Introduction

Singers who have studied with multiple voice teachers have probably noted differences between the techniques and terminology employed by their respective teachers. Once singers experience this pedagogical plurality, they understandably wonder; “What’s right?” The simplest answer, vocally, is whatever works best. But this cursory response belies the fact that emerging, inexperienced singers may not understand that what seems to work best (at least for them and at that particular time) still may not represent the best possible outcome in vocal development.

In the April 2010 issue of the Choral Journal, Duane Cottrell argued that the techniques of appoggio are more efficacious for healthy, natural singing than those of other choral and vocal methods.1 He reasoned that, despite the unique challenges practicing this pedagogy presents, students are better served by having better technique, and Cottrell’s advocacy highlights how pervasive contradictory vocal techniques truly are. That same month, this author began research investigating what techniques collegiate voice instructors across America teach in their studios. The goal of the research was to compare pedagogical recommendations found in the literature to actual practice, and use the resulting analysis to determine functional methods for improving vocal music teacher training. Assuming vocal music students adopt the techniques they learn in the studio as their own, and considering they, in turn, teach voice students all across America, it becomes clear that the influence of collegiate voice training is vast.

A total of 2,306 voice instructors were invited to participate in an online survey focusing on techniques for posture and breathing. The survey generated a sample of 448 teachers who completed the quantitative sections, consisting of forced answer, Likert-scaled questions; 338 teachers also answered two qualitative questions. The survey queried techniques described by both traditional and contemporary pedagogical sources (including those found in the “so-called” National Schools of singing); techniques described in other empirically developed sources; and techniques grounded in voice science research. The various techniques for posture and breathing were grouped into three broad categories: those based on traditional methods; those founded on voice science research; and those that attempt an overt synthesis of the two previous categories.

Historically, proponents of scientifically based and non-scientifically based methods have often disagreed about the validity of each other’s ideas, many times at the expense of pedagogical progress.3 Richard De-Young stated, “While there often seems to be controversy between those who teach ‘by ear’ and those who prefer to use strictly ‘scientific methods,’ there is really no ground for it. One is the complement of the other…”4 Effort toward reconciling these views can only benefit the student. The need for developing such a synthesis, particularly in terms of describing vocal processes, is outlined by vocal pedagogue Richard Miller in his book, Solutions for Singers; “The teacher may well know what spin

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Constructing the Voice: Present and Future Considerations of Vocal Pedagogy

by

Andrew Naseth
the tone; ‘float the voice,’ and ‘rounder sound’ mean, but the terms themselves do not tell the student how to spin, float, or round the tone. Today’s student wants not flowery imagery, but practical assistance.” An essential part of understanding how to guide teachers toward such practical means of assistance begins with understanding what they may have been taught themselves.

Posture

The results of the survey show that most teachers concurred on several key elements of singing posture. Although there was at least some support for every variation of body alignment presented, a large majority of respondents adhered to concepts consistent with the techniques of appoggio, the systematic, coordinated use of the respiratory muscles and the larynx as breath-flow regulators. Specifically, 90.3 percent of the surveyed teachers said the sternum should be slightly raised, 84.3 percent agreed that the shoulders should be positioned “comfortably back and down,” and 82.1 percent of those completing the survey preferred that the chin remain in a neutral position. However, when asked whether the bottom of the pelvis should be rotated anteriorly, i.e., “tucked-in,” 48.2 percent of survey participants agreed and 51.7 percent disagreed. The results suggest that the majority of voice teachers agreed on all aspects of teaching postural alignment except for pelvic positioning, a fact that has implications for breathing technique, and which will be addressed in the following section.

Although most teachers agreed on many tenets of postural pedagogy, the issue of specific terminology remains. A great majority of teachers, 96.4 percent, felt postural alignment concepts should be taught using both mechanical and image-based terms, but there were discrepancies in the language used. Many remarked that they have replaced the word “posture” with “alignment” in their teaching. Vocal pedagogue Leon Thurman also questions the use of “posture,” stating, “The word posture is rooted in Latin (postura = formation; which is a stem of pono, ponere, positum = to put, place, set, fix, stake, or post). So, posture has roots in a rigid setting, fixing, or holding of one’s body in a place.” Thus, some survey items were specifically designed to determine teachers’ understandings of physiology as related to language. When asked whether they felt “the spine should be held straight,” many teachers not only objected to the word “held” for fear of inducing tension, but also noted that one should not attempt straightening a naturally curved physiological feature. Many respondents mentioned they also avoid any other terms that connote a static, psychomotor state.

