

A SURVEY OF THE CURRENT STATE OF CONTEMPORARY COMMERCIAL MUSIC
(CCM) VOCAL PEDAGOGY TRAINING AT THE GRADUATE LEVEL

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ABSTRACT

In 2008, the American Academy of Teachers of Singing released a paper in support of further research and training in the teaching of non-classical music or Contemporary Commercial Music (CCM). CCM can be defined as encompassing (but not limited to) the following genres: musical theatre, pop, rock, gospel, R&B, soul, hip-hop, rap, country, folk, and experimental music. Despite the increase in number of musical theatre and CCM degree programs at American universities, and that national voice pedagogy organizations have begun to include musical theatre competitions and masterclasses, such academic training for future voice teachers has not met the demand.

A 2003 survey by LoVetri and Weekly to evaluate the levels of training and experience of voice teachers in CCM styles of singing showed that while 71 schools offered Bachelor's degrees in Musical Theatre, there were no schools offering CCM voice pedagogy training. In a 2009 follow-up, Weekly and LoVetri found that only 19% of those surveyed had any training to teach Musical Theatre. Additionally, many teachers indicated they were only classically trained and had no idea how to sing in any other style.

For this study a three-part survey containing 27 questions was used to survey voice teachers who had been enrolled in or completed graduate-level (MM or DMA) voice programs since the publication of Weekly and LoVetri's most recent survey. The purpose of the survey was to discover the pedagogical training of recent graduate voice students in CCM. The data is collected from a population in which $n=66$.

While this study did show an increase in pedagogical training in CCM at the graduate university level (26%) as well as an increase in the number of CCM teachers with both graduate-level training and performance experience, this increase was small, and the majority

of those who reported having received training did so through private instruction or independent study.

For my students, former and current, whose openness, vulnerability, and hunger for knowledge and artistic integrity inspire and teach me every day.

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CHAPTER 1

INTRODUCTION: DEFINING CCM

In 2008, the American Academy of Teachers of Singing released a paper in support of further research and training in the teaching of non-classical music or Contemporary Commercial Music (referred to as “CCM” hereafter). A rather wide-ranging term, CCM can be defined as encompassing (but not limited to) the following genres: music theater, pop, rock, gospel, R&B, soul, hip-hop, rap, country, folk, and experimental music.¹ In its paper, the Academy uses the following terms to distinguish between classical and CCM vocal production: Classical singing develops “a balanced *chiaroscuro* (bright and dark) sound with vibrato from onset to release of tone, self-amplification through a strong singer's formant, formal articulation patterns, and seamless blending of registers throughout the voice.” Conversely, CCM style is chest-voice dominant, extremely bright in timbre, and makes use of vibrato sparingly or not at all. There is a move to separate, rather than unify the vocal registers, as well as to deliberately introduce vocal qualities such as “noise, breathiness, and nasality.” In addition to the above qualities, there is a reliance on more “colloquial, speech-based articulation,” as well as the use of electronic amplification.² CCM singing encompasses many vocal characteristics, such as pressed tone, mix, and crooning.³

Although some American Musical Theater does make use of what is referred to as the “legit” sound – more of a classical, head-voice (cricothyroid) dominant approach –

1 Madden, Chapter 4, 21.

2 American Academy of Teachers of Singing, 3-4.

3 While there is not one standard pedagogical definition of “mix,” this term is widely used in CCM. I define “mix” as a bright, spread placement within the head voice mechanism.

the trend during the second half of the twentieth century and onward has led to an increasingly speech-based, chest-dominant style of singing, often referred to as “belting.” Furthermore, while the repertoire is still widely performed, the “legit” style of singing is found mostly in repertoire pre-1960. Contemporary Musical Theater has in recent years integrated other popular styles such as Rock 'n Roll, R&B, and Folk, each of which may require variations of legit or belt vocal production.

CHAPTER 2

HISTORICAL CONTEXT OF BELTING/DEVELOPMENT OF CCM STYLES

The belt style of singing may have been an outgrowth of early vaudeville singers such as Stella Mayhew and Sophie Tucker, who adapted the singing style to parody African American women. In 1930, Ethel Merman sustained the final C5 of Gershwin's "I've Got Rhythm" for sixteen bars in a loud, unamplified chest voice over a brass band.⁴ In auditioning for the role of Ado Annie in *Oklahoma* (1943), Celeste Holm was asked to sing in a more "untrained" style after initially singing Schubert's "An die Musik." As she describes it, she sang in a sort of "hog call" and was subsequently awarded the role. Although it has been suggested that the belt was so named due to a requirement for more activity in the abdominal region,⁵ the origin of the term is largely unconfirmed.

It is generally accepted that the belt arose out of a need for (non-operatic) vocal projection over a large band or orchestra prior to the advent of electronic amplification.⁶ It is therefore interesting to note that Merman's execution of the C5 in modal register follows the historic performance of operatic tenor Gilbert Duprez – in which he reportedly sang the first "full-voiced high C" – by 100 years. Indeed, the adoption of the full-voiced high C by the operatic world had much to do with practicality and the need to deal with growing taste for larger orchestras and more cavernous performance spaces. Observers of Duprez' performance characterized this new sound as loud and raw, even unpleasant to the unaccustomed ear.⁷ Gioachino Rossini even likened Duprez' high C to

4 Bourne, Garnier, & Kenny, 437.

5 Spivey, "Let's Talk – Part 2," 607.

6 American Academy of Teachers of Singing, 1.

7 Titze, Worley, & Story, 562.

“the squawk of a capon with its throat cut.”⁸ Such descriptions sound strikingly similar to those used to characterize belting by classical purists, and in this sense the evolution seems quite organic and timely. Aesthetically, the brighter, brassier sound of the belt would prove to be a better match for the growing jazz style of the early 20th century, which replaced the string-dominant classical orchestra with a band dominated by brass and reed instruments, as well as percussion.

8 Tommasini.

CHAPTER 3

PERCEPTIONS OF BELTING

In describing the qualities of the belt voice, singing voice specialist and developer of the Estill Voice Training™ method Jo Estill said that it is “loud, brassy, sometimes nasal, always ‘twangy’ ... and it sounds like yelling. When belting is ‘good,’ it is very good and profitable and when done poorly it can be vocally devastating.” A 2001 survey of NATS respondents showed some confusion as well as general agreement regarding the belt sound. “Respondents described the belt as a chest or thyroarytenoid dominant sound with ‘forward,’ ‘twangy’ vowels.” However, many teachers reported discomfort in simply producing a belt sound by extending the chest voice upward, past the *primo passaggio*.⁹ This is understandable, as to do so in a classical manner, with lowered larynx, widened pharynx, and generally more “rounded” vowel shapes could be harmful.

Although belting is recently becoming more accepted as a viable method of vocal production, there still exists a stigma among voice teachers – many of whom remain largely uneducated in the subject – that the practice can render a singer more prone to vocal pathology. Even without viewing studies and surveys, this thought process immediately raises questions as to its own veracity. Many singers, including Ethel Merman, Patti LuPone, and Bernadette Peters, maintain a strong vocal facility for many years despite belting often for 8 grueling performances a week on Broadway. Singers in popular and rock genres often have to face even less-than-ideal circumstances, traveling great distances and performing on little rest. Conversely, opera singers can be just as at risk for vocal damage and pathology through overuse of an otherwise sound vocal

⁹ Bourne, Garner, & Kenny, 438-39.

technique. Perhaps the greatest risk for vocal trauma comes in the form of demands placed on the CCM singer. It would seem that, rather than the singing style itself, the lifestyle may be more at fault. Often times, CCM singers must sing in challenging settings – bars with sub-par amplification, external noise, and smoke – for up to 3 or 4 hours at a time with little rest. If a singer is engaged on Broadway, the requirement is the standard 8 shows a week, which often include intense dancing and movement in addition to singing.¹⁰ Additionally, it is important to distinguish between “pressed and constricted phonation.” Tension and strain in the extrinsic muscles of the neck are believed to be related to tension of intrinsic laryngeal and perilaryngeal muscles, which may also lead to vocal pathology.¹¹

10 Madden, Chapter 4, 25.

11 Lebowitz & Baken, 1.

CHAPTER 4

VOCAL MECHANISM AND ACOUSTICS OF BELTING

Although there has been comparatively little research done on CCM styles of singing as opposed to classical methods, a number of studies within the past 20 years have begun to shed light on the female belt. Of the 4 “laryngeal mechanisms” (M0-M3) which have been identified by the singing-science community, mechanisms M1 (simplified as “chest”) and M2 (“head” in the female voice, “falsetto” in the male voice) seem to be the most commonly used in singing. These mechanisms are characterized by different muscular adjustments. M1 uses thick vocal folds (a higher vibrating mass of the folds than M2), due to “the coupling of the vocalis [thyroarytenoid] muscle within the vocal fold. The vocalis muscle is dominant over the cricothyroid muscle.”¹² The folds vibrate over their entire length, with greater amplitude, a greater closed phase which is generally 30%-80% of the vibratory cycle. M2 uses thinner folds (less vibrating mass) as the vocalis is decoupled and thus, the folds are more stretched and thin. Here, the cricothyroid is more dominant and there is lower amplitude of vibration. The open glottal phase is 50% or more of the vibratory cycle.¹³ In addition to high activity in the vocalis muscle (thyroarytenoid), and higher closed glottal quotient in belt than opera, an early single-subject study by Jo Estill found inconclusive differences in electromyogram signals recorded from extrinsic laryngeal muscles which have yet to be clarified.¹⁴ A 1997 study conducted at Mt. Sinai Medical Center showed that most sounds considered by a listener to be “bright” were produced with a smaller space. Whether that space was

12 Sundberg, Thalén, & Popeil, Introduction.

13 Bourne, Garnier, & Kenny, 440.

14 Sundberg, Thalén, & Popeil, Introduction.

made with a raised larynx, a lowered soft-palate and raised tongue, or constricted pharyngeal walls, all of the singers studied somehow “shrank” the vocal tract in order to produce a brighter sound.¹⁵

Citing spectrographic analyses of an *a capella* recording of Idina Menzel performing “Over the Moon” (*Rent*, 1995), as well as a recording of Renee Fleming performing an excerpt from *Rousalka*, the aforementioned paper from the American Academy of Teachers of Singing made the following observations. In CCM performance, harmonics have significant amplitude at high frequencies. Inharmonic frequencies are often visible, showing evidence of deliberate roughness or “noise” added to the tone. Formant zones are relatively indistinct, and vibrato is used sparingly. In classical singing, the frequency range is narrow, all overtones are harmonic – uncolored by noise or roughness, and formant zones are shown through changing amplitude of harmonics. There is a constant amplitude of harmonics in the 2,500-3,500Hz range, which is the range consistent with the singer's formant, and vibrato is fairly unvaried.¹⁶

Until Lebowitz and Baken's 2009 study, most of the studies completed had involved subjective descriptions or objective data collected from a small sample of subjects (most often, only one singer). In the study completed by Stone et al involving only one singer (singing in both “classical” and “broadway” styles), the subject was not specifically instructed to sing in a belt voice. Schutte and Miller believe that in addition to a higher closed glottal phase (>50%), a high laryngeal position is required to create the belt sound which they characterized as “both bright and containing a sense of tension.” The brightness that characterized the belt tone, they claim is due to a first formant that is

15 LoVetri, “... More than one way...”, 249.

16 American Academy of Teachers of Singing, 2-3.

matched with the second harmonic (H2). The single singer used in this study also demonstrated a stronger second harmonic in relation to the first harmonic (H1), as opposed to the almost equal harmonics she demonstrated while singing in a classical style. However, because these characteristics were observed in only one subject, Lebowitz believes the study cannot be considered conclusive of all pop/belt singing.¹⁷

Lebowitz' study measured the acoustic and physiological aspects of belt registers of 20 professional female singers, aged 21-52, with a mean age of 30.5 years. The study found that the minor increase in closed quotient (CQ) glottal phase in ascending pitch level (in belting as compared to legit style) was not statistically significant. However, the Speed Quotient (contacting time/decontacting time) in belt mode showed a significantly greater mean than in legit mode. The study also found conflicting evidence with the previously held claims that CQ is greater than 50% of the glottal cycle. Indeed, in the 20 subjects observed, the CQ fell at or below 50%. Where Shutte and Miller claimed that the sound pressure of the second harmonic was more than 10 times that of the first, the present study found that most of the subjects produced a weaker second harmonic (in 70% H1 was greater than or equal to H2, only 30% exhibited a greater H2). Although Shutte and Miller claimed that differences could occur due to variances in vocal training, 15 of the 20 subjects observed shared the same voice studio.¹⁸ Although this study seems to have placed more doubt on the idea of a consistent definition of the belt mechanism, it did not take into account the many varied styles of belting now common among different singers. In conclusion, Lebowitz muses that “it is possible that one definition will not

17 Lebowitz & Baken, Introduction.

18 Lebowitz & Baken, Discussion.

encompass the breadth and volatility of the style.”¹⁹

A 2010 study by Sundberg, Thalén, and Popeil attempted to clarify characteristics of “substyles of belting” by comparing a single-subject singing in various styles (“heavy,” “brassy,” “ringy,” “nasal,” and “speechlike”) to recordings of the specified substyles which had been agreed upon by a listening panel of experts. Recording examples used to compare the single-subject’s performance of each substyle are cited as follows:²⁰

- Heavy: Lisa Kirk, “Big Time” from *Mack & Mabel*
- Brassy: Ethel Merman, “There’s No Business Like Show Business” from *Annie Get Your Gun*
- Ringy: Debbie Gravitte, “Secret Love” from *Calamity Jane*
- Nasal: Patti LuPone, “As Long as He Needs Me” from *Oliver!*
- Speechlike: Idina Menzel, “No Good Deed” from *Wicked*

