

Karen Hall, Associate Editor

The Necessity of Using Functional Training in the Independent Studio

Jeannette LoVetri



Jeannette LoVetri

AS WE MOVE FURTHER INTO the twenty-first century, teachers of singing who maintain an independent studio need to stay abreast of ingredients that will attract students to their studio and entice them to stay there long enough to accomplish something good. These students attract others through word of mouth, and help establish a studio's reputation as being a place where they can learn what they need in a timely way.

Functional training is a very important ingredient that will soon become a necessity in the independent studio. The more you understand functional training for the voice, and the more you are able to offer this as part of your approach to teaching singing, the more your studio will grow and your success expand.

WHAT IS FUNCTIONAL TRAINING?

Because there is no uniformly accepted definition of the term functional training, what follows is my understanding of these words, used together, and applied to singing. We must recognize that not all training for the voice is or has been, traditionally speaking, functional. The training many of us had was musically based, and while such training can be valuable, it is not always functional. We were told to "extend the notes," or "connect up the notes so they flow together more smoothly," or we were asked to "crescendo the note," or "approach the note without sliding into the pitch." Van Christy seems to support this view when he states, "The importance of musicianship is often underestimated by the student of singing."¹

Others were taught to produce a tone in a particular configuration but without much explanation about how or why it was necessary. "Float the tone" or "release more into the face" is not unheard of as a voice teacher's direction, but it is often left to the student to figure out a successful way to do what has been requested. A good number of singers were trained to monitor bone conduction of sound, a kind of "bone amplifies tone" approach.² Another author says, "using a 'vibrating out breath,' we can obtain more resonance throughout the skull."³ A vocal coach wrote, "the foundation of the vocal instrument is learning to control air with the diaphragm."⁴ Conversely, some people feel that breathing should take care of itself.⁵ A few people have been taught to do very precise maneuvers with articulation in order to address singing issues, and others have been asked to place great emphasis on emo-

tional communication and interpretation or stylization of a phrase or song. It could be argued that none of these are strictly functional approaches.

In times past, it was understood that direct manipulation of the throat would interfere with free vocal production, and from this assumption an entire philosophy developed that avoided talking about the larynx, or even the throat itself, in any direct way, lest it become a form of self-consciousness and struggle. Teachers aligned with this approach may have observed, “you are squeezing the sound,” or “do not swallow the tone.” Recently, however, the reverse has become popular, with many students being told to put or keep the larynx somewhere directly (down, up, or a specific place designated by a number, letter, or anatomic location) and keep it there. Once we were told that singing was all about “placement of the tone.” Now many are instructed to coordinate “resonance strategies” and control the sound through that behavior, sometimes with help from breathing, but sometimes without it. Some of this instruction is related to function, but not all of it makes sense or can easily be comprehended as a freely made, indirect vocal response.

The idea that classical singing and classical repertoire in foreign languages magically sets up a solid basis for singing any style of music is faulty. So much depends upon what the “classical” approach to technique is for each teacher—how much experience she or he has singing at high professional levels in one or more styles. It also rests on understanding basic physical and vocal responses (particularly at the level of the larynx, but also in the muscles of the mouth, jaw, face, tongue, and for breathing, in the torso). So, it is truly impossible to know whether or not classical training is helpful without knowing which particular tenets a teacher uses. Understanding how to sing “Caro mio ben” or “An die Musik” does not prepare a singer to do “Out Tonight” from *Rent* or “Defying Gravity” from *Wicked*. It may not automatically teach you to sing in an appropriate sound if you are performing “Misty” or “Stardust” in a jazz combo. It may or may not help you sing “Girl On Fire,” a current Alicia Keys hit. Unless the teacher can make the distinction between the coordinative responses the singer needs to cultivate and the effect those responses have on breath management, vocal strength and flexibility, range extension, vowel clarity, articulation, and pitch accuracy (and certainly none of those things have

to do with any one style exclusively), classical training can be useful or a waste of time. Further, the overall sound found in styles other than classical that would be considered professionally viable, particularly in women, has to do with the use of vocal quality, and not all classical singing teachers address that issue. In those that do, there is often disagreement about what vocal quality is best and why.

