

The Path to Stewardship:

The Importance of Formal Training for the Christian Singer

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MUS 470  
Senior Thesis  
Professor Mark S. Dorn  
Colorado Christian University  
May 5, 2016

This thesis is presented in partial fulfillment of the requirements for the degree Bachelor of Arts in Music

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### **Abstract**

Formal training of the voice is a beneficial avenue to steward the gift of singing. Training proves to be an adequate tool in concordance to stamina and protection from injury in a singing career. The two types of training for a singer are classical and contemporary training. Classical training refers to the techniques used in opera and traditional types of teaching. Contemporary training is structured vocal instruction that has modified classical techniques and focus on genres outside of classical music. The premise of the argument is the importance of formal training for singing. The properties of contemporary and classical training contrast slightly, however, together they provide a fundamental groundwork for success in a singing career. Presently, the knowledge of adequate training in pop singers appears to be lacking. Therefore, many pop singers are suffering from vocal cord injuries. This paper will examine the effect training has on these injuries and whether or not training is preventative. One of the goals of this paper is to look deeper into the problems with contemporary technique. This paper will also observe the historical importance and implications of both opera and the popular music industry. Discipline, when its ensured early on in the beginner voice, lays a foundation for a successful career.

## Introduction

The journey of formal training requires practice, endurance, and submission. One of the most important, and defining, characteristics of learning to sing, or of any craft, is the ability to submit to the training at hand. For the Christian singer, submission is not a new concept, for God commands his people to submit their lives to him fully. God also commands a Christian to steward the gifts he has given and the way to do so is through formal training. For many Christian singers, like myself, the actuality and the expectation of the journey do not line up. I entered my formal training of the voice with a certain arrogance that I did not need the instruction of classical repertoire. I only wanted to learn the things I believed pertained to my style of singing. Throughout my training my repertoire and exposure to classical music began to unhinge my arrogance and God called me into submission. I am forever grateful for turning away from my arrogance and into humility because without it I would not have learned the level of artistry I have today. Classical music taught me a relationship with music that could be interactive and full of life. The key to my specific gain was the challenge of classical music and training, but that might not be the case for all. The overall importance of formal training is that the student is being challenged into submission in whatever way that is fit for them. The challenging components of formal training can reside in two types of training such as, classical and contemporary. Classical and contemporary training require different experiences and guidelines, however they are the foundation of formal training. For specifics on the differences between the two types of training refer to the chart in the appendix. There are many other important factors formal training teaches a singer. A few examples are the learning of good disciplines, vocal health, and prevention of vocal injury. This paper will also take time to discuss the lack of formal training in the pop realm and the benefits of those who had formal training. Formal training is essential for a Christian singer to steward the gift he or she has been given and heed God's call to nurture the gifts He has given. Through formal training, sufficient knowledge of the voice is used to prevent vocal injury, and establish good disciplines for a successful career.

## The Framework for Formal Training

Richard Miller, the author of the book *Training for the Soprano*, states, "...professional voice training is largely dedicated to the art song, the Lied, the oratorio, and the opera..."<sup>1</sup> Why is it that the pop song is not in his criteria for professional formal training? Although pop music does not have specific requirements for performance, like opera, there is equal importance for formal training. However, there seems to be some distaste for the idea of formal training in the pop realm. Classical voice technique is rooted in the centuries-old artistic canon of Western music and requires the criteria of beauty, strength, and health.<sup>2</sup> The artistic canon of Western classical music is what sets classical training apart from contemporary training. The focus of the argument is to highlight the importance of formal training, or the study of voice, for the singer. Each type of training has its own benefits and specific strengths. However, in order to acquire beauty, strength, and health, formal training needs to focus on the specifics of breath, vocalization, and repertoire. The importance of performing technique that improves breath management, laryngeal response, and resonance balance will allow singers to achieve safer vocal production.<sup>3</sup> The premise of formal voice training is to eliminate harmful singing practices. Formal training provides the groundwork for healthy singing in any type of career. Practice stresses the importance of study, discipline of technique, and of health. It is through repetitive exercise that singers learn the helpful techniques of formal training.

One of the founding fathers of voice pedagogy is Giovanni Lamperti. Lamperti addresses the issues of contemporary vocal training in his comment, "...the things which have changed are the study of breath, of vocalization, and of classic repertoire, as cultivated by singers of former times. They used to

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<sup>1</sup> Miller, Richard. 2000. *Training Soprano Voices*. New York: Oxford University Press, 2000. *eBook Collection (EBSCOhost)*, EBSCOhost (accessed April 5, 2016).

<sup>2</sup> Ibid

<sup>3</sup> Ibid

study for four or five years before they dared to be seen publicly in a small role.”<sup>4</sup> During his time, somewhere around the 1930s, popular music was on the rise and the etiquette for proper singing technique was on the decline. Lamperti recognizes the dangers of inadequate training for the pop voice and strongly emphasizes that vocal study is crucial for the aspiring singer. Today, with the help of technology and science, the study of voice encompasses a broader range of vocal health and technique. Voice pedagogy curriculum has expanded its realm of study to include the following: foundations of voice production, anatomy, physiology, acoustics, theory and voice disorders.<sup>5</sup> Because of these scientific improvements to vocal study, singers need to be well rounded in their technique and knowledge of the voice.

In the first area of study, Lamperti argues, that breath is the most important aspect of singing.<sup>6</sup> Breath is the fuel to the vocal mechanism; without breath, there is no sound. A good breath results in the proper engagement of the abdominal muscles and a continuous flow of air to produce an energetic phrase. In the voice pedagogy realm, there are numerous theories on how to teach breath, but the universal consensus is that it should be natural and relaxed.<sup>7</sup> Jenny Dufault hosted a study of three successful voice teachers and their different teaching styles on the primary areas of voice. Teacher #1 believes that breath management comes later, after the student has improved coordination of the vocal mechanism.<sup>8</sup> This method neglects the fact that improper breath can result in harmful use of the vocal mechanism. Both of these items work hand in hand to provide a healthy tone, but neglecting to teach one can result in poor

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<sup>4</sup> Austin, S. (2014). A little "vocal wisdom". *Journal of Singing - the Official Journal of the National Association of Teachers of Singing*, 71(1), 89-93.

<sup>5</sup> Springer. *Teaching Singing in the 21st Century*. New York: Springer Science+Business Dordrecht , 2014.

<sup>6</sup> Austin, S. (2014). A little "vocal wisdom". *Journal of Singing - the Official Journal of the National Association of Teachers of Singing*, 71(1), 89-93.

