessed June 12, 2013).

¹⁵⁴ Cantovation Technology, “Sing and See – Singing Software for Real-Time Visual Feedback of the Voice in Vocal Training,” www.singandsee.com (accessed June 20, 2013).

¹⁵⁵ Blue Tree Publishing, Inc., “About Us,” www.bluetreepublishing.com (accessed June 18, 2013).

Chapter 5: Conclusion

The twenty-first century offers the voice teacher an abundance of resources for creating dynamic voice lessons with effective teaching. By the time this document is completed, new resources will have emerged. As it may be seen through the overview and review of materials, modern teaching of singing has the potential to extend far beyond traditional parameters. Voice teachers have access to many tools that will enrich their approach in the studio. A voice teacher will benefit from advanced training offered through books, workshops, courses, webinars, and additional materials. The teacher who has developed love of learning will benefit from the opportunity to explore a seemingly endless flow of information.

With so much to explore, a firm foundation in vocal anatomy and function becomes essential. The undergraduate vocal pedagogy course provides basic knowledge of the voice with foundational teaching skills from which young teachers may continue to build. While the one semester undergraduate vocal pedagogy course cannot possibly cover all aspects of voice teaching, it will provide a basic understanding of anatomy and function, encourage curiosity, basic teaching skills, and will serve to bring about an appreciation for the vast amount of knowledge required to be an excellent teacher.

There lies great potential for development within the scope of the undergraduate vocal pedagogy curriculum. Each of the three professors surveyed in this document expressed that it is the lack time that stands in the way of their hopes for curricular development. This demonstrates the need for resources to be channeled into curriculum development and even an expansion of personnel available to the modern voice student. As continued research reveals the particulars of how to advance the voice training field, the scope of the undergraduate vocal pedagogy course will become more defined. Continued refinement will require more resources, personnel, and time. Unfortunately the current state of economic affairs requires that academic departments work with less. “The need to satisfy academic guidelines, and quantify information in order to prove its value, has made us overly analytical/critical in areas where we have no need for those kinds of conversations, inner or outer, and has upset the balance of how we learn, teach, and

perform.”¹⁵⁶ Those who are passionately committed to curriculum development will need to be well informed and willing to devote large quantities of personal energy and time.

The developments necessary to deliver a more holistic voice curriculum that includes a comprehensive vocal pedagogy component will require flexibility from academic departments. Faculty will find it difficult to entertain such curricular development without financial support and release time from administrations. Many modern pedagogues long for opportunities to communicate and collaborate with colleagues from other schools and across disciplines relating to voice training. The trend in modern voice teaching acknowledges that the studio voice teacher is one piece of a larger whole. All too often the large amount of required courses within the core curriculum of degree programs prohibits advancement related to specific study. The administrations of these academic environments must carefully weigh the benefits of allowing faculty to develop curricular opportunities. Earlier exposure to knowledge of the voice through the undergraduate vocal pedagogy course will produce a larger quantity of voice educators who will combat this propensity currently plaguing educational institutions. Those who have invested in self development will perhaps create more opportunities for voice teachers to communicate and learn from each other, leading to further curricular expansion.

With the culmination of a multidisciplinary approach, modern understanding of vocal pedagogy and continued artistic pursuit, voice teachers share in the opportunity to create something dynamic for every singer. If the modern voice teacher commits to the lifelong pursuit of knowledge that fosters communication with colleagues and curricular development, there will emerge a very exciting time of innovation and expansion in the field of voice teaching in the 21st century.

¹⁵⁶ Meribeth Bunch Dayme, preface of *Dynamics of the Singing Voice, 5th Edition* (New York: SpringerWien, 2009), vii.

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