Although no striking formant differences were found between the belting substyles, the classical style had a consistently lower first formant level than all of the belting styles. The subglottal pressure was highest in heavy and lowest in classical, ringy, and brassy. Ringy was closest in this respect to classical. Closed quotient glottal position was close to 50% in heavy and brassy, and no more than 25% in classical, with ringy lying between at an average of about 30%. It was hypothesized that the low CQ in classical may be due to a register effect, as classical singers rarely use a purely modal register.²¹

In an effort to further explore the relationship between physiology and acoustics,

19 Lebowitz & Baken, Conclusion.

20 Sundberg, Thalén, & Popeil, Method.

21 Sundberg, Thalén, & Popeil, Discussion.

a 2011 study by Story, Titze, and Worley sought to “explain the female opera-belt contrast in terms of source-vocal tract interaction.”²² The study itself looked at MRI samples of vowel configurations from a soprano singing in multiple styles, as well as comparing audio samples and video images of well-known operatic sopranos and musical theatre belters. The authors of the study were looking for evidence to support the belief that “in high effort and high pitched singing, phonation with a longer closed phase (shorter duty ratio) becomes the belt when properly reinforced with vocal tract interaction.”²³

The study seemed to indicate that beyond the lower, speech-like area of the female voice (on the [a] vowel), belters avoid the lifting of the second harmonic above the first formant by widening the opening of the mouth and raising the larynx.²⁴ In viewing video images of belters and classical singers, the mouth area was largest in belters (around C5 and above) followed by classical singers approximately an octave above. Around the area at which the belters were singing, classical singers appeared to reduce the openness of their mouths. With a shortened vocal tract (higher larynx, thus shortened pharynx) and an extremely wide mouth, the first formant was raised to about 1200 Hz (about D5) for Espinosa and Menzel (who had the widest mouth position) and 1100 Hz for Merman. At this rate, pitches of up to about E5 could be sustained with a strong harmonic. E5 is often the highest pitch for most belters. As classical sopranos ascend to C6, they open their mouths widely, but this is to maintain the first formant above the fundamental only. As they ascend even further to F6, all harmonics are lifted above the first formant. It appears as though in this instance, no harmonic reinforcement

22 Story, Titze, & Worley, 562.

23 Story et al, 562.

24 Story et al, 565.

is obtained from the first formant.²⁵

The study suggests that there may be an interaction between the source and the “filter” of the vocal tract (larynx and mouth/lips). Like classical singers, musical theatre and CCM singers select appropriate vowels, altering the shape and size of their vocal tract, in order to achieve optimum resonance. “Thus, a wide open mouth with a raised larynx and a narrow pharynx maintains a high first formant, so that both the fundamental and the second harmonic can possibly be reinforced with the vocal tract.”²⁶ This study observed vocal tract adjustments in the oral cavity only; however, the authors suspected that adjustments within the epilarynx and pharyngeal cavity may also be used to effect harmonic enhancement.²⁷

25 Story et al, 567-68.

26 Story et al, 569.

27 Story et al, 570.

CHAPTER 5

ADDRESSING TECHNICAL AND TRAINING NEEDS OF CCM SINGING

As singing voice specialist and developer of the Somatic Voicework™ method Jeanette LoVetri points out, sound qualities in varying styles of singing are not the result of specific physiologic traits or capacities (that is to say, no one is physically “pre-destined” toward a specific style of singing or vocal production), but rather they are the result of movements and events within the vocal tract itself, which can presumably be learned and altered.

... a Broadway performer must be able to generate a variety of register and resonance (vowel sound) qualities at widely ranging decibel levels while still maintaining control over pitch and duration, all the while articulating consonants crisply and communicating the emotional message of the text.” If the need to “self-amplify” using a singer’s formant, and the need for an even tone need not be considered, a variety of other options are open in order to accomplish the above. A variety of technical demands are required of a CCM/MT singer, and whether or not they are conscious of the specific physiologic activities, these are taking place in response to the demands placed on the voice by the mind.²⁸

Although subglottal pressure and decibel levels are consistently high in various styles of belting, there is no one way to produce the sound. The larynx may ride up and down, much as in extremes of speech. The pharynx may widen and narrow, the tongue may flatten or rise, and the vocal folds may thicken and thin as they lengthen or widen. The tone may need to be nasal or breathy, or even pressed at times and even the breath may be used quickly or slowly.

Such varied technical demands, coupled with a currently evolving knowledge of the science, present challenges to teachers of the genre. As is the case with any style of singing, an emersion in anatomy and voice science is not necessarily the answer for the student. Although the teacher must maintain a working knowledge of such principles,

²⁸ LoVetri, “... More than one way...”, 250.

she or he must translate this knowledge in a practical manner which can be grasped by the student.

Music theater singing is thought to be “an extension of speech, alike not only in its mechanism of production, but also in its inner connection to the emotion and thought that motivate speech in daily life.”²⁹ In an article on musical theatre pedagogy, Spivey points out that the balance between speech and singing seems to have been sought since the time of the Ancient Greeks, who expressly trained their orators to project and carry in large, open arenas. He mentions that their declamatory style was termed *cantus obscurior*. Later, the Florentine Camerata developed a new style of writing for the voice, which sought to serve the text in setting it at speech-like rhythms on pitches which lay comfortably within the middle of the voice.³⁰ However, it seems as though this is the point at which similarities end between classical and contemporary styles, as Mary Saunders says:

The musical theatre singing voice is an acoustical and emotional extension of the speaking voice and, while something similar might be said of the operatic singing voice, I would argue that opera seeks to transcend speaking. But musical theatre is a vernacular forum and owes its credibility to its ability to touch the prosaic. So it is important that its singing voice, rather than transcend the spoken, amplify and extend it without distorting or transfiguring it. The musical theatre song's classical cousin is the soliloquy not the aria.

In his article, Spivey divides the speaking voice into four subcategories which can be practically used in correspondence with levels of contemporary singing. The first is the *Whisper*, which he deems unviable for the theatre (this is debatable, as electronic amplification makes the broadening of musical styles within the theatre possible). The next level of speech is *Conversational*, or the level at which one might speak to a listener who is in relatively close proximity. Spivey compares this to what he calls a “light

29 Boardman, Dissertation, 101.

30 Spivey, Speech and Singing, 483-84.

speech-mix.”³¹ Presumably, this could be taken to mean any singing within a relatively confined pitch-range, which is kept at a relatively low dynamic level. In this sense, the larynx would be free to raise itself as with speech, but perhaps one would not define this as belting. This level can generally be expected to remain below the *primo passaggio*.

Spivey's next level of speech/singing is *Declamatory/energized stage delivery*. Here, he makes the comparison with “light belt or mix.”³² In an effort to project, the speech becomes rather animated, but without shouting. One thinks of the Shakespearean stage actor, trained to project without external amplification. In this sense, the singer may brighten the vowel color or timbre by raising the larynx and adjusting the shape and size of the oral cavity, however the pitch range is still not at its highest.

The highest level of speech, according to Spivey is *Vehement speech/emergency level speech/Call*, which he equates with the full belt. The call “expands the technical and emotional range of the voice.”³³ When one calls out, often during periods of extreme, heightened emotion, the pitch level is greatly raised along with the decibel level. One notices that a good composer of Musical Theatre (MT) repertoire will reserve the highest, loudest pitches for the highest emotional points. When a speaker calls out, the larynx is raised, however the higher, louder pitch seems to be “thrown out,” without excessive tension in the throat or neck. “As one increases the level of speech, the fundamental frequency also tends to rise.” When the untrained singer/speaker engages in the call, they instinctively engage better use of their breath support mechanism in order to do so.

Speech can be practically used by the voice teacher to bridge the transition into

31 Spivey, 485-86.

32 Spivey, 486.

33 Spivey, 486.

sung pitch. Through speaking the text of a piece as a monologue, then contouring the inflections of the spoken voice to the pitches in the music, a student can begin to find a more natural, spoken quality in her or his own singing. However, it is this author's opinion that in order for this method to be effective, the student must always seek an emotional intent for the raising of the pitch, so that the vocal inflection seems natural and spontaneous, and the fear of “reaching a note” does not result in unnecessary tension.

The need for better training in the area of CCM pedagogy cannot be stressed enough. “Research shows that the vast majority (approximately 85%) of those who are teaching CCM musical theater have no professional training or experience to do so.”³⁴ While in 2008 the American Academy of Teachers of Singing called for pedagogues to “pursue in-depth study if they are to fully comprehend the specific techniques that produce” the various styles of CCM and classical singing,³⁵ there are currently only three schools in the US which offer advanced degrees in CCM Vocal Pedagogy, none of which offer training at a Doctoral level.³⁶ It is clear that the vocal techniques required to successfully replicate the differing styles are not interchangeable. No single technique can serve all styles of singing. Regardless of the technique (CCM or classical), the goal should always be efficient, healthy, expressive singing; however, teachers need the tools to reach such a goal.

34 LoVetri, “Contemporary Commercial Music,” 262.

35 American Academy of Teachers of Singing, 4.

36 Madden, Chapter 4, 27.

CHAPTER 6

ADDRESSING THE NEED FOR GRADUATE PEDAGOGICAL TRAINING

In 2003, LoVetri and Weekly published a survey of singing teachers with the purpose of evaluating the level of training and experience of teachers in CCM styles of singing. The survey included teachers at colleges, universities, conservatories, and private studios both within the US and in some foreign countries. At the time of the survey, the authors found 71 schools offering Bachelor's (and in one case Master's) degrees in Musical Theatre, however there were no schools offering any sort of CCM voice pedagogy training, despite an abundance of programs offering classical vocal pedagogy or vocal music education.³⁷

The survey questionnaire used was distributed and collected from January 2001 through April 2002, with a large amount distributed at the NATS Winter Workshop on Belting. Of those distributed 139 were returned completed. In the survey, CCM was defined as any music that did not fall into Classical categories: Cabaret, Country, Experimental, Folk, Gospel, Jazz, Musical Theater, Rock, and R&B (Rhythm and Blues). The majority of responses came from colleges, universities, and conservatories. The next largest group was from private studios, with the smallest group coming from other schools and professional organizations.³⁸

Most respondents considered themselves familiar with voice science and voice medicine. Of the respondents who indicated performance experience with CCM, many had done so professionally for an average of 20 years, with the largest amount of experience in MT. 91% said they taught CCM styles. Of those respondents, 91%

³⁷ LoVetri/Weekly (2003).

³⁸ LoVetri/Weekly (2003).

primarily taught MT. Of those teaching MT (89%) at an average of 11 hours per week, 96% were also teaching classically, at an average of 13 hours per week, mostly to the same students.³⁹

Only 56 individuals out of 124 (45%) had any training to teach MT, and only 12 (21%) of these people received said training at an undergraduate or graduate level. Most claimed to have sought training independently through workshops, non-credit courses, seminars, or private lessons. Only 20% had both training and professional performance experience. 19% had neither training nor professional experience for Musical Theater. Of the university faculty respondents teaching MT, only 18% had university training to do so.

Additionally, there seemed to be some confusion among terminology and technique as 66% of those who taught MT used the term “belting,” however only 50% admitted to teaching the technique. While those surveyed thought the major difference between styles was the music itself, scientific research would suggest that it is the vocal production or technique that is most different.⁴⁰ Terminology and technique are quite important in an industry that uses such varied (and often non-specific) language such as “good mix,” “rock belt,” “mixed belt,” and “pop sound.”

Recent web searches on higheredjobs.com show that more and more institutions are hiring only those with advanced degrees to teach singing. There has been a long tradition of the acceptance of life experience as sufficient credibility to teach, however this is changing rapidly. Generally, MT programs are aimed at performers, however classical vocal pedagogy is offered at many schools at both undergraduate and graduate

³⁹ LoVetri/Weekly (2003).

⁴⁰ LoVetri/Weekly (2003).

levels, often in conjunction with performance. There is enough difference in technique, training and performance demands between Classical and CCM styles to require different training programs for the two styles. Even in programs that specifically deal with CCM styles, students are often required to take 1-2 years of classical voice lessons. As Madden points out, “CCM techniques can be taught on their own, with solid technique that is not necessarily classical in foundation (however, there would be many similarities in the training).”⁴¹

Although she emphasizes that style of singing is not a direct impact, Madden says that factors such as lack of training, performance venues, and frequency/duration of performance seem to place CCM singers at higher risk for vocal trauma. Because the majority of American singers are paid to sing popular music, the demand for adequate training is all the more necessary.⁴² Despite the increasing acceptance of Musical Theater and CCM in the artistic community as well as the growing demand for college training programs geared toward performers, the training for vocal pedagogues does not seem to have caught up. Where LoVetri and Weekly found 71 college programs in 2003, a more recent web search shows at least 91 programs.⁴³

However, as Madden points out, there are currently only three United States Academic Institutions offering higher-level degrees in CCM Vocal Pedagogy.⁴⁴ These institutions are Shenandoah Conservatory – which offers a specialized MM in CCM pedagogy, Penn State University – which offers a MFA in MT Pedagogy, and New York University's Steinhardt School – which offers a post-MM “Advanced Certificate” in

41 Madden, Chapter 4, 26.

42 Madden, Chapter 4, 26.

43 See Table 1.

44 Madden, Chapter 4, 27.

Vocal Pedagogy, geared toward both classical and CCM styles. In addition to Madden's findings, Boston Conservatory also offers a MM degree in Vocal Pedagogy that does not specialize in CCM styles, but does claim to offer training in the specific area of MT singing.⁴⁵

⁴⁵ <http://www.bostonconservatory.edu/music/vocal-pedagogy>.