<sup>7</sup> Dufault, Jenny. "Practical Advice for the Voice Pedagogue." *Journal of Singing-The Official Journal of the National Association of Teachers of Singing*, September 2013: 31-41.

<sup>8</sup> Ibid.

technique, which may damage the voice later. In Rachel Gates' book *The Owner's Manual to the Voice*, she describes breathing through the mouth, rather than the nose, to be the optimal choice for singing. Proper breathing best positions the tongue, mouth, and pharynx for a musical phrase.<sup>9</sup> Overall, the value of breath management is vital for efficient tone production.

Although breath is vital for tone production, the production of sound itself is the subject of singing. Tone production results from various resonations the singer decides to use based upon repertoire and personal style. Placing vocalization in certain resonators of the body creates different colors and timbre of the voice. These areas are chest, head, and mix voice; the chest voice is when the resonance of the sound is low and in the thoracic cavity. The head voice resonates in the nasal passages or in the head. The mix voice is a bridge between the chest and head voice. The resonance takes place in the back of the throat, where talking resonates. Vowel shape and the location of resonance sometimes determine the genre of music being sung. Classical music, such as arias, operas, and choir music, all call for specific vowel shape. The vowels are tall and open with much resonance inside of the mouth and open throat. Country music calls for stifled vowels and a pressed nasal sound. In the popular music scene, vowel shape and resonance are subjected, or underemphasized, to the genre. For the singers that do not undergo contemporary training, there are not specific requirements for vowel shape; the focus of the pop singer tends to lean toward personal style. None of these genres are bad-- not even the regiments of vocalization that each genre requires are bad. The problem is that uneducated singers incorrectly manipulate the vocal mechanism to achieve specific sounds, which results in injury. For example, Sarah Brightman is a professional singer that sings with tongue tension. Tongue tension is when the tongue is raised and rigid

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<sup>9</sup> Gates, Rachel. *The Owners Manual to the Voice: A Guide for Singers and Other Professional Voice Users*. New York: Oxford University Press. 2013.

during singing. This kind of tension produces a clogged sound and brings stress to the vocal mechanism.<sup>10</sup> If an amateur singer wants to imitate her sound then the inclination is to sing with that exact technique.

A singer can avoid incorrect technique through a structured format of formal training. Since the 19<sup>th</sup> century a singer would have been an apprentice to an accomplished performer.<sup>11</sup> This teaching style still exists today in all conservatories and universities.<sup>12</sup> A student studying voice is paired with a voice teacher in a one-on-one voice lesson. Although curriculum differs at each institution, a lesson generally consists of thorough study of performance repertoire, warm-ups, and singing technique. In European institutions students take part in group lessons which allows for free observation of student-teacher interaction.<sup>13</sup> Another factor for adequate training is that a student becomes aware of the kind of teaching they are receiving. Lamperti says quite bluntly:

It is absolutely necessary for a pupil who wishes to devote himself to the study of singing, to choose a teacher from the very beginning who has made certain studies on the use of the voice and all aids of the breath. He must be absolute master of the legato, and be able to demonstrate it in order to carry over his knowledge to his pupils in all its branches and details.<sup>14</sup>

Although the areas of study have grown since Lamperti's time, the point remains the same. A teacher needs to lead his or her student by example. The teacher has a responsibility to provide a well rounded education. Thankfully, students have the option to study almost any kind of genre they want. Singers are able to study jazz, musical theater, classical, contemporary worship, and pop. With such a wide range of study, classical training has had to adapt. A country singer would most likely find singing

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<sup>10</sup> R, Elaina. "13 Famous Singers With Surprisingly Bad Vocal Habits." TakeLessons. 2015. Accessed April 21, 2016. <http://takelessons.com/blog/famous-singers-vocal-habits-z02>.

<sup>11</sup> Springer. *Teaching Singing in the 21<sup>st</sup> Century*. New York: Springer Science+Business Media Dordrecht. 2014.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Austin, S. (2014). A little "vocal wisdom". *Journal of Singing - the Official Journal of the National Association of Teachers of Singing*, 71(1), 89-93.

classical music insignificant for his or her style. But the technique of classical training improves intonation in any genre. Each genre of music has its own demands ranging from scale, chord structure, instrumentation, and vocalization. It is helpful for a singer to dabble in multiple genres to obtain different and helpful disciplines. Before a singer is able to assess these different disciplines, it is beneficial to have the foundations of professional vocal training and functional repertoire. The Springer textbook *Teaching Singing in the 21<sup>st</sup> Century* confirms:

Good classical training helps with vocal production if it is aligned with functional principles. A voice that encompasses two or more evenly balanced octaves that is deliberately coordinated with aligned posture, deep and controlled inhalation and managed exhalation, and which is both strong and flexible should move into music theatre repertoire easily, especially when guided by an experienced teacher. Training which focuses exclusively on resonance and breath support, however, could be inadequate.

The Springer Textbook brings up the point that a teacher must provide repertoire that will line up with the technique that is at hand. Teaching breath support and resonance without a way to adequately execute each, does no good for the student. This kind of teaching is not only for classical training for formal training as a whole. The importance of well-formed training and functioning repertoire is essential for a learning singer. The demands of quality training create a sufficient framework for stewardship of the gift of singing. All types of singing should require innate quality of the voice. Classical music promotes the most natural tone in the voice, which greatly improves and promotes vocal health. Once the voice is trained to navigate freely in different resonators with the voice's authentic, natural sound, it is able to be used correctly while singing other genres. For example, an R&B artist who is having trouble singing stylistic runs could study arias or classical songs with long runs and fast rhythm melodies. The classical setting of the runs will teach the singer proper breath management, stamina, and focus to support the R&B style desired.