A DESCRIPTION OF FUNCTIONAL TRAINING FOR THE TWENTY-FIRST CENTURY

Functional training is any technique that allows a vocalist to gradually develop mechanical control over any sung sound without sacrificing freedom or authenticity. It conditions the muscles of the vocal mechanism, over time, indirectly, through exercises, to respond *automatically*. It provides a basis to strengthen and stabilize the overall sound; maintain flexibility; extend pitch range; increase breathing capacity, endurance, and management; control vowel sound configurations and allow for a variety of tones to be produced at will without struggle or fatigue. It allows the singer to make sounds she or he *wants to make*, whatever they may be. It allows the singer to connect to the body in a conscious manner, learning to control the behavior of the torso and to adjust the use of the breath according to the demands of the sound produced or the music being sung. Functional training varies according to the needs of the student, and has nothing whatsoever to do with talent, ability, or the beauty of anyone’s voice, nor with his or her singing history. Since it is based on what the voice is doing and not on what it is (soprano, alto, tenor, bass, lyric, dramatic, belter, etc.), functional training applies equally to every singer, and allows an individual to apply skills and knowledge at any point in time. It is similar to training given to athletes to strengthen them for a particular sport (separately from being familiar with the rules, the competition, or the strategies needed in play), or dancers who are strong and fit but still need to understand the differences between the broad categories of dance or the variations of individual choreographers within one style. Functional training aims at the parameters of a style and the personal capacities of one singer within a style, brings out the individuality of each voice, and

enhances the uniqueness of vocal expression in any and all styles of music, as determined by the singer's interests. It enhances awareness of both sound and kinesthetic feeling, grounding it in bodily perception and auditory acuity, and brings the singer into the process of making voiced sound in a "present moment" and conscious (not self-conscious) manner.

Functional training puts all students on a level playing field, as it regards the process of training for singing as a muscular one that involves learning sophisticated vocal and physical behavior *over time*. As that behavior becomes habit, the artist within is free to create vocal music that suits the person, her choice of music, and her unique way of expressing it. She is free to learn the conventions of any given style, era, composer, or form.

As functional training becomes more predominant in the profession, and as it has a greater impact on what singing students will come to expect in lessons, it is also imperative that those who teach singing understand a number of other very important things. Vocal anatomy and physiology, vocal health, vocal acoustics, and vocal function based on what we know from voice science's observation of vocal production in various styles, are crucial items in a singing teacher's tool bag. Guessing at what is happening while a student is singing is not adequate for a professional teacher when such guesses are no longer necessary. Software such as VoceVista and Sing & See are available at a modest cost, and can help inform a teacher about vocal behavior, at least enough to give the teacher a baseline evaluation of vocal production.

Each major contemporary commercial music (CCM) style has its own set of vocal and stylistic parameters in terms of the expectations of those who sing it at a high level. There is some overlap among singing styles, but most educated listeners will still laugh at operatic vocal production in a rock and roll song. Jazz vocalists have been known to blankly stare when they hear a famous opera diva's version of a jazz piece done in her typical "ringing" vocal quality. Similarly, no one wants to hear country music out of Nashville sung with the vocal production that we hear in *La bohème*, and no one wants to hear a traditional Broadway belt produced in a shrill nasal screech just because that is all a vocalist can manage. Conversely, no one wants to hear a pop singer attempting to do an operatic aria with her or his typical vocal production or a rock singer screaming out

a Mozart song. Clearly, the sounds are different, the vocal and physical behaviors need to be different, and the stylistic demands are different. Teachers who address style need to know what those differences are and how to deal with them in the studio. They do not just "emerge."

Further, the old idea that people are born with a "certain kind of voice" has been dispelled by voice science research that indicates that many vocalists are capable of crossing effectively from one kind of sound in one style to another kind of sound in another style, regardless of the anatomic, physiologic, or psychological aspects of their bodies and minds. Exposure to diverse styles, experimentation with them, training for them, and interest about them are logical prerequisites to using them. The voices of most people are quite adaptable, especially if this is something they desire.