CHAPTER 7
CURRENT VOCAL PEDAGOGY PROGRAMS FOR CCM AND MUSICAL
THEATER VOICE

Boston Conservatory – Master of Music in Vocal Pedagogy

The Boston Conservatory boasts small class sizes as an opportunity for students within the program to gain extensive one-on-one interaction and experience with both faculty of the school as well as the vocologists and doctors at the Massachusetts General Hospital. While it is still primarily a pedagogical degree, it seems to be geared toward a more well-rounded, scientific approach to the singing voice. The website states:

This program provides the foundation for development of an analytic and discerning ear toward the diagnosis of vocal issues in the teaching studio. Graduates of the program will have explored a range of vocal teaching techniques, they will better understand the role of rehabilitation and the relationship between voice teacher and voice therapist, and they will have developed an understanding of appropriate repertoire for the teaching studio as well as having created their own personal library of teaching repertoire.⁴⁶

The two-year curriculum, which culminates in a year-long teaching practicum as well as a final lecture recital, incorporates private vocal study, repertoire courses, courses in pedagogy (historical as well as comparative), and frequent clinical site visits to the Voice Center at Massachusetts General Hospital, where students will observe various medical procedures. Students receive private voice lessons for the duration of their enrollment and are subject to jury standards. According to the website, graduating students of the program should have gained:

- An understanding and mastery of vocal/physical anatomy and vocal technical issues such that an accurate diagnosis and pedagogical plan can be put in place for each individual student.
- The ability to teach students in the classical or musical theater repertoires and

⁴⁶ <http://www.bostonconservatory.edu/music/vocal-pedagogy>

address the specific issues of those two productions armed with factual anatomical and scientific information.

- An understanding of the role of the vocal therapist, how to use the therapist as a resource and understand what is available in terms of therapies and rehabilitative processes.
- Knowledge of the resources necessary to pursue independent research into evolving pedagogical theory and vocal rehabilitation techniques throughout the teaching career.
- The ability to teach – from a solid pedagogical, anatomical, scientific foundation – students who are singing classical or music theater repertoire.
- A written personal teaching philosophy.⁴⁷

While students auditioning for the program are not required to do so, they may perform a Musical Theater selection as part of their audition. Although the program does not specialize in Musical Theater or CCM techniques, it is stressed that students will be exposed to repertoire from both classical and musical theater styles and should gain the knowledge necessary to teach students in both fields. The required Comparative Pedagogy Course likely covers CCM techniques. In addition, Boston Conservatory offers both Bachelor's and Master's degrees in Musical Theater Performance, perhaps allowing pedagogy students the opportunity to work with MT voices.

New York University – Advanced Certificate in Vocal Pedagogy

While it does not offer a degree in the field, New York University currently offers a post-Master's Degree Certificate in vocal pedagogy. Like Boston Conservatory's program, there is no differentiation between Musical Theater or Classical degrees; however, in NYU's program, students may tailor their curriculum toward one or the other through elective courses. In addition to Pedagogy courses, private instruction, and repertoire courses (*both* Classical and Musical Theater), students may select elective courses in Speech Science, Therapeutic Approach in Speech Pathology, additional private

⁴⁷ <http://www.bostonconservatory.edu/music/vocal-pedagogy>

instruction, or workshop courses in either Opera or Musical Theater. A minimum of 18 credits is required for completion.⁴⁸ Interestingly, there is no differentiation between a certificate in classical or MT vocal pedagogy. It is likely that if they must take repertoire courses in both genres, the pedagogy course would also cover techniques for both.

Pennsylvania State University – Master of Fine Arts in Musical Theater Vocal Pedagogy

The MFA program at Penn State is rather unique in that it appears to be the only one in the country to be geared specifically toward the teaching of Musical Theater techniques. It is assumed that students will be entering with a classical background, as entrance examinations and proficiencies require knowledge of Western Art Music, as well as French, German, English, Italian, and Latin diction.

The three-year, 60-credit program bills itself as an interdisciplinary program exposing students to in-depth study of vocal techniques and performance practice specific to Musical Theater performance. However, as the program is still quite new, the existing Classical Pedagogy at the university forms a large part of the curriculum with regard to “a comprehensive working knowledge of the vocal instrument.”⁴⁹ Students are required to participate in the School of Theatre’s summer program in London, as well as an internship with a prominent musical theater voice professional.⁵⁰ Students must pass an oral examination in order to graduate, and should “be equally qualified to teach classical and musical theatre vocal repertoire, respecting the important distinctions between them.”⁵¹

48 <http://steinhardt.nyu.edu/music/theatre/programs/advcertificate>

49 <http://music.psu.edu/prospective/mfavpmt>

50 Madden, Chapter 4, 30.

51 <http://music.psu.edu/prospective/mfavpmt>

Shenandoah Conservatory – Master of Music in CCM Vocal Pedagogy

Perhaps the most specialized program currently being offered in the nation, Shenandoah Conservatory's Pedagogy program offers students the opportunity to specialize entirely in the area of CCM. In this 30-credit course of study, students are required to take courses such as: Anatomy and Function of the Voice, Technology in the Studio, CCM Vocal Pedagogy levels 1-3, CCM Vocal Pedagogy Styles, Comparative Vocal Teaching Methods, and Anatomy and Function courses. The degree culminates with a final performance recital, or lecture recital. While the DMA degree offered at Shenandoah does not specialize in CCM, students are required to take the third level of CCM vocal pedagogy, as well as a course in CCM styles. These requirements make the program quite distinct among others currently offered.⁵²

In 2009, Weekly and LoVetri published a follow-up to their initial 2003 survey. Unfortunately, even then it seemed as though little had changed in terms of teacher training and experience. Only 19% of those surveyed had any training to teach Musical Theater, and only 7% had both training and professional experience in the field. Additionally, many teachers indicated that they were only classically trained and had no idea how to sing in any other style themselves. Again the majority indicated the main difference between styles to be the music itself, rather than mechanical/technical differences.⁵³ In conclusion, the authors stated the following:

It is also reasonable to surmise from the data analysis that there is a need for universities to offer a CCM Vocal Pedagogy course and quite possibly make it a requirement of Vocal Performance, Music Theater, Commercial Music, Vocal Pedagogy, and Music

⁵² <http://www.conservatory.su.edu/shenandoah-conservatory-home-page/programs/pedagogyvoice/master-of-music-in-pedagogy-ccm-voice/>

⁵³ Weekly/LoVetri, 2009.

Education degree programs.⁵⁴

Despite the fact that as little as 3 years later there were university-level programs incorporating or even specializing in pedagogy for CCM voice, the supply has not caught up with the demand. With at least 90 institutions offering degrees in Musical Theater performance as well as others in Jazz or Pop styles (see Table 1), the insufficiency of only four training programs for aspiring CCM pedagogues is staggering. At the very least it would seem as though some exposure to CCM techniques and styles should be a required part of every advanced-level pedagogy program, if not in a specialized manner.

Table 1: Musical Theatre/CCM Training Programs in the US (continued on the following pages)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
Abilene Christian University	Abilene, TX	BFA	No	http://www.acu.edu/academics/cas/theatre/academics/tracks/musth.html
American University	Washington DC	BA	No	http://www.american.edu/cas/performing-arts/BA-MUST.cfm
American Musical and Dramatic Academy	New York, NY and Los Angeles, CA	BFA	No	http://www.amda.edu/programs/musical-theatre/
Avila University	Kansas, MO	BFA	No	http://www.avila.edu/theatre/degrees.asp#musical
Baldwin-Wallace College	Berea, OH	BM	No	http://www.bw.edu/academics/conservatory/academics/mtheatre/curriculum/
Ball State University	Muncie, IN	BFA	No	https://docs.google.com/a/temple.edu/spreadsheet/pub?key=0AghWsILeKMNndEdNWDZja3BERnJkQzlGY194V003Z1E&single=true&gid=0&output=html

(Table continues)

54 Weekly/LoVetri, 2009.

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
Belmont University	Nashville, TN	BFA (Musical Theatre), BM (Musical Theatre)	Only Classical Pedagogy	http://www.belmont.edu/music/degrees/music_graduate/mm_commercial_music/index.html
Boston Conservatory	Boston, MA	BFA and MM in Musical Theater MM in Vocal Pedagogy	Yes – Including Musical Theater Styles (only offered/required for MM in Vocal Pedagogy)	http://www.bostonconservatory.edu/theater http://www.bostonconservatory.edu/music/vocal-pedagogy
Brigham Young University	Provo, UT	BFA	Only classical pedagogy (offered as an elective)	http://saas.byu.edu/catalog/2012-2013ucat/departments/MDT/MDTMajor.php
California State University	Chico, CA	BA	No	http://catalog.csuchico.edu/viewer/12/THEA/MUTHNONEBA.html
California State University	Fullerton, CA	BFA	No	http://www.fullerton.edu/arts/theatredance/
Carnegie Mellon School of Music	Pittsburgh, PA	BFA in Vocal Performance (Music Theatre)	No	http://www.music.cmu.edu/programs.php?sub_page=undergraduate&third_page_programs=null&fourth_page_programs=null&fifth_page_programs=null
Carthage College	Kenosha, WI	BA	No	http://www.carthage.edu/music-theatre/courses/
Catawba College	Salisbury, NC	BFA	No	https://www.catawba.edu/academic/theatrearts/majors.asp
Clarke University	Dubuque, IA	BFA	No	http://www.clarku.edu/departments/clarkarts/theater/
Coastal Carolina University	Conway, SC	BFA	No	http://www.coastal.edu/theatre/html/bfa-musical-theatre.html
Coker College	Hartsville, SC	BM	Only classical pedagogy	http://www.coker.edu/academic-resources/academic-departments/dance-music-and-theater.html
College-Conservatory of Music (University of Cincinnati)	Cincinnati, OH	BFA	No	http://ccm.uc.edu/theatre/musical_theatre/overview/curriculum.html
Drake University	Des Moines, IA	BFA	No	http://www.drake.edu/advantage/academics/

(Table continues)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
(Drake University, continued)				majors-minors/musical_theatre.php
Elon University	Elon, NC	BFA	No	http://www.elon.edu/e-web/academics/elon_college/performing_arts/music_maj.html
Emerson College	Boston, MA	BFA	No	http://www.emerson.edu/academics/departments/performing-arts/undergraduate-programs/musical-theatre
Faulkner University	Montgomery, AL	BA	No	http://www.faulkner.edu/academics/artsandsciences/finearts/mu/degrees/bafa.aspx
Friends University	Wichita, KS	BA	No	http://www.friends.edu/academics/theatre
Johnson State College	Johnson, VT	BA	No	http://www.jsc.edu/Academics/FineAndPerformingArts/MusicalTheater.aspx
Illinois Wesleyan University	Bloomington, IL	BFA	No	http://www.iwu.edu/theatre/courses/course-descriptions.html
Indiana University Bloomington	Bloomington, IN	BFA	No (music school offers pedagogy classes in classical techniques only)	http://www.indiana.edu/~thtr/academics/BFA.shtml
Ithaca College	Ithaca, NY	BFA	No	https://www.ithaca.edu/hs/depts/theatre/programs/mustheater/
KD College	Dallas, TX	AA	No	http://www.kdstudio.com/our-programs/degreed-programs/musical-theatre/class-descriptions/
Lees-McRae College	Banner Elk, NC	BFA	No	http://www.lmc.edu/academics/creative-fine-arts/musical-theatre/
Mars Hill College	Mars Hill, NC	BFA	No	http://www.mhc.edu/theatre/programs
Metropolitan State University of Denver	Denver, CO	BFA	No	http://www.mscd.edu/theatre/about/babfaminor/

(Table continues)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
Millikin University	Decatur, IL	BFA	No	http://www.millikin.edu/academics/cfa/dtd/mp/musicalTheatreBFA/Pages/MTSemesterPlan.aspx
Missouri State University	Springfield, MO	BFA	Only Classical	http://www.missouristate.edu/music/musicaltheatre/
North Central College	Naperville, IL	BA	No	http://northcentralcollege.edu/majors/musical-theatre
NYU Steinhardt	New York, New York	MM (Vocal Performance with a specialization in Music Theatre)	Advanced Certificate in Vocal pedagogy possibility (Combined 48 credits)	http://steinhardt.nyu.edu/music/theatre/programs/graduate
Ohio Northern University	Ada, OH	BFA	No	http://www.onu.edu/node/9007
Otterbein University	Westerville, OH	BFA	No	http://www.otterbein.edu/public/Academics/Departments/TheatreDance/MajorsMinor/musicaltheatre.aspx
Pace University	New York, NY	BFA	No	http://appsrv.pace.edu/academics/view-programs/?School=A%26S&Cred=BFA&Major=MUS&Location=nyc&details
Penn State School of Theatre	State College, PA	BFA, MFA (Vocal Pedagogy for Musical Theatre)	Yes	http://theatre.psu.edu/programs
Point Park University	Pittsburgh, PA	BA, BFA	No	http://www.pointpark.edu/Academics/Schools/COPA/COPADeptsMajors/Theatre/MusicalTheatre
Rockford College	Rockford, IL	BFA	No	http://www.rockford.edu/?page=PerfProgramCourse
Roosevelt University	Chicago, IL	BFA	No	http://www.roosevelt.edu/Catalog/Undergraduate/Degree.aspx?ID=140
Samford University	Birmingham, AL	BFA	No	http://www.samford.edu/arts/theatre/degrees.aspx
San Diego State	San Diego, CA	MFA	No	http://theatre.sdsu.edu/i