Presently, the problem with under-emphasis of technique has increased. The culprit for this way of thinking lays in the hands of modern popular culture. Shows like *American Idol* and *America's Got Talent* lack an ideology of vocal training. These shows promote the idea of very trivial study or the



absence of study for the voice. The premise of these shows should be the mindset of ‘cultivation’ in an artist, as Lamperti would have it. Accomplished opera singer, Jonathan Veira comments:

Who said ‘An overnight success takes at least ten years?’ Probably someone who wanted people to know that success in life is not all about finding the right get-rich-quick scheme or just a case of being born under a lucky star. Bruce Barton, the legendary advertising executive, once observed: ‘Most successful men have not achieved their distinction by having some new talent or opportunity presented to them. They have developed the opportunity that was at hand.’ This is essentially what is wrong, in my view, with the *X Factor* road to fame and fortune. Microwave success; fast-food fodder. Success in anything is a hard road.<sup>15</sup>

The problem with ‘microwave success’ is the fact that success will leave just as quickly as it came. Veira speaks firsthand of the significance of nurturing and working for success. Society has functioned with the ideology of hard work for centuries. The concept of work ethic, specifically to America, seems to have diminished almost completely. Most people want success with very little effort or at the touch of a button. These shows may not be the exact cause of the problem but they perpetuate the problem by presenting coinciding ideas. Unfortunately, the motivation for these shows is simply reap the monetary benefits of having a hip, hot and moldable singer. The greed and gluttony of this kind of thinking neglects the purpose of stewardship. The existing generation does not understand the worth of nurturing an accomplished career. The stewardship of a career and the gift of singing takes hard work and patience. The ‘overnight success’ attitude does not provide a stable ground for integrity. The artist has a responsibility to develop their craft respectably, through experience and study, in order to gain true professionalism. These polluted ideas convolute the significance and benefits of formal training.

### **The Christian’s Call to Stewardship**

Stewardship is defined as the management, or care of something.<sup>16</sup> Stewardship is a significant part in the development of one’s character, business, and craft. As Christians, and human beings, it is their

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<sup>15</sup> Veira, Jonathan. 2012. *Finding My Voice : Playing the Fool, and Other Triumphs*. Oxford, UK: Lion Hudson Plc, 2012. *eBook Collection (EBSCOhost)*, EBSCOhost (accessed April 5, 2016).

<sup>16</sup> *Vocabulary.com*. <https://www.vocabulary.com/dictionary/stewardship> (accessed April 2, 2016).

duty to give their entire being to God. Just as God pours out His being onto the earth, humans are to pour out their being back onto God. The greatest example of stewardship is in God's character, shown throughout the stories of the Bible. God created each person with a purpose, passion, talent, and drive. These attributes are to be treasured and cultivated just as God cultivated the earth and all its creation. Therefore, God created singing to be a crucial part of life, stewardship, and worship. It is an artist's responsibility to follow in the example of stewardship God has provided.

The first example of stewardship in the Bible is the story of creation. In the beginning, God creates each day with care, and tenderly supplies the needs of all beings He brings into life. He poured out Himself onto the earth and constructed His perfect will into creation. He provides food, water, and companionship for all living creatures. These acts are illustrations of the care he ensures for the world. After the fall of man God continues to steward His creation with discipline, mercy, and sacrifice. This evidence is demonstrated in the story of Moses. In His sovereignty He brings justice to His people by leading them out of slavery. Because God has poured out His being, He demands the same act from mankind. God sent manna from the Heavens and provided the Israelites all their needs. Tenderly he took care of His people when they were in the middle of the wilderness. All of this was done in order to make them into a great nation. God perfectly models stewardship with the intent that His people follow the same model.

The current state of mind in mankind goes against God's notion of patience and stewardship. The present generation has a nickname known as the 'microwave generation.' People are not content with waiting, and demand instant service. The virtue of patience has become almost extinct, and technology has aided in this decline. Microwaves, fast food, and social media cloud the minds of people in society with gluttony, greed, and impatience. These distractions take away from the principle of stewardship. Specific to the music world, most artists, in the present time, do not want to take the time to grow into their craft; instead they run quickly to success. The virtue of patience is beneficial to the development of talent. Patience creates a framework for noble character and success. These characteristics are ingredients

for success provide a steady path toward complete expertise, fulfillment, and contentment. These are the characteristics God desires humanity to learn. In Jeremiah 29:11 God says, "For I know the plans I have for you," declares the LORD, "plans to prosper you and not to harm you, plans to give you hope and a future."<sup>17</sup> The Lord works for the good of his creation and expects His creation to follow in His path toward prosperity.

Another example is the famous parable of the ten talents which speaks of a master who gives a certain amount of talents to each of his servants to hold onto while he is away. The master does not leave any instruction with the servants about what they are to do with the talents. All of the servants but one invest their talents and multiply the money they were given. The last servant became fearful and buried his talent in the ground to keep it safe until the master returns. The master becomes very unhappy with the fearful servant and condemns him as a "lazy, wicked servant."<sup>18</sup> The parable teaches that it is best to multiply the talents and use them for good, rather than hide them away. The fearful servant is a direct correlation to how humanity is to steward the talents God has given them. The master's anger represents God's disdain for laziness. God does not design without purpose. As a Christian artist the importance of working and nurturing the talents God has given is extremely important. He also calls us to go out and multiply the blessing He has already given. For the singer it is a duty to care for the voice in mind, body, and soul. Through this kind of care a singer is able to amplify the blessing he or she has been given.

King David's example of artistic reverence for the Lord implemented the framework of musical and sung worship. Of the many avenues of worship, there is a certain sanctity in sung worship. Singing provides a form of expression that demands a person's whole being. It enables the heart, soul and mind to become completely focused on glorifying God.<sup>19</sup> Glorifying God is the most important form of expression

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<sup>17</sup> Jeremiah 29:11 NIV

<sup>18</sup> Mathew 25: 26 NASV

<sup>19</sup> *Unlocking the Bible*. 2014. <http://unlockingthebible.org/why-singing-matters/> (accessed March 29, 2016)

humanity is commanded. Jesus advises, “To love the Lord your God with all your heart soul and mind.”<sup>20</sup> It is not coincidental that the act of singing embodies these same traits. Ephesians 5:19 teaches that Christians are to, “speak to one another in psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord.”<sup>21</sup> All are commanded to lift their voices in song to give praise to God. Therefore, it is essential that Christian singers heed to the call of stewardship in the gift of singing. Worship leaders and Christian artists are mandated to direct and encourage their fellow brothers and sisters in Christ in singing. It is their duty to nurture the gift God gave them so that they may do the will of the Lord. If these musical leaders neglect to properly steward their gift, then they fail to fulfill the Lords will.

God has placed a prominent call on the lives of Christian singers. He wills them to worship, steward, and obey. He detests a lazy, apathetic attitude and character. However, He continues to pour out His mercy on the sinful hearts and adores redemption.