Moshe Feldenkrais, author of a prominent system for developing kinesthetic self-knowledge through proprioception, observed that our bodies are designed such that it is difficult to survive even brief periods without any movement, referring, of course, to the motions of the body as it respirates and circulates blood. Indeed, the act of “standing still,” in truth, requires a massively complex system of muscular antagonism, in which opposing sets of muscles continually pull against each other to achieve a dynamic equilibrium. However, a surprising 56.5 percent of teachers not only felt the spine should be “held straight,” but also volunteered other physiologically questionable language, displaying either a misunderstanding or a consistent misrepresentation of anatomical physiology. Obviously, there is a wide pedagogical gap between teachers who emphasize the importance of physiologically appropriate images and understandings, and those who do not.

Breathing

77.9 percent of the participants agreed that breathing should cause an expansion in both the thorax and epigastrium (the chest and the area just below the sternum). This expansion is a manifestation of appoggio, as described by Berton Coffin in his book, Historical Vocal Pedagogy Classics:

When this type of breathing is used, the contraction of the diaphragm causes the abdomen to bulge higher up, at the soft place just under the breastbone. The diaphragm is materially assisted in its descent by the spreading out of the ribs to which it is attached.

Though the data again reveals support for every breathing concept proposed, an overwhelming majority of teachers disregarded many techniques found...
within the National Schools, including German School techniques of minimal breathing, induced exhalation, and lower dorsal breathing; English School upper dorsal breathing and its tendency toward clavicular breathing, elevated thoracic breathing, and diaphragmatic fixation; and the French School concept of “natural breathing.”

The consensus ended, however, as participants split almost evenly in their responses when asked whether the buttocks, lower back, and pelvis are important in providing breath support. Furthermore, 43.8 percent of voice teachers agreed that the breath should cause and maintain distention in the lower abdomen. This correlation is to be expected, as lower abdominal breathing is often coupled with theories of breath support employing a “tilt and tuck” of the pelvis. These advocates of lower abdominal breathing represented the second largest group behind those supporting appoggio, but—due to a historic misconception—they may actually be misinterpreting their teaching as also being based on appoggio. Francisco Lamperti unfortunately used the term as a descriptor of an inhalation technique more accurately known as Bauchauen-stütz, or “belly-out breathing,” commonly attributed to the German School. According to Richard Miller, this focus on the lower abdominal and gluteal-pelvic muscles is detrimental to vocal efficiency; “[T]he thoracic region is unable to resist the cumulative downward muscular pull, so that the sternum lowers, the ribs collapse, the diaphragm rises and the capacity of the lung is more quickly reduced.”

An integral part of appoggio is breath management. Because singing relies on a finite breath supply, singers should strive to use only as much air as necessary for efficient phonation. Early writers encouraged singers to “hold back”

TABLE I - POSTURE

Survey items as presented to survey participants
With the exception of the open response question at the end, participants were given the following responses as options:
Strongly Agree, Agree, Disagree, or Strongly Disagree.

- The bottom of the pelvis should be “tucked in;” rotated toward the front.
- The spine should be held straight.
- The shoulders should be thrown far back and down.
- The chin should be tilted up slightly to allow the larynx free range of movement.
- The shoulders should be rounded toward the front to allow for expansion in the upper back.
- The sternum should be slightly lowered to allow for expansion in the lower abdomen.
- Body alignment should be expressed solely in image-based terms.
- The student should always be aware of the anatomy and physiology of the vertebral column and the muscles controlling it’s positioning.
- It is mostly a matter that the ears, shoulders, hips, and front of the ankles line up vertically as viewed from the side.
- The shoulders should be held comfortably back and down.
- The student’s sternum should be slightly elevated.
- The back of the neck should feel long and the front should feel short.
- Body alignment should be expressed solely in mechanical terms.
- Body alignment should be expressed in both mechanical and image-based terms.
- When teaching posture, what language, terms, or instructions do you give your students?
or “take back” the breath, in order to achieve the key balance between glottal closure and sub-glottal air pressure that comprises the heart of appoggio.\(^\text{13}\) Within this technique, the larynx itself is used to regulate breath-flow via the glottis. But, since direct, conscious control over the larynx is not possible, this is a purely psychological process not universally accepted by voice teachers. When asked whether singers “should use as little air as efficiently possible,” participants were divided: 40.6 percent agreed and 59.4 percent disagreed. Several teachers mentioned that they instruct their students to use a great quantity of their air: for example, Michael Chipman wrote in his book, The Naked Voice, “For singers to have freedom in their vocal production, they need great airflow, not air pressure.”\(^\text{14}\) Similar comments left by respondents provide insight into why so many voice teachers disliked this concept. Teachers most likely stress substantial airflow because inexperienced singers often do not provide enough “breath energy” to achieve an unstrained, resonant tone throughout their entire range. Prompting a student to use more air often increases subglottal air pressure and transglottal airflow, bringing the singer into the proper balance required for resonant phonation.