(Table continues)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
University				ndex.php/degree_programs/musical_theatre_curriculum
Seton Hall University	Greensburg, PA	BA	No	http://www.shu.edu/academics/artsci/minor-musical-theatre.cfm
Shenandoah Conservatory	Winchester, VA	BFA; BM, MM, DMA (Voice Performance with the option of specializing in CCM)	Yes – including CCM styles at the Master’s and Doctoral levels	http://www.su.edu/conservatory/6374542347894543BD3A42FB3CE74BD.asp
Shorter University	Rome, GA	BFA	No	http://www.shorter.edu/academics/arts/music_theatre.htm
Southern Illinois University Carbondale	Carbondale, IL	BFA	No	http://musicaltheater.siu.edu/
SUNY College at Cortland	Cortland, NY	BA	No	http://www2.cortland.edu/departments/performing-arts/majminprog-detail.dot?progid=dd2e75ba-4462-4e24-b8b3-66cbc804748b
SUNY Fredonia	Fredonia, NY	BFA	No	http://www.fredonia.edu/department/theatredance/theatretack.asp
SUNY Geneseo	Geneseo, NY	BA	No	http://www.geneseo.edu/arts/musical_theater_major
Syracuse University	Syracuse, NY	BFA	No	http://coursecatalog.syr.edu/2012/programs/musical_theater
Temple University	Philadelphia, PA	BA	No	http://www.temple.edu/theater/academics/ACADEMICSTHEATER/SCTEMPLEUNIVERSITY_001.htm
Texas Christian University	Fort Worth, TX	BFA	No	http://www.theatre.tcu.edu/BFA-musical-theatre.html
Texas State University	San Marcos, TX	BFA	No	http://www.theatreanddance.txstate.edu/TH-DA-Degrees/Musical-Theatre/MT-Curriculum.html
University of Alabama College of Arts and Sciences	Tuscaloosa, AL	BA	No	http://theatre.ua.edu/departments/bios2/musical-theatre-track/

(Table continues)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
University of Arizona	Tucson, AZ	BFA	No	http://tftv.arizona.edu/students/areas_of_study/acting_musical_theatre/bfa_musical_theatre
University of the Arts	Philadelphia, PA	BFA	No	http://catalogue.uarts.edu/preview_program.php?catoid=10&poid=1358
University at Buffalo	Buffalo, NY	BFA	No	http://www.theatredance.buffalo.edu/academics/undergraduate/music_theatre/
University of CA, Irvine	Irvine, CA	BFA	No	http://drama.arts.uci.edu/bamusicaltheatre.html
University of Central Florida	Orlando, FL	BFA	No	http://www.cah.ucf.edu/academics/programinfo.php?id=83
University of Colorado at Boulder	Boulder, CO	BFA	No	http://theatredance.colorado.edu/theatre/academics/thtr-ba-bfa/
University of Florida	Gainesville, FL	BFA	No	http://www.arts.ufl.edu/theatreanddance/programs/musicaltheatre/
University of Hartford	West Hartford, CT	BFA	No	http://catalog.hartford.edu/preview_program.php?catoid=7&poid=2022
University of Miami	Miami, FL	BFA	No	http://www.as.miami.edu/theatrearts/programs.html
University of Michigan	Ann Arbor, MI	BFA	No	http://www.music.umich.edu/departments/musicaltheatre/index.php
University of Minnesota Duluth	Duluth, MN	BFA	No	http://www.d.umn.edu/theatre/umd-theatre-bfa-musical-theatre.html
University of Nebraska at Kearney	Kearney, NE	BM	No	http://aaunk.unk.edu/catalogs/96-98cat/bfamusmt.htm
University of North Carolina at Pembroke	Pembroke, NC	BM	No	http://www.uncp.edu/music/degree/bmmt/index.htm
University of Northern Colorado	Greeley, CO	BA	No	http://www.arts.unco.edu/theatredance/musicaltheatre.html

(Table continues)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
University of Oklahoma	Norman, OK	BFA	No	http://www.ou.edu/go2/academics/wcfca/musicaltheatre.html
University of South Dakota	Vermillion, SD	BFA	No	http://catalog.usd.edu/preview_program.php?catoid=7&poid=1068
University of Texas at El Paso	El Paso, TX	BFA	No	http://theatredance.utep.edu/Site/Curriculum.html
University of Tulsa	Tulsa, OK	BA	No	https://www.utulsa.edu/academics/colleges/henry-kendall-college-of-arts-and-sciences/Departments-and-Schools/Department-of-Theatre-and-Musical-Theatre.aspx
University of West Florida	Pensacola, FL	BFA	No	http://catalog.uwf.edu/undergraduate/theatrefinals/
University of Wisconsin Milwaukee	Milwaukee, WI	BFA	No	http://www4.uwm.edu/psoa/interarts/bfa/musicaltheatre.cfm
University of Wisconsin Stevens Point	Stevens Point, WI	BFA	No	http://www.uwsp.edu/theatre-dance/Pages/Programs/musicalTheatre.aspx
Vincennes University	Vincennes, IN	AA	No	http://catalog.vinu.edu/preview_program.php?catoid=9&poid=3414
Viterbo University	La Cross WY	BFA	No	http://www.viterbo.edu/theatre.aspx?id=6450
Weber State University	Ogden, UT	BA	No	http://catalog.weber.edu/preview_program.php?catoid=2&poid=688&returnto=623
Webster University	St. Louis, MO	BFA	No	http://www2.webster.edu/ugcatalog/majors/musical_theatre.shtml
Western Carolina University	Cullowhee, NC	BFA	No	http://www.wcu.edu/8959.asp
Western Illinois University	Macomb, IL	BFA	No	http://www.wiu.edu/cofac/theatre/BFA.php
Western Michigan University	Kalamazoo, MI	BFA	No	http://www.wmich.edu/theatre/prospective-students/programs/mus

(Table continues)

School	Location	MT degree(s) offered	Pedagogy courses offered	Website
				ic-theatre-performance/
Western Nevada College	Carson City, NV	AA	No	http://www.wnc.edu/academics/degrees/aa/
Westminster College of the Arts at Rider	Lawrenceville, NJ	BM	No (Westminster College offers Classical Pedagogy courses outside the major)	http://www.rider.edu/academics/colleges-schools/wca/sfpa/undergraduate/musical-theater
West Virginia Wesleyan College	Buckhannon, WV	BA	No	http://www.wvwc.edu/academics/dept/theatre/majors.php
Wichita State University	Wichita, KS	BFA	No	http://webs.wichita.edu/?u=FA_operamt&p=index/
Wilkes University	Wilkes-Barre, PA	BA	No	http://www.wilkes.edu/pages/419.asp
Youngstown State University	Youngstown, OH	BFA	No	http://web.yzu.edu/gen/fpa/B.F.A._Musical_Theater_m45.html

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CHAPTER 8

SURVEY OF CURRENT STUDENTS AND RECENT GRADUATES OF GRADUATE-LEVEL VOICE PROGRAMS

In order to more accurately measure the current climate of graduate-level training in Vocal Pedagogy, I surveyed students currently enrolled in or recently graduated from graduate-level voice programs. The data was collected from a population in which n=66. I have drawn heavily from Weekly and LoVetri's 2005 Follow-up Survey which appeared in their 2009 *Journal of Voice* article "Follow-up contemporary commercial music (CCM) survey: Who's teaching what in nonclassical music."⁵⁶ However, I reworded certain questions and omitted others in order to shift the focus from their open examination of "who is teaching what" to further examine what training (if any) current students are receiving for CCM vocal pedagogy in graduate-level institutions.

Weekly and LoVetri surveyed a wide variety of teachers of all ages and levels of training and targeted National Association of Teachers of Singing (NATS) Members (in their original survey), and participants in Shenandoah University's CCM Vocal Pedagogy Institute (in their follow-up survey) specifically. While I did utilize NATS newsletters as a vehicle through which to distribute my survey, the demographic I sought was a more focused one – particularly those who are currently enrolled in or recently graduated from graduate voice programs (MM or DMA) – and I did not limit my sample to NATS members only. As Weekly and LoVetri's most recent survey was instituted between the years of 2003 and 2005, I was interested in examining what has changed since as a result of their important work. It was my intention that the data gathered would both cross-

⁵⁶ Weekly/LoVetri, 2009.

reference with Weekly and LoVetri's prior work as well as stand on its own as a gauge for the current state of Vocal Pedagogy training and the work that must be done in our field going forward.

Methods

A three-part survey containing 27 questions was used to survey voice teachers who had been enrolled in or completed graduate-level (Masters or Doctoral) voice programs since the publication of Weekly and LoVetri's most recent survey. In order to ensure that respondents fit the criteria, they were asked along with consent to certify that they were "an adult (18 years or older), English-speaking voice teacher who is currently enrolled in, or has been enrolled in a graduate-level voice performance and/or pedagogy program within the last 6 academic years (August 2009 and beyond)."

The survey covered the styles of music accepted as subsets of CCM listed in alphabetical order as follows: cabaret, country, folk, gospel, jazz, musical theatre, pop, rock, and R&B (rhythm and blues). The three sections of the survey were as follows: 1) Performance, 2) Teaching, and 3) Training. Respondents were asked questions about their own performance experience with CCM styles, as well as their views on teaching the material, their clientele, and the training they had received in their graduate programs. The survey concluded with a section on demographics, specifically their identified profession, age, years of teaching experience, place of residence, and any academic or professional affiliations. The survey questions were adapted from those of Weekly and LoVetri's 2009 follow-up survey, however where the aforementioned authors examined any and all training including workshops and masterclasses, the questions on training in

this survey were tailored to look more specifically at respondents' graduate academic training.

The survey was reviewed and approved by the Temple University Institutional Review Board in Spring 2015. An online survey was constructed, using the Qualtrics™ Online Survey Software & Insight Platform and was launched in July. Participants were recruited both on the official website and newsletter of the National Association of Teachers of Singing (NATS) and through convenience and snowball sampling within my own social and professional network and the extended networks of my colleagues via social media (Facebook and Twitter postings on both personal pages, as well as specialized groups for teachers of singing). Between the months of July and November 2015, 102 participants began responses, with 66 consenting to and completing the survey. Analysis of the data was completed by the author using the reports retrieved from the Qualtrics software.

CHAPTER 9

INSTRUMENT: SURVEY OF THE STATE OF CONTEMPORARY COMMERCIAL
MUSIC (CCM) VOCAL PEDAGOGY TRAINING AT THE GRADUATE LEVEL

Performing

Q1. Do you currently perform a style of Contemporary Commercial Music (hereafter referred to as CCM), or have you in the past?

Yes No

Q1.1 If you answered “yes” to Question 1, which styles have you performed? (please select all that apply)

Cabaret Country Folk Gospel Jazz
 Musical Theatre Pop Rock R&B

Q1.2 How many years have you performed any style of CCM?

Teaching

Q2. Which group comprises the majority of your clientele (prioritize 1-6 all that apply: 1-most, 6-least)

Private Students University Students High School Students
 Middle School Students Elementary School Students
 Other (please explain in comments) _____

Q3. Do you teach CCM?

Yes No

Q3.1 If yes, which styles do you teach? (please select all that apply)

Cabaret Country Folk Gospel Jazz
 Musical Theatre Pop Rock R&B

Q3.2 Is your approach to teaching CCM different to your approach to teaching Classical singing?

Yes No

Q3.3 Please indicate all areas in which your approach differs and elaborate if necessary. (please select all that apply, and explain)

breathing/support _____
 dramatic interpretation _____
 dynamics/intensity _____
 language/diction _____
 musical style _____

terminology _____
 tone production _____
 vocal registers _____
 vowel sound/resonance/placement _____
 other _____

Q4. Do you teach students about any of the following vocal techniques? (indicate all that apply and please define these terms)

Belt _____
 Mix _____
 Rasp/growl/vocal "noise" _____

Q5. Do you consider the differences in Classical and CCM singing to be primarily technical (vocal technique), primarily stylistic (style of music), or both?

Primarily technical Primarily stylistic Both

Q6. Do you utilize any forms of electronic amplification in your lessons or address these issues in discussion? Please explain.

Yes No

Q7. What is the primary focus of your teaching?

Vocal technique Coaching: song interpretation Coaching: acting

Training

Q8. Did you receive any training to teach CCM vocal technique specifically in your graduate program?

Yes No

Q8.1 If yes, please indicate all that apply

private voice lessons vocal pedagogy for CCM course for credit
 material covered in general vocal pedagogy course for credit

Q8.2 How many lessons per week?

Q8.3 How many semester credit hours? (Vocal Pedagogy for CCM course for credit)

Q8.4 How many times per week did this class meet? (Vocal Pedagogy for CCM course for credit)

Q8.5 How many semester credit hours? (General Vocal Pedagogy course for credit)

Q8.6 How many times per week did this class meet? (General Vocal Pedagogy course for credit)

Q9. Do you significantly draw from other sources to teach CCM vocal technique?

Yes No

Q9.1 If yes, please indicate all that apply

Observation of singers and/or teachers

Experimentation with teaching

Experimentation with your own voice

Reading books (please include author/title) _____

Reading articles (please include journals) _____

Talking to colleagues

Other (please explain) _____

Q10. Where do/did you study?

Masters Degree _____

Doctoral Degree _____

Other _____

Demographics

Q11. I am a (please check all that apply)

Teacher Student Professional Singer Coach

Choral Conductor Music Director

Other (please explain) _____

Q12. Please indicate your age at the time of the survey

Q13. How many years of teaching experience do you have?

Q14. What is your state (US) or country of residence?

Q15. Please list any Academic or Professional Affiliations (optional)

Q16. Please provide any comments or additional information that you believe might be relevant to this study.

CHAPTER 10

DATA

Performing

Q1. Do you currently perform a style of CCM, or have you in the past?

Of the 66 respondents who consented to and completed the survey, the majority 53 (80%) said they currently perform a style of CCM. 13 (20%) indicated that they do not currently perform any style of CCM. These findings are only slightly different from those of Weekly and LoVetri, whose survey indicated 90% of respondents who had performed some form of CCM.⁵⁷

Q1.1 If you answered “yes” to Question 1, which styles have you performed?