### **Classical Pedagogy and the Protection it Provides**

The list of pop singers that suffer from voice injuries ranges from Adele to Sam Smith. Most of these singers are assumed to already know how to sing, or have had training during their careers. Yet their vocal cords and careers seem to suffer. The distasteful attitude toward formal training in the pop realm is not surprising. Pop and classical seem to go against each other instead of working together. The pop mentality urges the perceived notion that classical is ‘old fashioned.’ Without the foundations of formal training, pop music would not be around today. C.S. Lewis, in his book *Abolition of Man*, discusses this very topic of ‘forgetting tradition.’ His overall point is that in the attempt to make new values, the result is preservation of society, which is not a new value at all.<sup>22</sup> Lewis focuses on the idea of morality in terms of

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<sup>20</sup> Mathew 22:37 NIV

<sup>21</sup> Ephesians 5:19 NIV

<sup>22</sup> Lewis, C.S. *The Abolition of Man*. England. Oxford University Press. 1943.

values, but the premise is the same. Formal training also works to protect the voice from injury and sustain a lasting singing career.

Athletes run the risk of injury throughout their careers. In singing, vocal injuries are possible, with or without training. Although training can help immensely in protecting the voice against injury, it doesn't cure mistreatment of the voice. Mistreatment of the voice not only consists of incorrect technique but also over usage. Many singers are over working their voice with the elaborate tours they go on. Singing every night for 2 hours without ample time for rest leaves room for very dangerous injuries and a possible end to a career. The act of singing demands a complex mind-body coordination which can be comparable to Olympic athletes.<sup>23</sup> Olympic athletes take the time to protect and condition their bodies against injury. There is no question whether or not singers should take the same great lengths to protect their bodies and careers. Formal training is an essential aid against injury. Olympic athletes train for years before they are able to get into Olympic competition; the same should be required for singers.

Formal training demands practice and conditioning the voice every day, especially before every performance. Singers need to be cognitive of the positive, lasting effects warm ups, vocal function exercises, and discipline formal training provides. A study was conducted at the University of Detroit to prove whether or not vocal function exercises helped condition the voice. Thirty-eight pop singers were divided into two different groups, one being a control group and the other experimental. The experimental group was given VFE, or vocal function exercises. The vocal function exercises are four simple therapies revised by Dr. Joseph Stemple at the Blaine Block Institute for Vocal Analysis and Rehabilitation. Stemple's VFE program was intended to improve vocal efficiency by rebalancing and strengthening the three sub-systems of the voice production.<sup>24</sup> These exercises have been estimated to advance lung

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<sup>23</sup> Ware, Clifton. "High Notes: The Singer as Vocal Athlete." *Opera Journal*, 1999: 33-37.

<sup>24</sup> Guzman, Marco, Mabel Angulo, Daniel Muñoz, and Ross Mayerhoff. 2013. "Effect on long-term average spectrum of pop singers' vocal warm-up with vocal function exercises." *International Journal Of Speech-Language Pathology* 15, no. 2: 127-135 9p. *CINAHL Complete*, EBSCOhost (accessed March 2, 2016).

capacity for better phonation and phonation times.<sup>25</sup> His four steps include a warm up, stretching, contracting and power exercise.<sup>26</sup> The warm up begins with sustaining an “ee” vowel shape and sound, sung very quietly on the F above middle C for females, or the F below middle C for males, for as long as possible. Next is the stretching exercise which consists of a glide, starting at the lowest note and moving all the way to the highest note, and the goal is to avoid all voice breaks. Third is the contracting exercise, which calls for a glide from the highest note to the lowest note. The stretching and contracting exercises are all sung on the word “knoll” or with a lip or tongue trill. Lastly, the power exercise involves sustaining music notes, C-D-E-F-G, for as long as possible on the word “old.” The control group was instructed to use traditional singing warm ups.<sup>27</sup> Both groups underwent a 30 minute session that consisted of 15 minutes of exercises, and 5 minute recording sessions. The experimental group followed the VFE regimen and added low impact adductory power exercises. Low adductory power exercises are demonstrated with a voiced glide through the vocal range from top to bottom or vice versa. An example of this exercise would be a voiced sigh or a siren. These exercises help the vocal chords to properly come together with low impact of the vocal folds. High impact of the vocal folds leads to vocal injury. The control group sang melodies that were thirds apart on the vowel shape “ah.” The melody was in a descending and ascending line moving in half steps. The results of the experiment found, “. . .with acoustic analysis that vocal function exercises have an immediate effect in the spectrum of the voice. Specifically, it leads to a greater positive effect than traditional singing warm-up on the spectral slope declination in speaking voice analysis.”<sup>28</sup>

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<sup>25</sup> Ibid

<sup>26</sup> Joseph Stemple, Ph.D.: The Blaine Block Institute for Vocal Analysis and Rehabilitation; “Voice Therapy for the Twenty-First Century”

<sup>27</sup> Ibid

<sup>28</sup> Guzman, Marco, Mabel Angulo, Daniel Muñoz, and Ross Mayerhoff. 2013. "Effect on long-term average spectrum of pop singers' vocal warm-up with vocal function exercises." *International Journal Of Speech-Language Pathology* 15, no. 2: 127-135 9p. *CINAHL Complete*, EBSCOhost (accessed March 2, 2016).

These results directly correlate to the emphasis of formal training. Vocal warm-ups are a foundational piece of technique in any type of formal training. The positive results of the study attest to the efficiency of formal training and the advancement of the voice. Science has improved the method of training in both classical and contemporary.

### **The Overemphasis of Performance Aesthetics**

Formal training recognizes the significance of vocal health and implements a certain discipline to protect the voice. Awareness of vocal health is vital to the makeup of technique. Most of the pop industry does not take specific disciplines of rest, warm-ups and hygiene as seriously as it should. Sam Smith and Mariah Carey are two examples of this approach. In numerous interviews, these singers show that they are not following proper standards of protection of their voices. Sam Smith was asked in a short interview, “What kind of vocal technique should I use for warming up?” He responded with, “No, no, just look after your voice, with honey. No cheese, no tomatoes.” He also proceeded to demonstrate a lip trill on a descending and ascending scale.<sup>29</sup> The problem with this approach is the lack of discipline to proper vocal health. Although lip trills are a part of vocal exercises a little trill before a concert will not correctly warm up the vocal cords. The current pop artists of today promote unhealthy vocal care for their listening audiences. For the serious beginner singer it is important that vocal care not be taken lightly.

Sam Smith’s vocal training background derived from Anthony Wade, also known as Dr. Voice. Anthony Wade is known as a life coach and vocal trainer. Anthony’s approach to teaching is embedded in aesthetics. He claims his job is to, “...awaken something else in the person, something they didn’t think

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<sup>29</sup> Capital FM. “Sam Smith’s Vocal Coaching.” Filmed [Dec. 12, 2014]. Youtube video 1:30. Posted [Dec. 12, 2014]. <https://www.youtube.com/watch?v=wiSMQ3892Yw>

they had.”<sup>30</sup> His overall goal with his students is to teach them how to think and tap into the consciousness behind singing.