Predictably, 96.7 percent of participants felt that teaching breathing requires the use of both mechanical descriptions and psychological images. The responses again displayed a tremendous variety of approaches, ideas, and terms. Like the comments regarding body alignment terminology, some remarks portrayed physiological misunderstandings or physiologically conflicting language. Encouragingly, it appears that many teachers are reconsidering the use of such common phrases as “breath support” and “breathe from the diaphragm.”

When discussing the image of “support,” Thurman asks: “Might some inexperienced vocalists react with an image like a metal scaffolding that supports the weight of their voices? Might some react with an image of someone getting underneath a weighty object and supporting it by exerting an upward pushing force?”\(^\text{15}\) From a vocal perspective, the physiological implications of acting out these mental images in the body are alarming. Alternatives include Donald G. Miller’s analogy of simultaneously applying the brakes and the accelerator while driving a car:\(^\text{16}\) Michael Smith describes the image of “[A] Ping-Pong ball floating atop a fountain of water… The constant flow of air (or water, as in the Ping-Pong image) is what buoys the sound.”\(^\text{17}\) Ralph Appelman rephrased breath support as, “the point of suspension,” referring to an optimum equilibrium between the muscles of inhalation and exhalation.\(^\text{18}\)

Other teachers pointed out that the breath never causes anything to expand, but rather, it is the expansion that causes breathing. Such carefully considered physiological distinctions are indeed crucial to a proper understanding of the vocal process. The data reveal that, unfortunately, not all voice teachers analyze their teaching by this criterion.

### Conclusions of Study

The results of this study illuminate some of the principal philosophies employed in the teaching of body alignment and breathing found in collegiate voice studios across America. In most instances, the survey results align with recent recommendations found in the literature. The majority of participants teach their students a balance of diaphragmatic and thoracic breathing, as
suggested by both traditional and modern proponents of appoggio. Similarly, the majority of teachers agreed on what constitutes proper body alignment for singing. Considering the fundamental relationship between posture and breathing, this result was predictable. Most respondents also believe that successful teaching is achieved by using whatever language best communicates technique to that particular student, be it a psychological image, a mechanical description, or some combination of these.

Despite this consensus, a significant segment of the sample population supports breathing concepts focusing on the muscle groups of the lower abdomen, lower back, and the gluteal-pelvic region. These techniques rely on theorized breath mechanics inconsistent with the findings of physiological research, resulting in a body alignment counterproductive to efficient vocal production. In addition, although teachers generally agree with using any language necessary to communicate technique, the specifics of that language tended to vary greatly. This does not imply that a varied palette of terminology is bad, as not all students have the same cultural or personal reference points. A given set of instructions could easily be viewed quite differently among different students. However, each analogy or method of expressing a concept must be individually measured for physiological accuracy.

Many topics pertinent to this subject were not covered by this research. The study was limited to collegiate voice teachers, but it could easily be expanded to include private voice teachers and choral conductors. No investigation of techniques related to opera was included; the study only accounted for methods appropriate to recital singing and did not examine the demands movement places on vocal technique.

**TABLE II**

**BREATHING**

Survey items as presented to survey participants

With the exception of the open response question at the end, participants were given the following responses as options: Strongly Agree, Agree, Disagree, or Strongly Disagree.