Therefore, understanding vocal function from an objective place, without judgment of the student's talent, ability, motivation, willingness to learn, or desire to do any specific kind of music, is something that all singing teachers, whether teaching as an independent studio instructor or as an academic professor, will need to address in the coming decades. As demands of performing continue to increase and diversify, it is imperative that vocalists of all styles understand their own vocal function and know how to keep their voices and bodies marketable and healthy. Artistic excellence is possible only when function and health are partners, and, as yet, they are not always found together in every vocalist.

Since teachers of singing are often first to encounter a vocal health issue that could potentially be harmful or even life threatening, they need to understand vocal health. Teachers need to be able to recognize what an unhealthy voice sounds like, need to have a working professional relationship with a good otolaryngologist and speech-language pathologist who knows about the voice, and have access to a hospital or medical center where students can be sent for routine and emergency laryngeal examinations.

With the increasing demands made on singers to be skilled in a variety of styles, each with its own parameters and expectations, and with the boundaries between styles blurring more each year, all singers who wish to survive in the current very competitive field of singing need to be trained as thoroughly as possible. Independent studio teachers who must meet the needs of their clientele

in order to remain in business must understand how to train singers functionally in order to give them the necessary versatility while remaining vocally healthy, all within as timely a manner as possible. Independent studio teachers have an advantage over those who teach in schools or university programs because they set their own agendas. In schools or universities, curriculum requirements and consensus about programs are, for many reasons, more cumbersome to adjust.

KEEPING YOUR STUDIO ALIVE IN THE TWENTY-FIRST CENTURY

If you are an independent studio teacher in a big city, maintaining an independent studio in a very competitive atmosphere, you must know what you are doing in order to establish your reputation and build your studio into a successful business. If you do not help students meet expectations of the music marketplace, if you do not recognize vocal health issues when they arise, or use the jargon and language of the various styles and their parameters, or create a safe and emotionally supportive atmosphere for learning in your studio, you will find it hard to sustain a private practice as a singing teacher.

Teachers who maintain an independent studio in a large city are expected to understand the needs of the music marketplace in which their students already sing or want to enter. A lack of understanding about parameters needed to help singers succeed and remain healthy will prevent a studio from thriving. Teachers who maintain an independent studio in a smaller town or in a location that is far away from a mainstream music marketplace may not have the same pressures on them, but they still need to understand the expectations of each style and the impact those styles have on vocal production. Understanding how to prepare a young person for a college audition is an important skill. Working with an adult to help her or him audition for a local musical production, however, could be a very different thing, especially if it is a rock musical. Teaching someone who is recovering from a serious illness (not a vocal illness), a senior citizen, a true adult beginner, or someone with very poor vocal production habits, are other distinct skills. Each type of student needs a teacher to have a clear approach towards a specific goal and adjust that approach accordingly.

I knew a singing teacher in New York City who was continually looking for students, calling me, asking me for guidance on how to find them. Her independent studio was always floundering. When I eventually encountered a former student of hers in my own studio, I was told that this teacher uses only the vowel /i/ in her lessons, that she did not address breathing, she did not work on anything technical in a way that is useful, and she did not know the parameters of the styles of repertoire, dealing with songs as if they were all the same. Is it any wonder, then, that her studio did not do well? Yet, the teacher was unable to ask herself any question except, “Why don’t I get any ‘serious’ students who will stay with me for a while?”

EACH STYLE ASKS FOR SOMETHING DIFFERENT

The many styles of CCM—the styles we used to call “nonclassical”: music theater, jazz, pop, gospel, rock, rhythm and blues, rap, country, folk, and alternative or experimental music—will likely be the ones most frequently requested by students who contact your independent studio. Addressing these styles appropriately is very important.