Anthony says, in an interview, that he did not feel the need to teach Sam how to sing. He worked to texture Sam’s voice by revealing different techniques to recognize the placement of Sam’s voice registers. While aesthetics are very important to cultivate in a young artist, they are not everything. Dr. Wade’s stylistic teaching neglects the significance of discipline of vocal care. He does not implement the value of vocal rest or warm-up exercises. All of this is very evident in the way that Sam Smith portrays his idea of vocal health. It is not enough for a young singer to only focus on ‘how to think or to drink tea with honey.’ Vocal care embodies regiments of rest, warm-ups, proper eating habits, and focus. Singing demands preparation from the entire body, mind and soul. It is through well rounded discipline that one is able to steward the gift of singing.

A singer ought to be striving for excellence in all areas of the body, mind, and soul. It is not beneficial for a singer to only focus on feeling good about their singing style. The repercussions of this negligence led to vocal bleeding in Sam’s voice. Smith had to undergo vocal cord surgery in order to save his voice. According to his surgeon, Dr. Steven Zeitel's, the cause of this injury was due to trauma of the vocal cords. Trauma occurs in the voice when singers continue to sing with a common cold or have been pushed a little too far. Dr. Zeitel's shares his opinion, “It’s misunderstood when people think that these singers are not expert singers, in fact they’re quite expert; their opportunities and the densities of their schedules is what elicits these injuries, when they get normal events [the common cold].”<sup>31</sup> However, if one is an expert singer, why was it acceptable to push the voice beyond its limits? If these singers are

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<sup>30</sup> CNN. “Meet the Man Behind Sam Smith’s Voice.” Filmed [Dec. 23,2015]. Youtube video 3:15. Posted [CNMONEY] Posted [Dec. 23,2015] [https://www.youtube.com/watch?v=yBnq7ln2sgY&ebc=ANyPxKppi4P-Vp\\_ByddM8KiryDJKmJui5jh0YQ6H4M2TrkS8JGOqhdSHzhdA307iqFsJoCAA3OfHy9CURgYpV6B\\_J1xf4PMVmw](https://www.youtube.com/watch?v=yBnq7ln2sgY&ebc=ANyPxKppi4P-Vp_ByddM8KiryDJKmJui5jh0YQ6H4M2TrkS8JGOqhdSHzhdA307iqFsJoCAA3OfHy9CURgYpV6B_J1xf4PMVmw)

<sup>31</sup>CBS Boston. “Doctor: Sam Smith Will Sing ‘More Freely’ After Vocal Cord Surgery.” Filmed [May 20, 2015] Youtube video 6:02. Posted [May 20, 2015] [https://www.youtube.com/watch?v=KnDJ1\\_JCfAI](https://www.youtube.com/watch?v=KnDJ1_JCfAI)



experts, then they need to be professional about their vocal health habits. The discipline of rest needs to be implicated more often, especially in an artist's career. An exceptional amount of natural talent does not equal expertise; knowledge, rest and discipline that build proficiency.

Sam Smith does deserve credit in his willingness to seek guidance in the cultivation of his craft; his only problem was that he was lead astray. Mariah Carey, on the other hand, pushed away any type of vocal training. Mariah's mother was an opera singer and former vocal coach.<sup>32</sup> As a young girl, Mariah would always listen in on her mother's lessons. Every once in a while she and her mother would do vocal exercises and little techniques, but she stopped doing that at the age of 12. This is when she decided to branch off and do her own thing. Her mother remarks, "I think Mariah was born a gifted singer, but the training definitely helped with her range."<sup>33</sup> Most of Mariah's training happened during her time of adolescence. In multiple interviews she reveals that she no longer does any type of warm up or training; her form of warming up is, "singing by herself or no talking." Carey explains that she grew up in a strict musical environment that pushed her away from taking any type of formal training.<sup>34</sup>

Mariah, like Sam Smith, has been blessed with extraordinary vocal talent. Although her talent sets her above most artists, it doesn't mean that she is entirely correct in her example as an artist. The amount of talent she has may allow her to get away with faulty technique in her career, but should not be an example to young artists. Carey promotes the idea that minimal training can achieve success, when it cannot. Not all singers are exceptional at their craft or have such natural talent from birth. Cultivating talent or skill requires hard work, determination, discipline, and humility. This is not to say Mariah didn't incorporate these characteristics in her musical journey to stardom, but she doesn't exemplify them in

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<sup>32</sup>Patricia Hickey.(accessed March 29, 2016) [http://www.mariahfanclub.org/chambre/proches/patricia\\_us.php](http://www.mariahfanclub.org/chambre/proches/patricia_us.php)

<sup>33</sup> Carey, Mariah. "Mariah Carey: On Her Vocal Technique and Rituals Reupload." Filmed [1990s-Present]. Youtube video 3:04. Posted December 15,2015. <https://www.youtube.com/watch?v=FRUgcvCsc0>

<sup>34</sup> Ibid

vocal disciplines. Her faults lay in her illustration of how to maintain her voice as a professional singer. Why wouldn't an artist want to seek out the most knowledge about his or her craft?

Professional singers should strive for excellence in all areas of expertise, areas such as aesthetics, performance and education. The problem with Carey, Smith and Wade's approach to singing is the over emphasis of aesthetics and negligence of appropriate voice care.

### **The Classical Contrast to the Pop Voice**

The operatic world and the pop world contrast greatly in their sound, technique and image. Opera is full of strict disciplines while pop music promotes freedom of style. Both genres stipulate different disciplines and life styles. The demands of classical or formal training are required in opera, whereas pop musicians are not necessarily expected to have any training. The training that opera requires ensures certain disciplines that pop music does not. These disciplines include strict musical and vocal knowledge. Opera has much historical importance to the foundations of popular music and formal training. The following paragraphs will discuss the history and role of formal training in opera and popular music.