- The breath should cause expansion mostly in the lower back.
- The buttocks, lower back, and pelvis are important for providing breath support.
- The breath should cause expansion mostly in the upper back.
- The breath should cause and maintain distention in the lower abdomen just above the pelvis.
- The breath should cause and maintain distention in the epigastrium (just below the sternum).
- The breath should cause an expansion only in the chest (thorax).
- The breath should lift the clavicles and shoulders.
- The student should try to hold their diaphragm in a fixed position at all times.
- The student should try to use as little air as efficiently possible.
- The student should expel much of their air before starting the sound.
- The student should only breathe in a small amount of air; full lungs are undesirable.
- The student should just breathe naturally; no extra effort or attention to breathing is necessary.
- Breath mechanics should be expressed solely in image-based terms.
- The student should always be aware of the anatomy and physiology of the respiratory system and the muscles controlling its function.
- Breath mechanics should be expressed solely in mechanical terms.
- The breath should cause an expansion in both the epigastrium and the thorax.
- The mechanics should be expressed in both mechanical and image-based terms.
- When teaching breathing, what language, terms, or instructions do you give your students?
Nor did this particular research include vocal techniques appropriate for musical theatre. Finally, a number of teachers mentioned that they encourage their students to study practices such as yoga and include these concepts in their own teaching. Regardless of the source, any influence potentially beneficial to voice teaching should be explored, but only if that influence meets standards of physiological efficiency.

Looking Forward

In the interest of developing practical and physiologically accurate vocal pedagogies, it is extremely important for vocal educators to understand both how the body works and how to use it. For much of the history of vocal instruction, such understandings were gleaned from the limited scientific and anatomical knowledge available, and the proprioceptive observations and experiences of individual singers and teachers. Unfortunately, this sometimes resulted in improper generalizations of localized sensations germane to specific singing “moments,” rather than a more systematic, global view. It was not until the work of pioneers like Moshe Feldenkrais, founder of the Feldenkrais Method, and F. M. Alexander, founder of the Alexander Technique, that vocalists glimpsed a more complete perspective on the workings of the body and—in opposition to a historically accepted divide between our “bodies” and our “selves”—its inextricable connection to our consciousness. Though these newer ideas were quite prescient by twentieth-century standards, both systems lacked the input available through the most recent research in physiology, psychology, and especially, neurology.

Recorded as early as Plato’s Dialogues, the concept that we exist within a split duality of body and mind has been widely prevalent for thousands of years. Examples of this assumed distinction between the physical and the mental are found embedded in philosophy, literature, education, art, and elsewhere, even to this day. Recent studies from the cognitive neurosciences, however, provide evidence for an inseparable interweaving of “(1) all human sensory or perceptual experience, (2) all internal bodily processings that are commonly referred to as thinking, reasoning, cognition, feelings, emotions, empathies, intentions, judgements (sic), memory, learning, immunity, and health, and (3) all of the behavioral expressions of those internal processings.” It is not appropriate or accurate to speak of divisions among the sensory, cognitive, and psychological; in truth, they are all experienced concurrently.

Some authors are beginning to contemplate the implications of this perspective. David Gorman, a certified teacher of the Alexander Technique and creator of the pedagogical system, LearningMethods, explains that our upward evolutionary progression created an inherent gravitational instability in the human body, one which required the co-evolution of a coordinating system capable of meeting the demands of this unique spatial orientation. In a collection of articles, lectures, and columns titled Looking at Ourselves, Gorman explores culturally implanted assumptions about our physiological nature and its relationship to gravity, often referred to as “posture.” Unfortunately, he says, some attempts to describe this relationship are based on skewed self-images. For example: when thinking in terms of posture or alignment, one is prone to picture a system of blocks stacked increasingly higher, each supporting their successor's weight and held in place by muscle tension. Gorman likens this concept to a jointed mast tied down with guy-ropes, each rope pulling in opposition to the other to keep the mast from falling. As the pressure from the guy-ropes increases, so does the mast's tendency to buckle. Thus, the ropes must be tightened further to stabilize it, and so on in a cycle. According to Gorman, this paradigm's underlying problem is that we have “been so conditioned to operate objectively—to understand and manipulate the mechanisms of things outside us—that we also operate ourselves as a series of objects whereupon we use one part of ourselves to do something to another.” If we objectify ourselves using the described framework above, it is easy to see how excessive muscular tension can result simply from attempting to “stand up straight.” In truth, our skeletal structure, the nature of the various joints, and muscle tissue's tendency to “pre-stress” itself in effortless opposition to the mass of whatever is connected below, together comprise a system best described as suspension, rather than support. Gorman explains:
The net effect is that the body is hung in a web of musculature from the head. Here, the skeleton is not a set of building blocks for us to lumpenly sit on, but a spacer system giving us length, breadth, and volume and spreading the muscles apart into stretch whereupon, if ungripped and open, they become exquisitely sensitive to our inherent instability and the changes in equilibrium....