Understanding that most of the CCM styles originated in this country is also important. One of the reasons why vocal training aimed at music as it was sung in the sixteenth to nineteenth centuries is not a good match for the CCM styles is because the classical styles were commissioned and supported by royalty, aristocracy, and the church. The formal, elegant compositional conventions of those centuries are far away from the free wheeling origins of our own musical diversity. Over the last 150 or so years, CCM styles were derived from simple, ordinary folks who settled in various geographic areas in the United States, and created music to suit their own needs and interests.

We can no longer assume that classical vocal training is a “one size fits all” approach, mostly because there is not any one codified and accepted method for training classical singers. Even very successful operatic vocalists who become teachers will disagree about the ingredients of a good classical vocalist’s performance. They will disagree about which specific aspects can be deemed strictly technical versus musical or personal and which

are the most important to have. Additionally, there are many kinds of classical music, and the types of voices that succeed in each are wide ranging. The divergence affects not only training but also all other aspects of comprehension about what is deemed “classical,” even by experts.

Training to sing in just one style is challenging, even using functionally based exercises, but it is even more demanding to train to sing in several different kinds of music, each with its own functional parameters and musical expectations. But this kind of training is becoming increasingly necessary. In order to sing successfully in more than one style, the teacher and the student have much work to do. Today’s music marketplace asks singers at high professional levels to be very adaptable. Current classical composition can be quite different from the ideals of the *bel canto* composers such as Rossini, Bellini, and Donizetti. Requirements for Broadway performers encompass all styles and most vocal behaviors, and change every decade to reflect the tastes of the music business at large.

A THUMBNAIL SKETCH OF CONTEMPORARY COMMERCIAL MUSIC STYLES

If you maintain an independent studio and your own background is mostly classical in terms of training and experience, you may not be familiar with the different CCM styles.⁶ While such an article as this can hardly give anything close to an overview of the mainstream CCM styles, as they are each large, diverse, and have many decades of development as *bona fide* expressions, what follows will allow you to open the doors to each and take a quick peek. While the styles are significantly different, they also contain a certain amount of overlap and similarity. To teach CCM styles successfully, you need much more information than is provided here, but it is hoped that this will give food for thought.

It is important that teachers address each style with respect and follow its accepted standards. If you expect to teach with any degree of effectiveness, you need to study them well enough to be conversant with their stylistic conventions. In addition to CCM styles, a student might come to your studio to ask for help with barber-shop.⁷ Other popular styles like bluegrass or hybrids of

one or more styles like folk/rock, country/rock, or pop/rock could be requested.⁸ Artists who want to do cabaret style performances are likely to ask about the American Songbook of standards, which can vary in style, depending on the arrangements.⁹

Music theater is complex to understand because it encompasses all styles from classical (or “legit”) music through rock and roll. Styles from different eras are still found in newer music theater shows and revivals. Sometimes several styles can be found in just one musical. Music theater is always driven by the lyrics and the story of the song as sung by a character in the show. More than ever before vocalists must be able to sing in a wide variety of vocal qualities, be excellent actors, and move adequately to music, even if they are not, strictly speaking, dancers. The performance must always be delivered in an honest and committed manner and sung in the vocal quality appropriate to the role and the character with accepted stylistic embellishments. Teachers should know what songs are belted and what pitch ranges the belted notes must cover.

Music theater is the only genre that may ask for a specific pitch range for each designated vocal quality. The casting calls sometimes say “must belt to D₅,” “must mix to F₅,” and “must sing legit to A₆.” Music theater casting is the only place where this kind of delineation is found. For decades it has been considered normal for a vocalist to be able to sing in all of these qualities with equal ability. Consequently, training for music theater must include exercises to strengthen each function until it is balanced against the others. Vocalists auditioning for a role will know what each of these descriptions actually sounds like, as they are not interchangeable. You need to recognize these distinctions, particularly as sounds, and be able to teach them. Remember, not all songs are appropriate for all students, so you must also gauge the song to the student’s ability. Very young vocalists who want to sing “Defying Gravity” from *Wicked* might need to be told to wait a bit before tackling this challenging piece.