The emergence of opera happened around the end of the 16<sup>th</sup> century. The roots of opera derive from liturgical music drama and mystery plays.<sup>35</sup> Opera is known for its dramatic singing, plot, dance, and music. Opera was used for numerous expressions such as revolutionary demonstrations, the praising of monarchs, popularist movements, expounded philosophy, explored psychology, and entertainment.<sup>36</sup> Opera was the first to combine instrumentation, voice, dance, and scenery.<sup>37</sup> This revolutionary act in the music world established the roots of current musical theater and pop music. Opera helped establish a divide between sacred and secular music. For example, the intent of some operas was to satire or inspire

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<sup>35</sup> Oxford University Press; Editor Alison Latham. *The Oxford Companion to Music*. New York: Oxford University Press Inc., 2002

<sup>36</sup> Ibid

<sup>37</sup> Ibid

rebellious thought against the government.<sup>38</sup> With this established divide, opera began to aid political and religious movements. As a result, two forms of opera, opera buffa and opera seria, were used to portray different styles of these movements. The opera seria was a product of the philosophical movement that arose in the late 1600's.<sup>39</sup> The emergence of opera is important because it is the foundation for musical theater and other pop genres today. The idea that music can be used to make relevant change in society is still used by artists today.

Not only has opera created a lasting trend of self expression, it also established the fundamentals of formal training. Opera places much emphasis on the importance of training. Before a singer can perform they must have some form of an adequate education in music or performance. A singer would not be able to perform if he or she did not have training. Lamperti, a major influence in vocal technique, confirms this statement:

Let us make a comparison: is a person who is strongly drawn to the piano necessarily a virtuoso? No, to the desire must be added serious study, in order to completely develop into artistry. Therefore, how can one expect that the voice (which is the most beautiful, but at the same time the finest and most delicate instrument) will reveal all the passions of the soul without thorough study of its technique?<sup>40</sup>

The same point follows for an athlete, they must stay healthy, practice, and submit to training in order to become the best they can be. Singers should be expected to understand theory, dynamics, and projection. *The Occupational Handbook* states, "To work as a classical musician or singer, a bachelor's degree in music theory or performance is generally required."<sup>41</sup> The dramatic qualities of opera melodies

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<sup>38</sup> Ibid

<sup>39</sup> Thuleen, Nancy. *Nancy Thuleen*. <http://www.nthuleen.com/papers/M52opera.htm> (accessed April 4, 2016).

<sup>40</sup> Austin, S. (2014). A little "vocal wisdom". *Journal of Singing - the Official Journal of the National Association of Teachers of Singing*, 71(1), 89-93.

<sup>41</sup> Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook, 2016-17 Edition*, Musicians and Singers, on the Internet at <http://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm> (visited April 07, 2016).

and the accompaniment of an orchestra requires the voice to perform in immense measures. For example, Renee Fleming brings up a comparing point that musical theater singers are, “singing in such a small place [in their voice], whereas we [opera singers] can’t, we have to sing over an orchestra.”<sup>42</sup> Singing at full voice risks high impact on the vocal cords. As stated before, too much impact on the vocal cords can cause injury or the voice to grow weak and give out. Thus, it is important that the singer understands correct technique in order to achieve the intense requirements of singing over an orchestra without injury. All opera singers must hold technique in the highest regard. An opera singer cannot afford improper or apathetic practice in their lifestyle or performance. Otherwise, there could be consequences of vocal injury or other vocal complications leaving the voice to not be able to perform at the tremendous lengths required. This form of discipline sets most opera singers apart in their ability to sustain an enduring career, and these qualities separate opera from pop music.

The voice is a versatile instrument and most composers of opera used this characteristic to their advantage. Singers had to conform exactly to the character, timbre, and emotion a composer invented. This feature is what sets apart a singer from the orchestra. The voice and the entire personality of the singing instrument is at the disposal of the composer, dramatic teacher, and the singer’s own artistic imagination.<sup>43</sup> For example, Wolfgang Amadeus Mozart’s arias were very difficult, demanding considerable flexibility, excellent breath control, and a good command of dynamics.<sup>44</sup> The demands of the composer are vital areas of study for the singer. The process in which a singer studies a role directly parallels the success of the opera. Jonathan Veira is an accomplished opera singer who appears

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<sup>42</sup> Shepard School of Music. “Shepard School of Music Q&A.” Filmed [Dec. 9,2014] Youtube video 19:36. Posted [Dec.9,2014] <https://www.youtube.com/watch?v=W3HQM5XS4ol>

<sup>43</sup> Hensellck, G. (1960, Nov). DRAMATIC TRAINING FOR OPERA SINGERS. *Music Journal*, 18, 20. Retrieved from <http://ezproxy.ccu.edu/login?url=http://ezproxy.ccu.edu:2053/docview/740706708?accountid=10200>

<sup>44</sup>Kagen, Sergius. *Music for the Voice: A Descriptive List of Concert and Teaching Material*. Scarborough, Ontario: Fitzhenry & Whiteside Limited, 1968.

consistently at the Glyndebourne.<sup>45</sup> In his memoir, he talks of the hard work, failures and successes in the beginning stages of his career. Veira had the privilege of receiving education from other accomplished singers and performers that helped him succeed. He recalls a specific turning point in his approach to discipline,

I got my first lesson in discipline from a very fine lecturer called Richard Stangroom. He taught me conducting, both choral and orchestral. I had prepared to conduct a choral piece called *Rejoice in the Lamb* by Benjamin Britten. I had not prepared enough, however, and there I was with fifty singers and I could not make the piece work. Furthermore, I couldn't work out how to make it better. It was an incredibly difficult piece and technically beyond my reach at that time because of my lack of preparation.

You can't wing it with such a choir, all of whom are fellow music undergrads and looking to you for leadership. Conducting properly involves more than just understanding the notes on the page – you are guiding, directing the singers so that they can perform as the composer intended, to the best of their combined abilities. Richard Stangroom knew I was winging it and in no uncertain terms proceeded to teach me a lesson I have never forgotten. The highly edited and cleaned-up version goes like this:

“Don't you ever embarrass me like that again. Never turn up to anything musical that you are part of, ever, for the rest of your life as unprepared as this. Whatever you decide to do with music, whether you sing, conduct, write or play – learn from this.”<sup>46</sup>

The concept of preparation is imperative for professionalism in any type of career. The grueling demands of the singer in the operatic world requires endurance and stamina; these characteristics enable a long lasting vocal career. Opera is a genre that greatly respects the attributes of stewardship in music and, more importantly, singing. This is not to say that opera is better than any other genre, but it provides a means for excellence. The disciplines opera instills in a singer ensure ample opportunity for greatness in other genres.

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<sup>45</sup> Veira, Jonathan. 2012. *Finding My Voice : Playing the Fool, and Other Triumphs*. Oxford, UK: Lion Hudson Plc, 2012. *eBook Collection (EBSCOhost)*, EBSCOhost (accessed April 5, 2016).