Of the 53 respondents who do perform CCM, almost all (50, or 94%) said they have performed Musical Theatre. 31 (58%) have performed Cabaret, 27 (51%) have performed Pop, 25 (47%) have performed Jazz, 21 (40%) have performed Folk, 16 (30%) have performed Rock, 12 (23%) have performed Gospel, 8 (15%) have performed Country, and 7 (13%) have performed R&B. While Weekly and LoVetri’s participants also indicated the greatest amount of performance experience in Musical Theatre, the rest of their findings differ quite a bit as Musical Theatre was followed by Jazz, Pop, Gospel, Folk, Cabaret, etc.⁵⁸

⁵⁷ Weekly/LoVetri, p. 369, 2009.

⁵⁸ Weekly/LoVetri, 2009.

Q1.2 How many years have you performed any style of CCM?

Of the 53 respondents who do perform CCM, just over half (27 respondents) indicate within 10-15 years of performing experience with CCM. 17 respondents indicate within 2-8 years of performing experience, while only 9 respondents indicate more than 16 years of experience. (Figure 1)

While the metric for this experience was different, these findings are somewhat consistent with those of Weekly and LoVetri, as the majority of their respondents indicated performance experience within 10-15 years, followed by those with 1-5 and 5-10 years, and the least amount of respondents with over 15 years of experience.

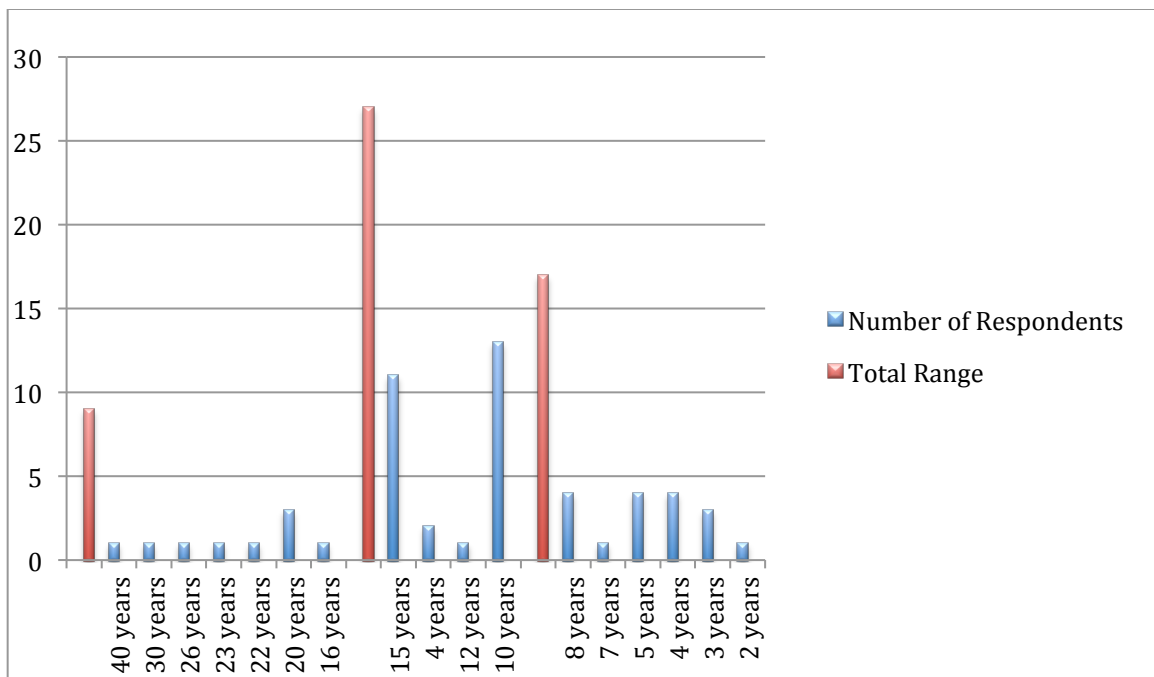


Figure 1: Years of CCM Performance Experience

Teaching

Q2. Which group comprises the majority of your clientele?

Respondents were asked to prioritize 1 (most) to 6 (least) which groups out of Private (students recruited by the teachers themselves, rather than through a College, University,

or High School), University, High School, Middle School, Elementary School, and Other students comprised the majority of their clientele. The trend that emerged in terms of clientele indicated that the majority of respondents' studios consisted of mostly Private students, followed by University students, High School students, and Middle School students, with the least amount of respondents indicating a majority of Elementary School students and "Other." Those who chose to clarify what "Other" meant to them indicated mostly adult amateur and older adult students, with one responding with "Consulting on projects."

Weekly and LoVetri examined teachers' affiliations differently, asking respondents to indicate their school or professional affiliation as follows: College or University, Jr. College, High School, Private Studio, Associations, Student, and Other Affiliations. While it is difficult to directly compare such results with those of this author's survey, it is interesting to note that the majority of Weekly and LoVetri's participants affiliated with a College or University, followed by Other Affiliations, Associations, High School, Student, Private Studio, and Jr. College. The difference in teaching demographics may be accounted for by the difference in sample as Weekly and LoVetri distributed their survey at an educational workshop, while the current author specifically sought out those who had recently graduated from academic programs.

Q3. Do you teach CCM?

77% of respondents (50) teach CCM, while 23% (15) do not. This data is similar to that found by Weekly and LoVetri, where 74% of those surveyed taught CCM.

68% of this author's survey respondents indicated both teaching and performing

CCM. 12% said that they do not teach CCM but have performed it, while 11% do not teach or perform CCM. Only 9% of respondents indicated teaching CCM with no performance experience. (Figure 2)

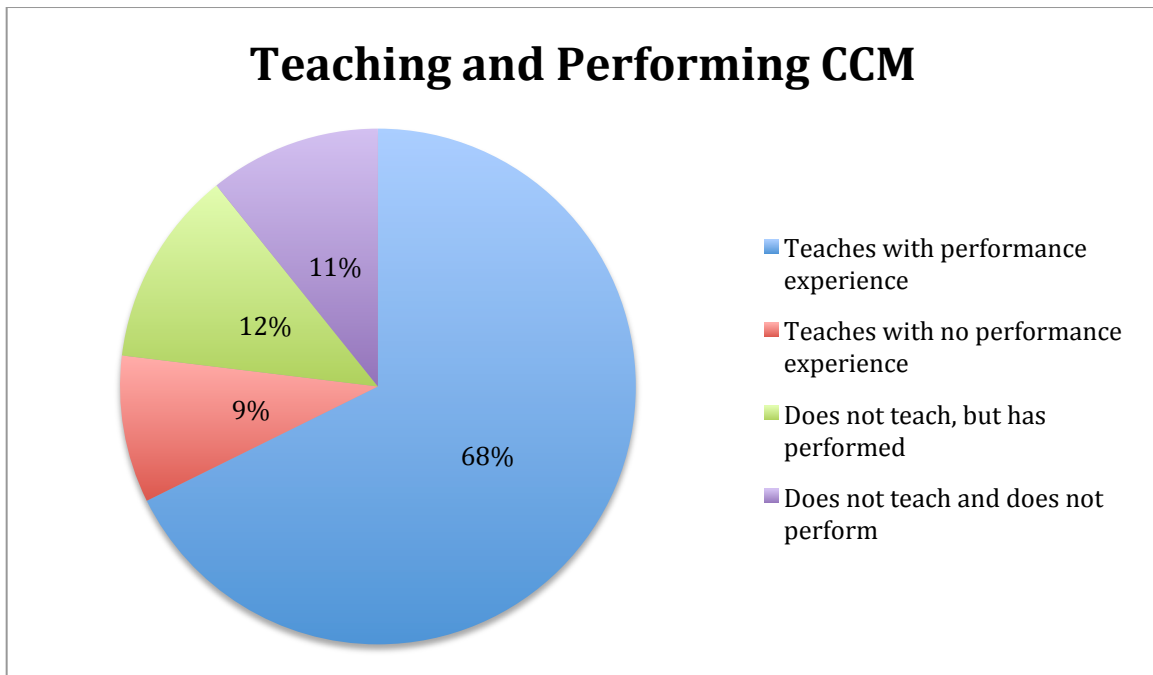


Figure 2: Teaching and Performing CCM

Q3.1 If yes, which styles do you teach?

Of the 50 respondents who teach CCM, 49 (98%) teach Musical Theatre, 34 (68%) teach Pop, 22 (44%) teach Jazz, 21 (42%) teach Rock, 18 (36%) teach Folk, 16 (32%) teach Cabaret, 15 (30%) teach R&B, 13 (26%) teach Country, and 12 (24%) teach Gospel.

Musical Theatre was also the most commonly taught style of CCM in Weekly and LoVetri's study, with 89% reporting having taught the style.

Q3.2 Is your approach to teaching CCM different from your approach to teaching Classical singing?

27 respondents (54%) approach teaching CCM differently than they do Classical singing, while 23 (46%) indicate no difference in their approach to teaching both genres.

Q3.3 Please indicate areas in which your approach differs and elaborate if necessary. (select all that apply, and explain)

When indicating the areas in which their approaches did differ, 81% of respondents (22) indicated vowel sound/resonance/placement. 78% (21) indicated differences in teaching about language/diction. 74% (20) indicated differences in teaching about tone production. 70% (19) indicated differences in teaching about musical style. 63% (17) indicated differences in teaching about vocal registers. 56% (15) indicated differences in each of the categories “breathing/support” and “dramatic interpretation.” 44% (12) indicated differences in the terminology they use. 33% (9) indicated differences in teaching about dynamics/intensity.

In terms of breathing, most of the written responses indicated a difference in air pressure and length of phrase/breath cycle, rather than necessarily indicating a higher breath placement. Responses about dramatic interpretation were quite varied, with some indicating less of a focus with CCM singers due to students’ acting training and familiarity with the text and style, while others indicated feeling more comfortable dealing with dramatic interpretation with CCM singers than Classical singers for similar reasons. Most respondents indicated the presence of electronic amplification in CCM as the main difference in teaching dynamics and intensity. The two most common responses

to the issue of language and diction dealt with the relative absence of languages other than English in CCM when compared with Classical Music, as well as the move toward both a more colloquial dialect and brighter, more spread vowels for technical reasons. Respondents discussed elemental differences of style such as rhythm (emphasis on the “backbeat” in CCM vs. downbeats in Classical Music), improvisation, and stylistic vocal elements such as straight tone and glottal fry in CCM. However one respondent emphasized their opinion that style and aesthetic was not an issue of “Classical vs. CCM,” but rather something that should be approached through the lens of the piece at hand, regardless of the overarching genre. Respondents differentiated between “Classical” terminology and CCM industry standard terminology. Emphasis was placed again on the difference between self-amplification and electronic amplification when discussing tone production. Respondents also differentiated between the desire for a more “round” sound in Classical singing, as opposed to one that is “brighter,” “more forward,” and utilizes straight tone more readily in CCM. Interestingly, some respondents indicated “cross-training” their students in both CCM and Classical styles. While most respondents indicated addressing all vocal registers with their students, regardless of genre, answers indicated less stress on unifying the registers in CCM as in Classical singing. Some additional generalizations were made such as “more chest in CCM.” While many respondents said they do not teach “placement” as a rule regardless of genre, most did discuss different resonant strategies in terms of vowel color and alterations to the vocal tract to achieve different colors and acoustical ends.

3 respondents (11%) selected “other,” and their responses are as follows:

- “discussions of vibrato and legato are very different. With CCM far less focus is given on maintaining legato and vibrato, though they are used during vocalizes for therapeutic purposes.”
- “Amplification. CCM singers must learn microphone technique.”
- “I differentiate between CCM and Musical Theatre as musical theatre requires the performer to lead with dramatic intent, which is not a requirement of pop/rock/country/etc. Musical Theatre is not one style of singing, but it requires a synthesis of the skills found in Classical singing, Rock, Pop, Country, R&B, etc.”

Q4. Do you teach students about any of the following vocal techniques? (indicate all that apply and define these terms)

61 respondents indicated that they teach students about any of the three vocal techniques “Belt,” “Mix,” and/or “Rasp/growl/vocal ‘noise,’” with 59 (97%) teaching about Mix, 48 (79%) teaching about Belt, and 26 (43%) teaching about Rasp/growl/vocal “noise.”

When asked to define the term “Belt,” 14 out of the 34 who responded simply defined the term as “chest voice,” or the act of carrying the chest voice above the first passaggio. Other respondents referred to the “Belt” as a “modified call voice,” a “speech-based, chest voice dominant mixture,” while others indicated that they only reference the technique but do not teach it. Some of the more detailed definitions are as follows:

- “Both a source and resonance adjustment. Higher closed quotient, first dormant dominant and occurs on F4 and up. High amplitude and the first dormant tracks the second harmonic”
- “Yes. Belt usually refers to female singers as male voices do not have

to change vocal source as radically to achieve the quality of a belt. Vocal source in belt is dominantly "chest" voice for the majority of a song. The closed quotient of the vocal folds is greater than head/falsetto, the upper margins of the vocal folds lag behind the lower in the glottal cycle, and the thyroarytenoid muscles dominate over the cricothyroid. Belt may also exhibit more horizontal and open vowel formation.”

- “Belt is an acoustic event that comes out of a speech-based quality of singing during a moment of peak emotional excitement or intensity. It is not simply the driving up of the "chest" register, nor is it an acoustic trick that can happen in a "head voice" through resonance manipulation.”

14 out of the 40 who provided a definition of “Mix,” indicated that it is simply singing in both the head and chest registers. Furthermore, some respondents provided a rather classical definition of “Mix,” as an effort to unify the registers of the voice. Three respondents indicated a preference for teaching a “Mix” technique, stating a belief that this is a “healthier alternative to belting.”