Jazz has its own parameters;¹⁰ it is a world unto itself.¹¹ If you are not a jazz vocalist, you might consider listening to some of the great jazz singers. Jazz can be found all over the world, and has evolved over the last one hundred years to be very diverse, but generally, it is an improvisational form. Many of the instrumentalists are male, but the singers are predominantly women. Jazz

theory is well established, and the harmonic progressions and specific scales within the songs are the building blocks of creative expression for the jazz musician. Jazz vocalists are very concerned with accurate intonation, phrasing, freedom, control, and individuality. They are often not so interested in loud, powerful volume, and generally do not want “operatic resonance.” They use the microphone as an extension of vocal production, and are keyed into the monitors and amplification systems that are always part of a professional performance. They work in close companionship with fellow musicians trading riffs and taking inspiration from them as they improvise.

The most predominant CCM styles taught in university degree programs are music theater and jazz.¹² Other degrees in commercial music are emerging as well.¹³ The various styles may be taught as part of a broader program in a jazz based university or through work on music theater repertoire that covers those styles, but as of yet no degrees are available in rock, pop, country, or gospel vocal studies exclusively or specifically.

Gospel music is generally considered to have its roots in early spirituals from the mid 1850s, but has evolved over the decades of the twentieth and twenty-first centuries into a very popular present day style.¹⁴ It is a form of worship music in many Christian churches.¹⁵ In terms of repertoire, it can be found as both solo and choral material.¹⁶ Gospel vocalists express deeply personal and devotional communications through their singing, varying set forms with improvisation.¹⁷ Because some gospel material is sung very vigorously, it might be risky for those who do not have solid technique. Consequently, it is important to convey to students the need for a solid understanding of their own vocal output and of the particular demands of the music they are singing. It is not necessary to sing in an operatic vocal production to avoid vocal problems, and unless that is the sound the person wants to use while singing, it does not have to be cultivated exclusively as part of the training process. As already mentioned, it can, in fact, be counterproductive to do so.

If you live in an area where country music (as produced in Nashville) is popular, you will encounter students who want to sing this music.¹⁸ It is heavily influenced by the linguistic conventions of the southeast where it originated, and always tells a story. Intelligibility is important, but extremely correct, articulate pronun-

ciation is not. If you overcorrect the language to sound too “schooled,” you might lead a student in the wrong direction. Country music has a rich history going back to the beginnings of the twentieth century in the United States, and it is important to familiarize yourself with many of its past and present stars.

Rock and roll is very diverse.¹⁹ Since its birth in the mid 1950s, rock and roll has spread and become popular all over the world. Rock and roll cannot easily be confined by one simple description. It rests solidly on rhythm, electronic amplification, and the texture of the music and lyrics blended with the instruments backing up the vocals as a total “sonic picture.” The sound equipment is crucial to the vocalist, and you need to understand microphones, amplifiers, sound boards, sound engineering, and be familiar with the jargon used by sound engineers if you are going to guide students who sing with rock and roll bands. Rock can also be very vigorous, so understanding what is vocally healthy in a singer is very important in your teaching. Additionally, teaching a rock singer who sits at a drum set or at a keyboard will require that you take into account the different physicality in vocal production since she or he is stationary. A guitarist who sings is holding the instrument somewhere in front of the chest and ribs or hips, and might also be moving around. A vocalist who is free to move may be very active while singing. All these factors matter when evaluating the functional behaviors of voice, and the restrictions or demands of live performance.

Pop music is what we generally hear on the “top 40” radio programs.²⁰ It, too, encompasses a wide range of singers and styles and is always changing. Pop music is heard on the television shows *American Idol*, *The Voice*, and the *X Factor*. The pop stars, old and new, are singers who are most likely to be well known to the general public. The lines between styles can be very blurred, with rock and rhythm and blues holding forth as having the strongest influences. In some performance venues, such as cruise ships, advanced choreography is typical and costumes may be involved in various numbers. So, the singing is just one ingredient of many that a pop singer must successfully navigate. Be sure to look carefully at the arrangements, keys, lyrics, and whether or not the singer is alone or performing with other vocalists.