<sup>46</sup> Ibid

Moving to the opposite end of the spectrum, the history of pop music is rooted in the foundations of classical music. The history of pop music is important because it left behind the traditions of classical music and grew into its own being. The *Oxford Companion to Music* defines that, “Popular music is an active agent in its construction and a statement of its current condition.”<sup>47</sup> The earliest study of popular music began in the late 19<sup>th</sup> century.<sup>48</sup> With the increase in wealth and power, people were better able to purchase music and musical entertainment. This produced the operetta, a little opera, which led to the birth of musical theater and ended with the popular art song. The popular became evident during the end of the 19<sup>th</sup> century. The music halls and minstrel shows contained a collection of vocal and visual acts.<sup>49</sup> The invention of the radio produced the launch of popular music. Music became accessible in every home for everyone, including the musician and non musician. The broken traditions of classical music led to the creation of hundreds of different genres; most of these genres consisting of the fusion of two styles. For example, the sensation of Elvis Presley and his rockabilly idiom. Elvis took the concepts of white country music and mixed it with black blues, thus giving birth to rock and roll.<sup>50</sup> This trend has produced hundreds of genres in pop culture today. The beauty of popular music is the versatility and ever changing mold it holds. Because popular music relies on the trends and prevalent tastes of society, it is always changing. The challenge of popular music is that it has no solid formula. Popular music also changes with location; for example, the pop culture in India is not the same as it is in England. The varying traits of pop music are what separates it from classical music.

As mentioned before, the purpose of this paper is not to argue which genre, classical or pop, is better. The purpose is to demonstrate that training and studying are beneficial forms of stewardship.

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<sup>47</sup> Oxford University Press; Editor Alison Latham. *The Oxford Companion to Music*. New York: Oxford University Press Inc., 2002

<sup>48</sup>Ibid

<sup>49</sup> Ibid

<sup>50</sup> Ibid

Singing in each genre contains fundamental distinctions and modifications in technique and artistry. The textbook *Teaching Singing in the 21<sup>st</sup> Century* illustrates the differences of classical and contemporary training; (refer to the appendix for the complete graph). For example, breathing in classical singing requires long legato phrases, whereas contemporary singing calls for shorter phrases.<sup>51</sup> Formal training for contemporary singing has modified the instruction of classical training. Present day singing instructors have worked with science and research to establish proper singing techniques in contemporary music. Contemporary training focuses on technique, musicianship, and interpretation.<sup>52</sup> The technique of contemporary training concentrates on the following: posture, breath support, tone, tonal additions, larynx position, diction, vibrato, range, and agility.<sup>53</sup> The uniqueness of contemporary training is its ability to be extremely versatile and subjective. Because contemporary training handles the demands of multiple genres, there are various techniques to each of the categories previously listed. For example, the larynx position is different in country music as opposed to blues. Thus, the teacher must understand a vast majority of genres and their requirements in order to provide proper guidance. The teaching of singing must combine the areas of knowledge in music, anatomy, linguistics, psychology, acoustics, and a variety of teaching philosophies.<sup>54</sup> Kim Chandler, a co author for the textbook *Teaching Singing in the 21<sup>st</sup> Century* states:

A customized teaching methodology is desirable, and I would argue mandatory, for teaching pop singers. Just as there are specialist teachers in the other genres of singing, the time has come to become cognizant of the specific requirements of the pop idiom in order to contribute valuably to the training of the future generations of singers who wish to perform this highly rewarding, exciting, ever-evolving genre.<sup>55</sup>

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<sup>51</sup>Springer. *Teaching Singing in the 21<sup>st</sup> Century*. New York: Springer Science Business Dordrecht, 2014.

<sup>52</sup>Ibid

<sup>53</sup>Ibid

<sup>54</sup>Dufault, Jenny. *Journal of Singing-The Official Journal of the National Association of Teachers of Singing*; Sep 2013; 70,1; International Index to Music Periodicals Full Text.

<sup>55</sup> Springer. *Teaching Singing in the 21<sup>st</sup> Century*. New York: Springer Science Business Dordrecht, 2014.

The standards of discipline and study, like implicated in opera, should be practiced the pop singer. It is the artist's responsibility to steward and understand their craft.

## Exemplary Careers

The question at hand is whether or not formal training best stewards the voice. The careers of Tony Bennett and Renee Fleming reflect a respect for stewardship in their formal training background and technique. These artists have successfully bridged the gap between 'old fashioned' and modern. The careers and training background of these two artists demonstrate that classical technique and pop style can work hand in hand. The following paragraphs will discuss the historical importance of opera and its impact on the careers of Tony Bennett and Renee Fleming.

The efficiency of formal training has aided a lasting career for Tony Bennett. Tony Bennett's career has taken him well into his 80s, and all have been amazed at his ability to keep his wonderful voice. President Bill Clinton said it best: "Now in his seventh decade of singing, Tony Bennett has somehow kept his unique voice, with its beauty and range, its strength and style, and still in perfect pitch."<sup>56</sup> He began singing as a waiter at the age of 16 to help support his family.<sup>57</sup> From there he had his first tour in 1949 and continues to perform. The background of his training begins with the introduction to *bel canto* singing by his older brother.<sup>58</sup> Bel canto singing is an Italian operatic type of singing where legato lines are more prevalent. Tony desperately wanted to take voice lessons like his brother, but the family could not afford it.<sup>59</sup> After the second World War, Tony arrived back in the States and attended the

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<sup>56</sup>Interactive, Addison. *Tony Bennett*. <https://tonybennett.com/biography.php> (accessed February 05, 2016).

<sup>57</sup>IMDb. 1990-2016. <http://www.imdb.com/name/nm0004746/bio> (accessed February 05, 2016)

<sup>58</sup> Bennett, Tony *The Good Life: The Autobiography of Tony Bennet*. Atria Books, 2010. ISBN 9781451634990.

<sup>59</sup>Ibid



American Theater Wing School, where he studied voice.<sup>60</sup> The American Wing School has a prestigious theater and arts program that has turned out 37 artists and companies recognized at the Tony Awards.<sup>61</sup> The correlation between the education and success turnout rate of students at the American Theater Wing School demonstrates the advantage of formal training. Tony was able to take the tools he learned from instruction and apply them to one of the most successful singing careers the world has seen.