Respondents’ definitions of “Mix” were the widest ranging and often seemed to contradict one another – a phenomenon which is supported in rather inconclusive literature. Once again, a few more elaborate responses are found below:

- “I don't prefer this term. It's become a term to mean pressed head voice. I think real mix is a slightly higher closed quotient, more closed jaw opening (to help keep more second dormant dominance) and for my teaching occurs on C5 and up.”
- “Yes; to me, mix has two definitions. First, in women, it refers to the head voice sound in the middle register carried up above the passaggio. Second, the term ‘mixing’ refers to switching between the belt and the aforementioned register within a phrase.”
- “Yes. Although, I don't believe there is an actual physical mixing of the registers, rather there are a couple of transition pitches between chest and head voice that need greater attention. The mix is referring to a greater range of pitches that can be sung in either chest or head with relative ease and more often refers to using head voice lower in the range (both men and women). The mixed quality is achieved through the balancing of cricothyroid and thyroarytenoid muscles, vowel formants, and breath pressure.”

- “Mix is an over-arching term that describes many different qualities. A mixed quality relies on the skillful balancing of the TA and CT muscles, laryngeal height, pharyngeal opening, and resonance balancing. The speech-mix is a term to describe qualities that are based in a TA dominant function that closely relates to healthy speech production. The soprano-mix is a CT-dominant function that lacks the loft of "classical" head voice and relies on vernacular vowels.”

Only 8 respondents offered a definition of “Rasp/growl/vocal ‘noise’” ranging from the vague – “a stylistic choice in rock music and rock musicals” or “A trick that should be used sparingly” – to the more detailed and anatomical answers below:

- “Aperiodic phonation...can be taught using glottal fry or creaky voice.”
- “Vibration somewhere in the throat: can be vocal fry, but does not have to be: the noise can come from vibrations higher in the vocal tract such as the false vocal folds, soft palate against the back of the tongue, etc.”

Q5. Do you consider the differences in Classical and CCM singing to be primarily technical (vocal technique), primarily stylistic (style of music), or both?

The majority of respondents (49, or 74%) consider the difference between Classical and CCM singing to be both technical and stylistic. 14 respondents (21%) consider the difference in genres to be primarily stylistic, while only 3 (5%) consider the difference to be primarily technical (66 responses).

Q6. Do you utilize any forms of electronic amplification in your lessons or address this issue in discussion? Please explain.

22 respondents (35%) utilize forms of electronic amplification in their lessons or address such issues in discussion, while 40 (65%) do not. Of the 16 respondents who chose to explain how they utilize or discuss electronic amplification in lessons, only 6 indicated actually using this technology in lessons. The other 10 who discussed this did

indicate discussing proper microphone technique as it relates to CCM performances. Of the 40 respondents who do not use or discuss electronic amplification, 19 chose to further explain, mostly indicating that proper technique should teach self-amplification, and that microphones should only be used to enhance the singer's own resonant technique.

Q7. What is the primary focus of your teaching?

62 respondents (94%) indicated that vocal technique is the primary focus of their teaching, while 4 (6%) indicated a primary focus in Coaching: song interpretation. None indicated a primary focus in Coaching: acting.

Training

Q8. Did you receive any training to teach CCM vocal technique specifically in your graduate program?

49 respondents (74%) did not receive training to teach CCM vocal technique specifically in their graduate programs. 17 (26%) indicated having received such training. While Weekly and LoVetri's study found that only 13 respondents (just over 13%) who taught Musical Theatre (the training section of their survey focused on Musical Theatre, rather than the more broad category of CCM in the current survey) had received training from a university, this survey found a relatively encouraging increase in this area, with 25% of respondents who teach CCM indicating having received such training in their graduate degree program. Additionally, 1% indicated such training despite the fact that they do not currently teach CCM. Still, over half of those surveyed indicate that they teach CCM without having received any training in their graduate programs. (Figure 3)

When combining these numbers, 32% of respondents are currently teaching CCM

with both graduate level training and performance experience in the genre. 56% are teaching with performance experience , but no graduate training, while 12% teach with no performance experience or training. (Figure 4)

It is encouraging to note in comparison that Weekly and LoVetri’s survey found that a staggering 46% of respondents were teaching Musical Theatre with neither training nor professional experience. In their 2009 study, only 7% of respondents who taught Musical Theatre were doing so with both training and professional experience. Additionally, Weekly and LoVetri allowed for “training” to include workshops and seminars, masterclasses, and other venues outside of the university.

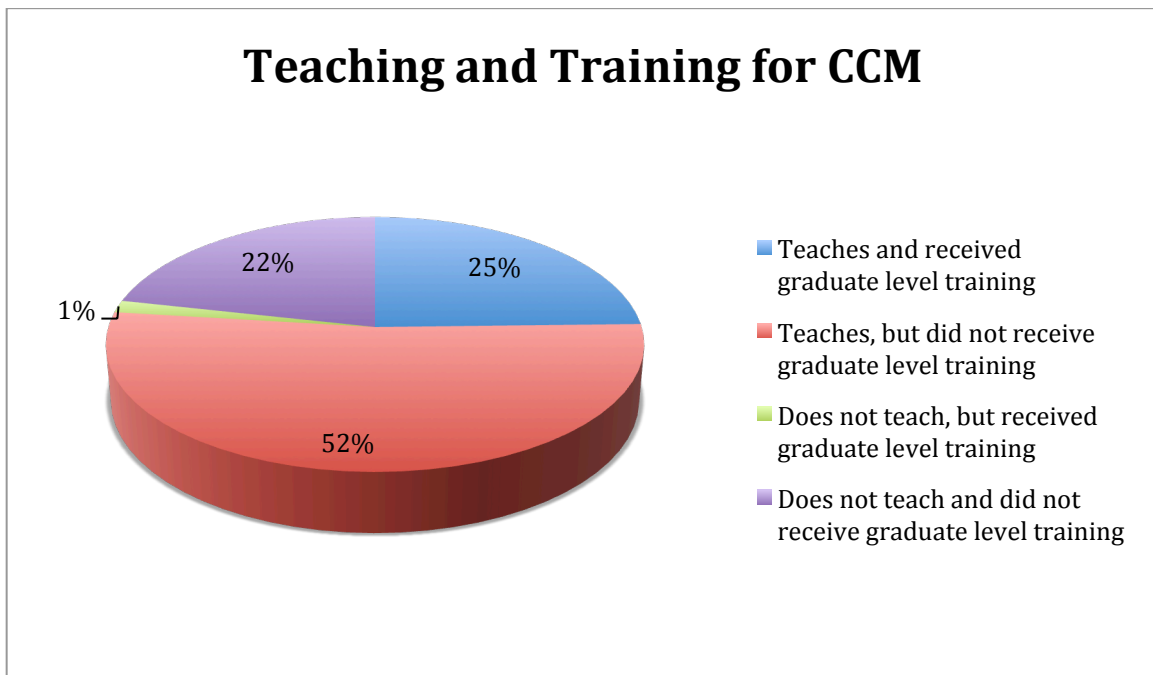


Figure 3: Teaching and Training for CCM

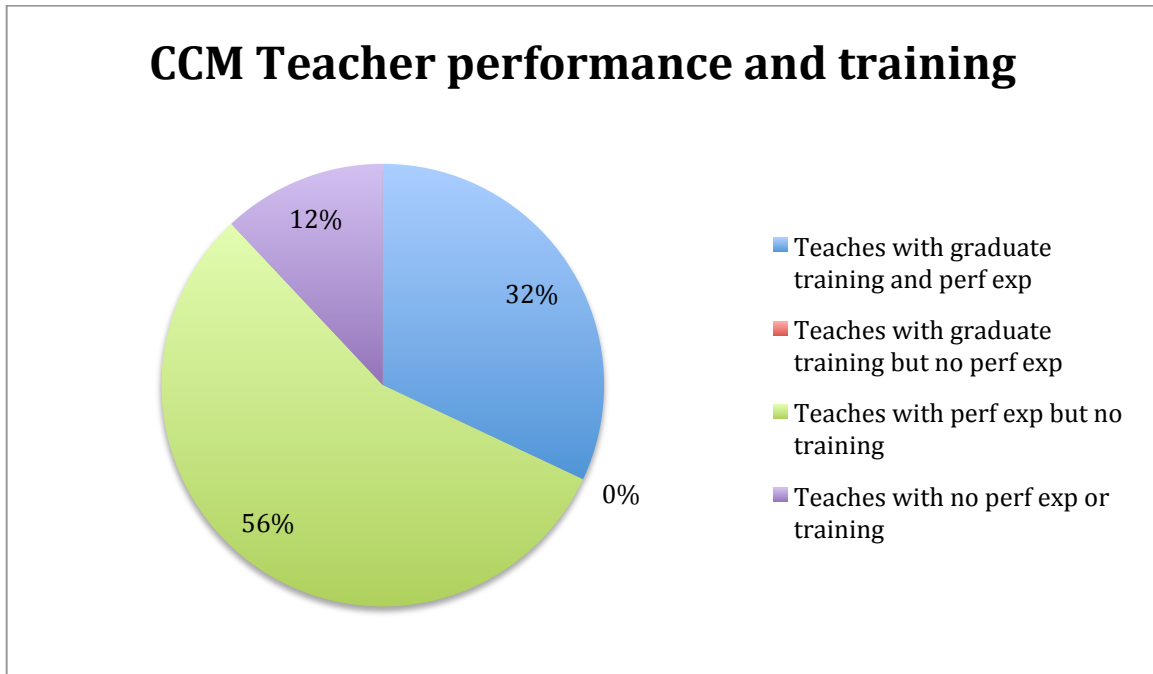


Figure 4: CCM Teacher Performance and Training

Q8.1 If yes, please indicate all that apply.

Of those who did receive graduate training in CCM vocal techniques, 13 (81%) received said training in private voice lessons, while 11 (69%) indicated that this material was covered in general vocal pedagogy courses taken for credit. 8 respondents (50%) said that they took vocal pedagogy courses for CCM for credit.

Of those who received CCM training through private lessons, 10 said that they received 1 lesson each week. 2 respondents received 2 lessons each week. 1 respondent indicated having received 12-15 lessons per week, however this response is unclear. It is possible that this respondent was indicating lessons taught/observed rather than received as part of their graduate degree curriculum.

Of the respondents who took a course in CCM vocal pedagogy, the number of credits ranged from 1 to 5, with one respondent indicating that they could not remember the number of credits for such a course. Graduate level courses in CCM vocal pedagogy

met 1, 2, and 3 times per week, while one respondent indicated having taken a 10-day course for credit. General vocal pedagogy courses ranged mostly from 2 to 4 credits, while one person each indicated credits of 8, 12, and 14. Most courses in both categories met 1-2 times per week, with only 4 respondents indicating more. 1 respondent clarified that the CCM course in question was a one-time, 10-day course.

Q9. Do you significantly draw from other sources to teach CCM vocal technique?

40 respondents (61%) say that they significantly draw from other sources to teach CCM vocal technique. 26 (39%) say that they do not.

Q9.1 If yes, please indicate all that apply

Other sources from which teachers draw are as follows:

35 (88%) Observation of singers and/or teachers

35 (88%) Talking to colleagues

34 (85%) Experimentation with your own voice

28 (70%) Experimentation with teaching

18 (45%) Reading books

17 (43%) Reading articles

10 (25%) Other (See Appendix A for Books, Articles, and Other sources)

Q10. Where do/did you study?

65 respondents (100%) have been in a Masters Degree program, while 24 (37%) have been in a Doctoral program. 14 (22%) indicated other forms of training at universities (presumably in undergraduate degrees and certification programs), workshops, and seminars. Those who indicated having received graduate level training and otherwise in CCM provided names of institutions in addition to the specialized programs at New York University, Penn State University, and Shenandoah Conservatory mentioned earlier. Also

mentioned were Baldwin Wallace College, Belmont University, Boston University, Louisiana State University, Susquehanna University, Temple University, University of Wisconsin at Madison, and Westminster Choir College. (Figure 5)

Interestingly, Temple University was also listed by respondents who had received no training in CCM. Perhaps it is not surprising, as some respondents who claimed to have received graduate level training in CCM only received such training in private lessons. Indeed, the presence of universities on the list of non-CCM-trained teachers does not necessarily mean that such training is not offered in some private studios or even through elective independent study, however it does seem to indicate that it may not yet be a standard part of the graduate degree programs there (Figure 6).