Folk music was most popular in mainstream culture during the 60s and 70s, but even today still has many

fans.²¹ Folk songs tell a story and follow simple musical and harmonic patterns. A folk singer needs to be able to sing with accurate intonation, a reasonable amount of range and clear pronunciation, but the individuality of the performer has an impact on all of these factors. Bluegrass, barbershop, and the various hybrids may borrow some of the parameters of other styles.

Rap music is connected to hip hop, a lifestyle that emerged into popular culture in the 1980s, sourced primarily from New York City.²² Originally connected with African American culture, it branched out into mainstream success, and has remained a vital force of current musical expression. It is a form of spoken word recitation with rhythmic emphasis, but can also include electronic manipulation and distortion. It requires a good sturdy speaking voice and a keen ability to vary speech towards percussive expression.

Alternative or experimental music falls between CCM and classical styles and can have elements of both in some combination. You may find someone whose performance includes movement or dance and wants to “make sound” in a free form manner, with or without amplification or costumes, instrumental accompaniment, or electronic “effects,” live or recorded. The only way to know what a vocalist is seeking is to ask.

FURTHER STUDY

Before you teach a student material that is unfamiliar to you, spend some time watching and listening to the style to become acquainted with its basic elements. YouTube is particularly useful for this purpose, but there are other avenues for such research available on the Internet through websites and blogs. Additionally, if possible, find someone in your area who is willing to coach you on any particular style’s idiosyncratic characteristics. Most of all, if you do not know how to teach a particular style, it might be wise to avoid teaching that style until you are comfortable with your skills.

To learn more about vocal function, you can avail yourself of exciting information that did not exist twenty-five or thirty years ago. If you are operating an independent studio, you will have to find the time and money to educate yourself in these ways. Those who teach in a school setting may have an advantage, as there may be more resources available through their school to

support further study. A school could arrange to visit a hospital department of otolaryngology (head and neck surgery), or a department of speech-language pathology, or pay for you to attend a special training course. If you are willing to pay for your own education, attending the Vocology Institute training program at the National Center for Voice and Speech, or the Voice Foundation’s Symposium: Care of the Professional Voice, or signing up for the New York Singing Teachers’ Association’s Professional Development Program would be very valuable. A number of other courses offered by private individuals or colleges offer basic information about these vital topics. Attending symposia and congresses is a way to meet others who can share with you what is happening in various geographic locations and music marketplaces, and also answer questions you may have about how they keep their independent studios thriving. As an independent studio teacher, you are both an artist and a businessperson. It helps to know as much as you can about both areas of your work.

“STAYIN’ ALIVE, STAYIN’ ALIVE— AH, AH, AH, AH—STAYIN’ ALIVE!”

As an independent studio teacher you are without restriction as to what and how you teach, how you operate your studio, and what you offer to students to build your studio’s reputation. While you may choose to offer other things as a part of your “teaching package” such as musicianship training or performance classes, think carefully about using functional training, grounded in stylistic knowledge, as a core part of your vocal instruction. Build your familiarity with the many varied and exciting CCM styles that were largely spawned in the United States. It will build your studio’s reputation as one that is geared to twenty-first century vocal and musical realities.

NOTES

1. Van A. Christy, *Expressive Singing* (Dubuque, IA: Wm. C. Brown, 1968), 7.
2. Jeffrey Allen, *Secrets of Singing* (Miami: Warner Brothers, 1994), 53.
3. Orlanda Cook, *Singing with Your Own Voice* (London: Nick Hern, 2004), 97.
4. Gloria Bennett, *Breaking Through From Rock to Opera—The Basic Technique of Voice* (Milwaukee: Hal Leonard, 1994), 12.