World renowned opera soprano Renee Fleming articulates and supports the importance of stewardship and emphasis of technique. She advises, “Training your voice technically is always going to be a work in progress...you have to accept the joy of process, it’s going to be with you for your whole career, for the rest of your life.”<sup>62</sup> She also goes on to state the significance of technique and that it is not an option for her to slack in her practice; with her age she has to pay special attention to technique. If her technique, or practice, becomes apathetic, her voice will pay the price and tire out.<sup>63</sup> In the midst of her busy schedule, she devotes her down time to perfecting and maintaining her technique. Renee validates that the kind of devotion spent on her technique is the aid to preserving the youth of her voice.<sup>64</sup> Fleming’s singing career started 28 years ago and continues today.<sup>65</sup> Fleming’s emphasis for the importance of technique and the intentional care she has for her voice, illustrate her efforts of stewardship. The success Fleming gained in opera has provided other opportunities in other genres. Fleming has taken the musical theater stage and released an indie rock album called ‘Dark Hope.’

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<sup>60</sup>Interactive, Addison. *Tony Bennett*. <https://tonybennett.com/biography.php> (accessed February 05, 2016).

<sup>61</sup> *American Theater Wing School*. 2003-2016. <http://americantheatrewing.org/about/> (accessed March 28, 2016).

<sup>62</sup> Shepard School of Music. “Shepard School of Music Q&A.” Filmed [Dec. 9,2014] Youtube video 19:36. Posted [Dec.9,2014] <https://www.youtube.com/watch?v=W3HQM5XS4oI>

<sup>63</sup> Ibid

<sup>64</sup> Ibid

<sup>65</sup>Renee-Fleming. November 5<sup>th</sup>,2015. <http://www.renee-fleming.com/> (accessed March 29,2016)

Fleming is a prime example of a well rounded and successful artist. While she was recording the album she was also in the middle of learning intense and difficult arias. She was very sensitive to the strain both projects were placing on her voice. She recalls having to cancel many sessions because of overuse.<sup>66</sup> The disciplines of opera are evident in Fleming's work ethic and knowledge of her instrument. Fleming exudes excellence and incredible talent in all of her endeavors.

Bennett and Fleming are some of the few artists that are able to bridge genres in their careers. The few artists, like Bennett and Fleming, that have achieved a well rounded career have a few things in common: talent, hard work, an open mind, and stewardship. Tony Bennett was able to connect his love for *bel canto* and incorporate the technique in his career. Renee Fleming accomplished the intense demand of opera and encompassed the intimacy of a recording an indie rock album. Both artists have encountered both ends of the spectrum, in terms of musical genres and challenges, and come out successful.

### **Personal Word**

The influence of formal training, in my life, has greatly improved my singing voice. My singing career began with a stale attitude toward classical music and training. At first, singing classical repertoire and technique was not ideal. I was hesitant of the the profound lessons in classical repertoire. The training, education, and practice I received changed my ignorant view of singing. I've come to know and love the workings of classical repertoire but I've also learned that it is not what I'm meant to sing. Thankfully, the technique and disciplines I've gained have improved the quality of my voice. I am able to take this newfound knowledge and apply it to my own artistry. I am beyond grateful for being pulled out of my ignorant shell and into a well educated way of thinking.

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<sup>66</sup> Shepard School of Music. "Shepard School of Music Q&A." Filmed [Dec. 9,2014] Youtube video 19:36. Posted [Dec.9,2014] <https://www.youtube.com/watch?v=W3HQM5XS4oI>

## Conclusion

The convergence of scientific research, historical importance, and testimonies of vocal pedagogy has sufficiently shown the significance and benefits of formal vocal training. The contrasting lifestyles of classical and pop artists showed both common and differing themes in their careers. Although all the artists examined had some form of training, not all exuded proper disciplines. A professional recognizes and understands the importance of vocal health and boundaries. The responsibility of a Christian artist is to protect their body, soul and mind and to answer the call of stewardship. The necessity of stewardship is illustrated in God's character and is not to be taken lightly. The love and care God pours on His people is to be reciprocated in all that humanity is given, by God. It is not acceptable for a Christian, or non Christian, artist to neglect the importance of study. Proverbs 13:10 says, "Where there is strife there is pride, but wisdom is found in those who take advice."<sup>67</sup> The Lord insists that Christians be humble and accept counsel in all that they do. Overall, formal training must provide a well rounded education that teaches healthy vocal technique, discipline, and stewardship.

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<sup>67</sup> Proverbs 13:10 NIV

## Appendix

**Table 4.1** Fundamental differences between classical and contemporary singing

Issue	Classical	Contemporary
1. Posture	Static/dramatic action (opera)	Dynamic/movement to beat
2. Breathing	Long, legato phrases	Shorter phrases (conversational)
3. Onsets	Simultaneous, balanced, coordinated	Glottal, aspirate, 'scoops', 'creek', 'cry'
4. Larynx position	Neutral/lowered	Neutral/raised
5. Sung tone	Pure, 'trained' tone (Women) use of 'head' voice 'Sob' / 'Cry' quality 'Covered' tone	'Naturalistic' tone 'Chest' voice (for both genders) 'Mix' & 'Belt' quality Sometimes 'twangy' (or strident)
6. Diction	Italianate vowels All consonants pronounced	Americanised vowels Initial consonants are emphasized, ending consonants de-emphasized
7. Sung Accent	English (R.P.) or various European accents	Generic, Americanised slang or vernacular
8. Rhythm	Unsyncopated ('straight'), rubato	Syncopated, specific to 'groove'
9. Vibrato	Heavy	Light
10. Pitch (scales used in vocal melodies)	Traditional diatonic scales used, Chromatic	Hexatonic scales such as the Blues, Pentatonic scales, Modes
11. Vocal harmony	Reading parts SATB voicings, specific harmonic rules	Intuitive parts, i.e. 'by ear' Triadic, added-note chords
12. Range	Italian voice classifications	Generic male and female ranges
13. Agility	Diatonic/chromatic coloratura	Pentatonic/hexatonic melismas
14. Musicianship	Classical theory	Popular Music theory
15. Improvisation	Cadenzas, avant-garde music	'Ad libs', 'riffs', 'runs' are improvised
16. Paralinguistic Vocal 'effects'	Only generally found in extended vocal techniques (avant-garde)	Vocal distortion, growls, grunts, moans, aspirate endings, etc can be used
17. Visual	Formal attire, costumes (opera)	Informal, smart casual dress
18. Performance Venue	Formal, early evening performances	Informal, late evening performances
19. Amplification	Technique designed for unamplified singing	Performances always amplified. Microphone technique important
20. Vocal Health Issues	Competing with live orchestral accompaniment. Loud, acoustic singing practice in small practice rooms	Loud, amplified singing in competition with loud, amplified instruments, bad monitoring, hearing damage, lifestyle issues

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