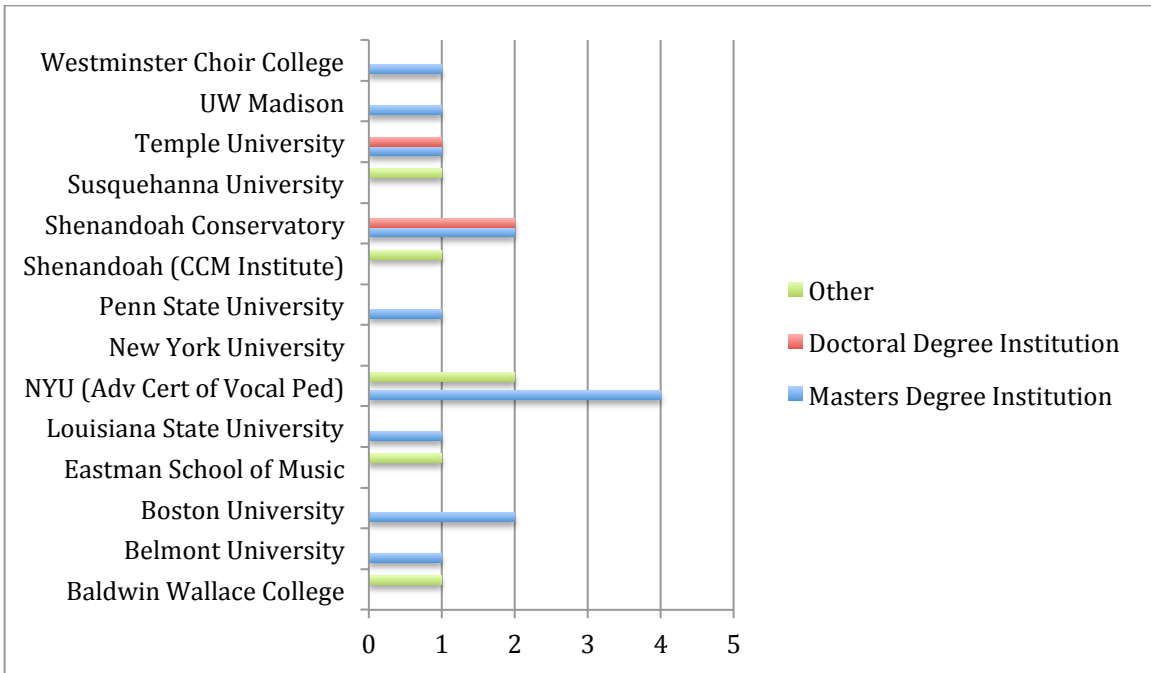


Figure 5: Reported Institutions of CCM-trained Respondents

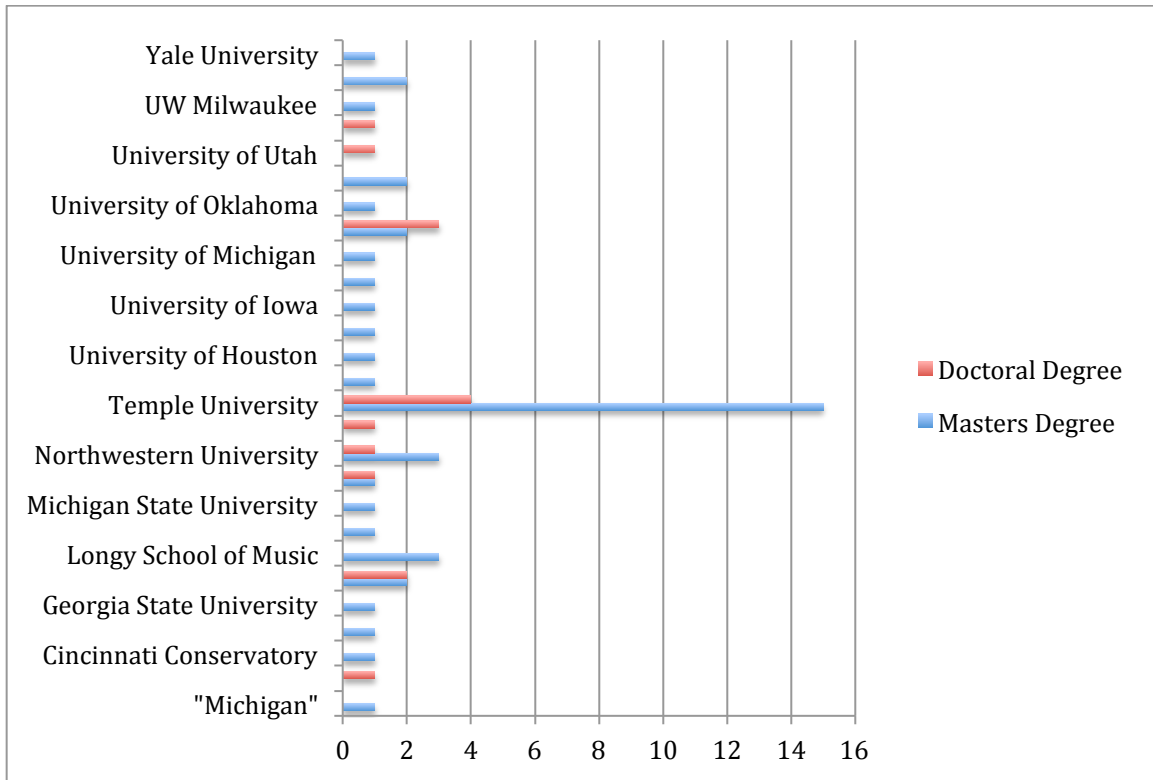


Figure 6: Reported Institutions of non CCM-trained Respondents

Demographics

63 respondents (95%) identified as Teachers, followed by 57 (86%) who identified as Professional Singers. 25 (38%) identified as Students, 15 (23%) as Music Directors, 14 (21%) as Coaches, 11 (17%) as Choral Conductors, and 5 (8%) identify as “other” (“Professional harpist,” “Research director,” “pianist,” “Admin for Lyric Fest,” “I also record original music”). The majority of respondents (31 respondents) were between the ages of 25 and 30 at the time of the survey, followed by the ages of 30-35 (16 respondents), and 23-25 (8 respondents). Only 4 respondents were between the ages of 35 and 40, and 6 were over the age of 40. Most respondents (27) had between 1 and 5 years of teaching experience, followed by those with 5-10 years of experience (24 respondents), 10-15 years of experience (11 respondents), and 15-25 years of experience

(4 respondents). In this sense, age seems to correspond with teaching experience, and is indicative of the target sample of current Masters and Doctoral students and recent graduates. Only two respondents indicated current residency outside of the United States (in Canada and Ireland, respectively). Most respondents currently reside in states on the United States' east coast, and states represented in the study are as follows, along with their number of respondents (if greater than 1) in parenthesis:

- Florida
- Georgia
- Illinois (4)
- Kentucky (2)
- Massachussetts (5)
- Maryland
- Michigan
- Minnesota
- Mississippi
- New Jersey (3)
- New York (12)
- Ohio (2)
- Oregon
- Pennsylvania (16)
- Tennessee (2)
- Texas
- Utah
- Virginia (4)
- Washington DC
- Wisconsin (2)

CHAPTER 11

DISCUSSION AND CONCLUSION

As a follow-up to Weekly and LoVetri's important work, this study does show an increase in pedagogical training in CCM at the graduate university level. Additionally, the number of those teaching CCM with both university training and performance experience is encouraging. However, it is important to note that the majority of those who reported CCM training within their graduate programs received such training through private instruction. While a great deal can be gleaned through one-on-one instruction and practice, this could indicate that such training may not be standard in many academic programs, but rather could be sought out independently by interested students.

Factors that may limit the conclusiveness of this study include both the geographical distribution of the sampling, as well as the sample size itself. While Weekly and LoVetri's studies drew from samples of 139 (in 2003) and 145 (in 2009), the current survey was able to collect 66 completed responses. Additionally, a look at the demographics section shows an oversampling from states in the Northeastern United States. It is conceivable that data may have been different, had more responses been collected from participants in more diverse locations.

The development of the aforementioned programs in CCM and Musical Theatre Vocal Pedagogy at New York University, Penn State University, and Shenandoah Conservatory is important because it offers aspiring pedagogues who wish to specialize in this area the opportunity for focused training. However, even those teachers who do not wish to specialize in CCM may be called upon to teach it at universities, high schools,

and private studios. Therefore it stands to reason that if those seeking training to become voice teachers are likely to encounter CCM in future teaching situations, as Weekly and LoVetri suggest, such training should be a standard and required element of Vocal Pedagogy and Performance Programs.⁵⁹

While I have focused this study on Master's and Doctoral-level training, future studies may wish to focus on the inclusion of pedagogical training within undergraduate Musical Theatre programs. Many undergraduate Vocal Performance programs include foundational vocal pedagogy courses, and while those who wish to pursue a career in Musical Theatre or CCM performance may not seek out a graduate degree, they may at some point find themselves taking on voice students. For this reason, any chance to incorporate a foundation in vocal pedagogical knowledge – whether it be through a specialized course, within private lessons, or even through discussion in studio performance classes – is extremely valuable.

In my own graduate programs I had the privilege of teaching Musical Theatre students privately as a graduate teaching assistant. Despite my own lack of formal pedagogical training in this area I was excited to use my own performance background in CCM, coupled with a more recent knowledge of classical pedagogy, to face the challenge. It has been to my own great pleasure to read, discuss with colleagues, and even to experiment with my own technique in order to develop a better language with which to address issues in CCM singing.

However, in a field such as this, where both scientific knowledge and metaphorical language are essential, a cohesive approach to terminology and method

⁵⁹ Weekly/LoVetri, p. 374, 2009.

must be the goal. While The National Association of Teachers of Singing (NATS) and Classical Singer have each established musical theatre divisions of their national competitions and many universities in the United States offer undergraduate or graduate degrees in musical theatre or CCM, the training of future voice teachers has not yet met the demand. Now that the pedagogical community has opened the dialogue about CCM, it is my hope that academic institutions will take the opportunity to re-examine and revise their curricula to better serve the ever-changing needs of singers and teachers.

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APPENDIX A

OTHER SOURCES MENTIONED BY RESPONDENTS (including number of occurrences)

Books:

Singing in Musical Theatre: The Training of Singers and Actors, by Joan Melton.
(2)
“Seth Riggs’ book”
Speech Level Singing
Singing Success
The Naked Voice
What Every Musician Needs to Know About the Body, B. Conable
The Vocal Athlete, W. LeBorgne (3)
The Ultimate Guide to Singing: Gigs, Sound, Money and Health
The Contemporary Singer: Elements of Vocal Technique (Berklee Guide)
Popeil (author)
Riggs (author)
Howard (author)
Vendara (author)
Zangger-Borch (author)
Kayes (author)
Cross (author – DVDs)
Manning (author – CDs)
Love (author)
Peckham (author)
Stoloff (author)
Ingo Titze (author)
So You Want to Sing Rock ‘n Roll by Matt Edwards
Rock the Audition (Sheri Sanders)
Estill Voice Method
Arthur Lessac/The Use and Training of the Human Voice
Phenomena of the belt/pop voice

Journals:

Journal of Voice (6)
Journal of Singing (6)
Voice Prints
Southern Theatre
The Laryngoscope
AATS
Somatic voice work: <http://somaticvoicework.com/core-principles/>

Other:

“discussions in the “professional voice teachers” Facebook group”
“Conferences: The Voice Foundation Annual Symposium, CCM Voice Pedagogy

Institute at Shenandoah Conservatory, Musical Theatre Educator's Alliance,
Southeastern Theatre Conference, NATS National Conferences"

"Attending workshops"

"Tom Burke and Robert Sussuma's Holistic Vocology Online Learning Program"

"Workshops with Joan Lader, Joan Melton, Tom Burke, Sheri Sanders, Edrie
Means-Weekly, Steven Luke Walker, Barry Kur, Jeannette Nelson, and others"

"Youtube clips of belt teachers in master classes"

"Discussing techniques with my students, especially those who seem to be
naturals gifted at certain techniques needed for CCM performance"

"Mary Saunders Barton came to Ouachita Baptist University and conducted a
recital, workshop and master class on belting. Her ideas and exercises are the
basis of most of my CCM singing and teaching."

"My own CCM teacher."

"Taking CCM voice lessons myself"

APPENDIX B

ACADEMIC OF PROFESSIONAL AFFILIATIONS

ACDA
AEA
AGMA
AGO
Alpha Gamma Sigma
Belmont University
Broadway
CAP21
Castketon Festival
CCM
Chicago Symphony Chorus
CMS
College Music Society
Mannes College
Metropolitan Opera
MTCA
MTEA
MTNA
Mu Phi Epsilon
NAfME
National Association of Negro Musicians
NATS
New School for Drama
NOA
NYSTA
OAKE
Ohio University School of Music
Opera Fayetteville
Pan-American Vocology Association (2),
Phi Mu Alpha Sinfonia
Pi Kappa Lambda
Rutgers
SAI
Somatic Voicework™ the LoVetri Method
Southeastern Theatre Conference
The Castleton Festival
The Crossing
University of Minnesota
University of the Arts
VASTA
Voice Foundation
Westminster Choir College

APPENDIX C

ADDITIONAL RESPONDENT COMMENTS

“It is important for classically trained voice teachers to be able to teach young students the ability to sing popular music with a healthy technique. Thank you for the important work that you are doing!”

“Work with singers who are actively performing in musical theater and opera, not solely students studying to be performers. I find an alarming disconnect between the majority of people teaching these styles of singing and the actual industry.”

“I would like to attend a CCM Workshop, but I haven't had the time and I do not know if my university would reimburse for tuition, despite the fact that half my student load consists of BFA MT majors who rely on a belt/"non-turning over" technique to have relevant audition material”

“Question 3.2 - My approach to teaching musical theater is the same as my approach to teaching classical singing in that I tend to approach technical issues with the same types of tools regardless of register. The muscular action may be different, but the basic technical principals are the same. I do not, however, believe in a one-size-fits-all approach to voice teaching. Musical theater singers require different skills to be employable than do classical singers. Question 8 - I did receive specialized training in CCM during my graduate study because I sought it out in an independent study with a teacher unaffiliated with a university. This was approved by my advisor but not offered

as part of my program.”

“I believe much of the stylistic and technical difference between classical and commercial singing stems from vowel shape.”

“I have spent a good deal of time recording and singing death metal style screaming vocals, and after years of searching I have yet to find a scientifically sound resource explaining the development of this skill. I think it would be great to have some resource that addresses this, with a grounding in classical pedagogy.”

“Thank you for conducting this study. It will be interesting to see the results. The worlds of classical and CCM singing are getting closer and it is a good thing. Educators need to catch up and find simple and healthy approaches when teaching all styles. I've been to a few lectures and masterclasses on belting, but none of them left me feeling confident in teaching the style.”

“I feel like most commercial pedagogy schools of thought are severely outdated when it comes to voice science. They were current at the time of inception, but have failed to keep up with science.”

“I firmly believe that except for certain "dirty sounding" techniques used in some styles there is or at least should not be any difference in technique between classical and CCM singing. There are infinite numbers of styles that can be used even in classical

singing but the vocal mechanism works the same in every voice. Supposed differences in techniques can almost always be traced to stylistic approach and terminology (as well as bad information from all sides).”

“I use musical theater in my teaching and often I have students who request to sing contemporary music. I don't feel equipped to teach this technique and I often wish that I knew more about it so that I could help my students.”