Gorman calls us “gravity processors,” stating that the body already knows precisely what to do: if we simply release the body upward, the suspension system will operate as designed. “Gravity doesn’t pull you down; you pull yourself down; it is gravity itself which keeps you up, if you don’t try to help it.”

A voice teacher’s methods are also influenced by how s/he perceives the process of learning, often referred to as learning theory. Educational psychologist Morris Bigge states that the collected learning theories of Constructivism posit that knowledge is cognitively and interactively “constructed” by each learner using both internal (one’s self) and external (one’s environment) inputs. Furthermore, Constructivists argue that learning is best accomplished when learners are allowed to develop understandings on their own as much as possible; solutions to the problem at hand must not be meted out simply for the sake of “covering material.” Although Bigge makes the point that, traditionally, these cognitive-interactionists separate physiological considerations from psychological mechanisms, according to the cognitive-neurological studies compiled by Leon Thurman in Bodymind and Voice, this distinction is proving more arbitrary than actual. Thus, combining the concept of construction as the basis

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for human learning with the viewpoint that our physical bodies and all cognitive processes are part of one inseparable entity, it follows that kinesthetic learnings are constructed in the same manner, and should be taught accordingly.

In an interview granted to the author, Babette Lightner—a prominent movement educator, dancer, and certified teacher of both the Alexander Technique and of David Gorman’s Learning Methods—offered just such a kinesthetic/constructivist perspective, stating, “in a sense, the point of view I’m coming from is: How do we self-research? How do we help students find out what’s true for them, rather than what’s ‘right’ from me?” She also affirmed a fact widely known by practicing teachers, remarking, “It’s clear that though understanding happens over there, [pointing at the author] based on you and your past history, and your interests and what you’re attending to, I can’t ensure being understood. But I could set up conditions where it’s more likely to happen than not.”

Lightner points toward a vital truth: establishing a set of conditions in which learning can occur is the very essence of teaching. In the most basic analysis, singing is a muscular act, and teaching muscle-based activities from this Constructivist perspective offers unique challenges. Muscles (more accurately, neuromuscular networks) learn from repetition. Sometimes, this learning happens in the background while engaged in other activities. Other times, one works at enacting a specific kinesthetic result, such as accurately shooting free throws in basketball. Just as being provided with the answer to a math problem without discovering much of the solution oneself decreases mathematical learning, so, too, does a voice teacher prescribing students do “x or y with their z” without allowing them the opportunity to learn from their mistakes decreases vocal learning. The struggle itself is crucial. Babies learn to walk by learning not to fall down—however, they do not do so by thinking through how to raise one leg after the other and maintain balance through each increment of movement. Instead, they focus on the goal, to walk: the process is holistic. The number and kinds of kinesthetic functions our bodies can perform without specific attention to each aspect of each motion is astonishing. Lightner called the human body a “beautiful coordinating system,” observing that, “if we manipulate even a small part of it, we’re interfering with the system’s ability to do what it can by itself.”

When asked to define the word “manipulate,” Lightner responded, I’ll show you. You have an itch on your nose. [author scratched his nose] Now you have an itch on your head. [author scratched his head] Now, take your hand and touch your nose. Now take your hand and touch the top of your head. That’s manipulating. But when you think, “I have an itch,” your intention is to scratch, and your system knows how to coordinate things to make that happen; you’re not telling your body part what to do... If I want to have an open rib cage and I think, “I want to move my ribs,” I’ll do something with that rib, but, in reality, our system is one whole functioning thing—rib is a construct. From a functional point of view, the system doesn’t know it has ribs....