5. Larra Browning Henderson, *How To Train Singers* (New York: Parker Publishing Company, 1979), 54.
6. Jeannette L. LoVetri and Edrie Means Weekly, "Contemporary Commercial Music (CCM) Survey: Who's Teaching What in Nonclassical Music," *Journal of Voice* 17, no. 2 (June 2002): 212.
7. [http://en.wikipedia.org/wiki/Barbershop_\(film\)](http://en.wikipedia.org/wiki/Barbershop_(film)) (accessed April 13, 2013).
8. http://en.wikipedia.org/wiki/Bluegrass_music (accessed April 13, 2013).
9. http://en.wikipedia.org/wiki/Great_American_Songbook (accessed April 13, 2013).
10. <http://www.allaboutjazz.com/timeline.htm> (accessed April 13, 2013).
11. <http://www.infoplease.com/encyclopedia/entertainment/jazz-origins-jazz.html> (accessed April 13, 2013).
12. LoVetri and Weekly, 207.
13. Carole J. Everett, *College Guide for Performing Arts Majors* (New Jersey: Peterson's, 2007), 107.
14. http://en.wikipedia.org/wiki/Gospel_music#Roots_and_background (accessed April 13, 2013).
15. www.britannica.com/blackhistory/article-284950 (accessed April 13, 2013).
16. <http://www.npr.org/templates/story/story.php?storyId=4233793> (accessed April 13, 2013).
17. Reebee Garofalo, "Rockin' Out" *Popular Music in the USA*, 3rd ed. (Upper Saddle River: Pearson Prentice Hall, 2005), 96.
18. http://en.wikipedia.org/wiki/Country_Music (accessed April 13, 2013).
19. Richard Middleton, "Rock Singing," in John Potter, ed., *The Cambridge Companion to Singing* (Cambridge: Cambridge University Press, 2000), 28.
20. <http://top40.about.com/od/popmusic101/a/popmusic.htm> (accessed April 13, 2013).
21. http://folkmusic.about.com/od/historyoffolk/a/Folk_History.htm (accessed April 13, 2013).
22. <http://en.wikipedia.org/wiki/Rapping> (accessed April 13, 2013).

Oklahoma City UNIVERSITY

Master of Music in Vocal Coaching

The Bass School of Music at Oklahoma City University announces openings in its Master of Music in Vocal Coaching degree program for Fall 2013. This degree combines coursework, private study, and extensive practical experience to prepare graduate piano students for careers in vocal coaching in opera and musical theater for professional companies and academic settings.

- Advanced courses in Vocal Literature and Lyric Diction
- Frequent opportunities to assist with Mainstage, Spotlight, and other productions of musicals and operas
- Weekly private lessons with members of the Bass School vocal coaching faculty
 - Generous financial assistance, based upon audition and interview.
 - Students in the program may also supplement their income with studio, master class, and choral ensemble accompanying.

For information and/or to schedule an audition, please contact:

Jan McDaniel, MMVC Director
405-208-5206 jmcdaniel@okcu.edu

For full audition requirements and details visit www.okcu.edu/music/auditioninfo

2013-14 Audition Dates
November 15 & 16
February 7 & 8 - March 7 & 8

Jeannette L. LoVetri is the creator of Somatic Voicework™, her method of voice pedagogy aimed primarily at CCM styles. Based on voice science and voice hygiene, it is functionally based and grounded in more than forty years of teaching experience working with all levels of singers from those who are absolute beginners to international celebrities. She is a classical lyric soprano who has professional experience in cabaret, music theater, and can also belt. Her students have been nominated for Tony® awards, and are Grammy® winners in several different styles. She has published many articles on voice pedagogy and voice science research in both the *Journal of Singing* and the *Journal of Voice*, and has written three chapters in separate books on vocal function. She is the recipient of the Van Lawrence Fellowship from NATS and the Voice Foundation where she is also on the Advisory Board, and is also a member of the American Academy of Teachers of Singing. She is Artist-in-Residence at Shenandoah Conservatory's CCM Vocal Pedagogy Institute, which is in its eleventh year, and also a guest faculty at the University of Massachusetts Dartmouth, The University of Michigan Ann Arbor, the City College of New York, and the University of Central Oklahoma. She has also taught at NYU at both Tisch and Steinhardt and has been appointed lecturer at Drexel University College of Medicine in Philadelphia by Dr. Robert Sataloff.