APPENDIX D

IRB PROTOCOL, CORRESPONDENCE, AND CONSENT FORM

PROTOCOL SUBMITTED TO THE IRB

Bryan DeSilva

Social and Behavioral Protocol

1) Abstract of the Study: The purpose of this study is to examine the training recent graduate students of Vocal Performance and Pedagogy degree programs are receiving to prepare them to teach Contemporary Commercial Music (hereafter referred to as CCM). A rather wide-ranging term, CCM can be defined as encompassing (but not limited to) the following genres: musical theater, pop, rock, gospel, R&B, soul, hip hop, rap, country, folk, and experimental music. Classical singing develops a sense of balance between “bright” and “dark” resonant sounds, with vibrato from onset to release of tone, the ability to self-amplify through the exploitation of acoustic principles, and a blending of the vocal registers. Conversely, CCM style is chest-voice dominant, extremely bright in timbre, and makes use of vibrato sparingly or not at all. There is a move to separate, rather than unify the vocal registers, as well as to deliberately introduce vocal qualities such as “noise,” breathiness, and nasality.

This study will cite recent studies in order to further examine the technical differences in approach to Western Classical singing and CCM singing, specifically focusing on the use of the technique commonly referred to as “Belting.”

Despite the growing popularity of non-Classical styles of music, there are few academic institutions in the United States that offer graduate-level degrees in CCM Voice

Performance or Pedagogy. This study will also examine these degree programs, while turning a critical eye toward the disparity between the growing number of undergraduate CCM Vocal Performance degree programs – programs which employ private vocal instructors – and the few graduate degree programs available to teacher future vocal instructors the pedagogical methods for CCM.

In 2003, LoVetri and Weekly published a survey of singing teachers of which the purpose was to evaluate the level of training and experience of teachers in CCM styles of singing. The survey questionnaire used was distributed and collected from January 2001 through April 2002. Of those distributed 139 were returned completed. In the survey CCM was defined as any music that did not fall into Classical categories: Cabaret, Country, Experimental, Folk, Gospel, Jazz, Musical Theater, Rock, and R&B (Rhythm and Blues). The majority of responses came from colleges, universities, and conservatories.

Only 56 individuals out of 124 (45%) had any training to teach MT, and only 12 (21%) of these people received said training at an undergraduate or graduate level. Only 20% had both training and professional performance experience. 19% had neither training nor professional experience for Musical Theater. Of the University Faculty respondents teaching MT, only 18% had university training to do so. A follow-up survey by LoVetri and Weekly which was published in 2009 contained similar findings.

At the end of the monograph, there will be a survey, asking adult voice teachers if they teach CCM to their students and what training and personal experience they have received in this area of vocal instruction.

2) Protocol Title: Survey of The Current State of Contemporary Commercial Music

(CCM) Vocal Pedagogy Training at the Graduate Level

3) Principal Investigator: Dr. Christine Anderson, Chair, Department of Voice and
Student Investigator: Bryan DeSilva

4) Describe the study’s purpose, specific aims, or objectives.

The purpose of the study is to follow-up on LoVetri and Weekly’s 2009 study, specifically focusing on those who have attended a graduate academic program in the years since, to see if anything has changed in these programs. While LoVetri and Weekly targeted a wider range of subjects – vocal instructors of all ages, with degrees conferred at any time – this study seeks to hone in on current vocal instructors who received their academic training in the years since the study. While many suggest the need for more graduate degree programs focusing specifically on pedagogical methods for CCM, it is the aim of this study to begin a dialogue about the ways in which these methods might be incorporated more widely within existing programs, in order to establish a more consistent standard of training for future vocal pedagogues.

5) Rationale and Significance

While there has been substantial research conducted on the human voice as it relates to Western Classical singing, such research with regard to CCM singing is still relatively new. However, such research has been and continues to be conducted. While this study is not one which examines the mechanics of CCM singing, it is primarily concerned with the training of teachers of CCM.

Although it is an art and thus is largely left to the subjective whims of aesthetics, singing primarily utilizes the human body and therefore must be supported by science. In this way, teachers of singing are rightly concerned with the desire to “do no harm” to their

students. One of the most important ways to achieve this end is to ensure that future teachers are trained in programs which remain current with relevant research. It is the goal of this study to spark a dialogue around what the academic community is doing well, and what it might do better in order to achieve this end.

6) Resources and Setting

There will be two people involved in this study: the Principal Investigator, and Student Investigator, both of whom are fully informed about the protocol. The study will be conducted online, via Qualtrics. The recruitment of subjects, and their subsequent completion of the survey will also take place online.

7) Prior Approvals N/A

8) Study Design

a) Recruitment Methods

The ideal number of subjects would be 100; however, the study could be conducted with a greater or smaller number of test subjects. Human subjects will be identified and recruited from a network of singers and voice teachers over the internet. In addition to contacts who will be asked to distribute the survey to potentially interested participants, social media websites such as Facebook and Twitter will be used to post a link to the survey. Additionally, we will request that NATS (National Association for Teachers of Singing) include a link to the survey in their monthly newsletter. There will be no advertisements used to recruit test subjects. There will be no payments made to subjects.

b) Inclusion and Exclusion Criteria

Only adult, English-speaking voice teachers who are currently enrolled in, or have

been enrolled in a graduate-level voice performance and/or pedagogy program within the last 6 academic years will be asked to participate in the study.

Specifically, participants will be asked about the styles of music they teach in their own private instruction. Additionally, they will be asked if they received any training in their graduate education that pertained specifically to teaching singers to perform in CCM styles. Voice teachers who have received graduate-level degrees which were conferred prior to August, 2009 will not be enrolled.

c) Study Timelines

The duration of the subject's participation in the study will be quite short; essentially, the amount of time it will take them to complete the survey. They may complete it all in one sitting, or over several sittings. There will space for them to additional comments if they so desire, but comments are not mandatory.

It is estimated that it will take three months or less to enroll all the subjects. It is the

hope of the investigators to complete the study by December 2015.

d) Study Procedures and Data Analysis

The subjects will be recruited online. All efforts will be made to endure confidentiality. The survey will be configured to collect anonymous responses; no email addresses will be saved in the analysis section and no IP addresses will be collected. Only the Principal and Student Investigators will have access to the data collected; no individual responses will be identified in this survey. Downloaded aggregate data will be stored in the Student Investigator's password-protected computer, any data shared with the Principal Investigator will also be stored in a password-protected computer.

e) Withdrawal of Subjects

Subjects will be withdrawn from the study without their consent if it is discovered that they do not fit the criteria of the study, i.e. adult voice teachers who are currently enrolled in, or have been enrolled in a graduate-level voice performance and/or pedagogy program within the last 6 academic years. There will be no consequences if the subject decides to withdraw from the study.

f) Privacy & Confidentiality

This study will not use any of the subjects' Protected Health Information (PHI). All efforts will be made to protect the privacy of the participating subjects. The subjects' responses will only be seen by the Principal and Student Investigators, and stored on a password-protected computer. The subjects will be recruited online. All efforts will be made to ensure confidentiality. The survey will be configured to collect anonymous responses; no email addresses will be saved in the analysis section and no IP addresses will be collected. Only the Principal and Student Investigators will have access to the data collected; no individual responses will be identified in this survey. Downloaded aggregate data will be stored in the Student Investigator's password-protected computer, any data shared with the Principal Investigator will also be stored in a password-protected computer.

9) Risks to Subjects

The risks to the subjects will be minimal. All efforts will be made to ensure that their personal information is protected. If a subject consents to being in the study, they will answer 'yes' at the end of the consent form which will appear at the beginning of the

survey. Only individuals answering ‘yes’ will have access to the survey.

10) Multi-Site Research

The study will take place primarily online; the consent form will appear when participants click on the survey link and will only allow those who answer ‘yes’ to proceed to the survey. The data collected will be seen only by the Principal and Student Investigators on their password-protected computers.

11) Potential Benefits to Subjects

There is no direct benefit to the individual subjects.

12) Costs to Subjects:

The subjects will not have any financial responsibilities due to their participation in the survey.

13) Informed Consent

Informed consent will be obtained by the Principal and Student Investigators via an anonymous online survey. Since the subjects will not be signing a written document, the Investigators request a Waiver of Written Documentation of Consent. Participation of the subjects will be completely voluntary; there will be absolutely no coercion or undue influence exerted on potential subjects. Risk to potential subjects will be minimal.

Potential subjects are recruited via social media and organizational newsletters, and given a link to the survey. Exactly what will be required of the subjects is explained thoroughly in the letter of informed consent which will appear at the beginning of the survey. This

research involves no procedures for which written consent is normally required outside the research context. The survey will be conducted through Qualtrics, and will be configured to collect anonymous responses. No email addresses will be saved in the analysis section and no IP addresses will be collected. The Principal and Student Investigators will have access to aggregate data only. Additionally, the Potential subjects will be given the phone numbers and email addresses of the Principal and Student Investigators, as well as the Temple University IRB, in case they have questions and/or concerns regarding the survey or research.

14) Vulnerable Populations:

Members of vulnerable populations, i.e. children, minors, pregnant women, prisoners, and adults who are unable to consent will not be included in this study.

Protocol Number: 23038

PI: ANDERSON, CHRISTINE

SI: DESILVA, BRYAN

Committee: B BEHAVIORAL AND SOCIAL SCIENCES

School/College: BOYER COLLEGE OF MUSIC & DANCE (2200)

Department: MUSIC:VOICE & OPERA (22020)

Sponsor: NO EXTERNAL SPONSOR

Project Title: Survey of The Current State of Contemporary Commercial Music (CCM)
Vocal Pedagogy Training at the Graduate Level

To Members of the IRB Behavioral and Social Sciences Committee:

Thank you for your thoughtful requests for revision. Please find below your requests, as well as my responses to them.

1. Please revise the protocol to more clearly indicate how you will use the internet to recruit subjects. For example, will you be posting on Facebook, Facetime or Myspace, or are there other methods you plan to use?

The protocol has been revised to reflect this. In addition to requesting that contacts distribute the link to those they feel may be interested, links will also be posted on social media sites such as Facebook and Twitter.

2. The protocol indicates that you will be collecting email addresses, which are considered identifiers. Please revise your protocol to remove the need for email addresses. A link to the survey may be posted online, and a screening question may be posted with the link to reduce the number of individuals who would otherwise not meet the criteria.

This was an error. Email addresses will NOT be collected. Interested participants will complete the survey by following a link which will be posted on social media sites and distributed by other contacts. The protocol has been revised to reflect this and the sentence about collecting email addresses has been removed.

3. Please revise the protocol regarding the consent process. Rather than emailing consent documents, the consent script may appear after the potential subject clicks the link to the survey. At the end of the consent script, the subject will be required to select "I agree" in order to continue to the survey.

This was also an error. The consent script will not be distributed via email, but rather it will appear when interested participants follow the link to the survey. Only participants who click 'yes' at the end of the script will be directed to complete the survey. The protocol has been revised to reflect this.

Bryan DeSilva,
Student Investigator

Title of research: *Survey of The Current State of Contemporary Commercial Music (CCM) Vocal Pedagogy Training at the Graduate Level*

Investigator and Department: Principal Investigator: *Dr. Christine Anderson*, Chair, Department of Voice and Opera, Boyer College of Music and Dance, Temple University
Student Investigator: *Bryan DeSilva*, DMA candidate in Voice Performance and Pedagogy

Why am I being invited to take part in this research?

We invite you to take part in this research study because you are an adult, English-speaking voice teacher who is currently enrolled in, or has been enrolled in a graduate-level voice performance and/or pedagogy program within the last 6 academic years (August 2009 and beyond).

What should I know about this research?

- Whether or not you take part is up to you.
- You can choose not to take part.
- You can agree to take part and later change your mind.
- Your decision will not be held against you.
- You can ask all the questions you want before you decide.

Who can I talk to about this research?

If you have questions, concerns, or complaints, or think the research has hurt you, contact the research team at

Ph: (267) 441-3292

Email: bryan.desilva@temple.edu

Mail: 1801 North Broad Street, Philadelphia, PA 19122

This research has been reviewed and approved by an Institutional Review Board. You may talk to them at (215) 707-3390 or e-mail them at: irb@temple.edu for any of the following:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research subject.
- You want to get information or provide input about this research.

Why is this research being done?

This research is being completed as part of the Student Investigator's Doctoral

Monograph, in fulfillment of the Doctorate of Musical Arts Degree at Temple University. The investigators are interested in the training of future voice teachers in graduate-level voice performance and pedagogy programs, specifically in the area of Contemporary Commercial Music (CCM). The aim of this survey is to gauge the ways in which graduate voice students are being exposed to non-classical styles and techniques, so that a dialogue might be opened about how the academic community might better serve future pedagogues.

How long will I be in this research?

We expect that you will be in this research for approximately 10-15 minutes (the length of time it takes to complete the electronic questionnaire).

What happens if I agree to be in this research?

The extent of participants' involvement after consent is limited to the completion of an online survey. The survey will request that participants' answer questions about their own experiences teaching vocal technique and style. Participants will also be asked about their performance experience and training received at a graduate academic level (Masters, Doctoral, etc). In addition to multiple choice questions, participants will be asked to define certain terms, and the option to comment will be available after each question.

The survey itself should take approximately 10-15 minutes to complete and is completely voluntary. Responses are anonymous and participants may choose at any time to stop the survey. The survey will be hosted by the Qualtrics survey research platform.

What happens to the information collected for this research?

To the extent allowed by law, we limit the viewing of your personal information to people who have to review it. All efforts will be made to endure confidentiality. The survey will be configured to collect anonymous responses; no email addresses will be saved in the analysis section and no IP addresses will be collected. Only the Principal and Student Investigators will have access to the data collected; no individual responses will be identified in this survey. Downloaded aggregate data will be stored in the Student Investigator's password-protected computer, any data shared with the Principal Investigator will also be stored in a password-protected computer.