When viewed from a Constructivist perspective, these concerns of function, manipulation, and interference place traditional vocal pedagogical practices within a very different light. Lightner
observed that teacher/student dialogue often unfolds as, “You’re doing this—you need to do this.” But, instead of prescribing a “fix” when students face vocal challenges, voice teachers should guide students through the processes of analyzing what they were doing/thinking/feeling while singing; comparing the perceived action to actual physiological function; assessing the outcome in comparison to the desired outcome; developing strategies toward resolving any continuing or additional problems; and implementing those strategies to the best of their ability. Though all of this is far more easily said than done and almost never proceeds in a linear fashion, the model of teacher as “knowledgeable guide” is more effective for the development of in-depth understanding and life-long learning than teacher as “unquestionable sage.”

Manipulation and interference can impede vocal technique in other, more subtle ways. Previously, a fundamental relationship between posture and breathing was noted. One result of this relationship is that a given body alignment often stems from the body’s attempt to achieve a desired method of breath mechanics. Lightner and Gorman might suggest taking this a step further: alignment, indeed, all body language, is an expression of a person’s innermost desire or intent. Lightner elaborates:

What we’re up to when we’re thinking has the most effect on the coordination of the structure.
If a singer does this, [Lightner sings a dramatic phrase while leaning forward, raising her chin slightly, and sweeping her arms open], a teacher might say, “Oh you put your head forward, you need to keep it back.” But what they were doing wasn’t putting their head forward, it was: wanting to be liked or understood.31

Being liked or understood necessarily depends on another person’s reaction to oneself, and raising one’s chin is part of a gesture of pleading—in this case, for validation—usually accompanied by pushing the chin forward with hands clasped in front, elbows bent. This is an unconscious response to an emotional state, the first two symptoms posing obvious problems for vocal technique. This psycho/physiological perspective on performance behavior is not limited to technical issues. In regard to performance anxiety, Lightner remarked,

If someone gets on stage … and they think that how a person is assessing them says something about them, that often results in performance anxiety, because they want to be appreciated. People have responses, but if they put their intention on that, even when they don’t know the criteria they’ll be judged by, they’re putting their intention on something … which coordinates their system totally different than when they’re putting their attention on the meaning of the song, or what they want in a song.32

Lightner states that the key to getting better results is to focus on the goal, always remembering that our system is

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designed to coordinate our intentions. "If you're trying to put a stick in a hole, focusing on your hand will give you a poorer result than focusing on the stick. And so, what I want to contribute to voice education is that the system knows how to do for itself better than any manipulation."33 Whether learning to walk, shoot a free throw, or express a song’s multiple meanings, focusing on the creative product of the parts involved rather than the function of the parts themselves will yield a better outcome. Such holistic focus provides students a better opportunity to properly identify and respond to underlying issues. This is not to say that specific vocal/technical concerns need not be addressed, but rather, they should not considered the focal point of vocal education; the goal is to make musicians, not technicians.

### Some Gentle Admonitions

Given the historical perspective and various, current practices of vocal pedagogy, teaching voice educators to constructively guide students toward their best voice is a daunting problem, one which requires not only the widespread dissemination of the best, most current information available, but also honest introspection on the part of every practicing teacher. Voice teachers are regularly entrusted with a singer’s most precious commodity—their personal, physical instrument—and therefore, bear great responsibility for the vitality and quality of a singer’s voice. Vocal education is too important a task to be left to the whims of chance, in which a singer might simply be taught whatever their teacher learned, whomever they learned it from, with no consideration for efficacy or any investment of time and energy on their part to determine the truth. The voice studio is a place where a singer goes to become the best musical instrument they can. That goal requires teachers not only to have a functional knowledge of vocal physiology, psychology, and pedagogy, but also clarity of vision and purpose, placing the needs of their students above all else. Thus, it is the responsibility of all voice educators to constantly question their assumptions, search out the best understandings of the voice they can find, and use the best methods available to communicate those understandings. A teacher that bases their pedagogy solely on what they were exposed to during their own vocal education does their students a disservice.

### NOTES

4. Ibid., 15.
5. Ibid., 39–40.
10. Miller, National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited, 22, 32, 40.
11. Stark, 104.
15. Thurman, 353.
17. Chipman and Smith, 40.
20. Ibid., xi.
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27. Thurman, xi.
28. Babette Lightner of Minneapolis, interviewed by author, 16 April 2011, Minneapolis, digital recording.
29. Ibid.
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31. Ibid.
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