

THE DIFFERENCES AND SIMILARITIES BETWEEN THE CLASSICAL AND
CONTEMPORARY VOICE

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Many vocalists are prone to compartmentalizing different vocal genres into separate categories and refuse to see the similarities between the styles. Some, however, see no difference and sing all genres with excruciatingly similar technique and tone. As a performer, it is important to understand the stark differences and minute similarities across all vocal genres. The two genres which spark the most controversy is the classical, Bel Canto style and the contemporary, musical theatre style, which also encapsulates genres such as jazz, pop, and rock. All vocalists ought to have a thorough understanding of the different, stylistic techniques used for each genre even though each style shares similar core foundations.

In order to understand what exactly the core foundations to singing are, vocal pedagogy must be discussed. Vocal pedagogy is the study of the function of the voice. Well accomplished singers strive to have a greater understanding of vocal pedagogy in order to further and better their instrument. Within the academic field, Barabara Doscher holds the most respect in regards to vocal pedagogy academic studies. Her research and writings have provided numerous resources for countless students, teachers, and performers all over. In the first sentence of her book “The Functional Unity of the Sing Voice,” she states that “In order to produce beautiful sounds from an instrument, all musicians must learn specific physical skills.”¹ This one sentence summarizes the entire purpose of vocal pedagogy: finding and properly executing the physical skills needed to phonate. In C.K. Roll’s analysis of Doscher’s texts, she concludes that the “...singing voice is created by the interaction of...the power source, the vibrator, and the resonator.”² Essentially, once the airflow, vocal cords, and resonating cavities in the mouth all

¹ Barbara Doscher, *The Functional Unity of the Singing Voice: Second Edition*. (United Kingdom: Scarecrow Press, 1994). 34.

² C. K. Roll, *Female musical theater belting in the 21st century: A study of the pedagogy*

work in tandem as a result of proper physical activity, then and only then can proper phonation occur. The sound from the vibrating vocal cords, the vibrators, resonate through the entire vocal tract. These are resonators which include the pharynx, the nasal cavity, and the mouth.

Throughout singing, elements of the vocal tract can be changed with size and shape. This action occurs through altering the shape of the mouth and tongue, or even by raising the soft palate.³

These actions all occur in speaking and singing, yet when looking at the steps taken in singing, there are specific techniques which widely differ. Doscher explains that the singing process requires more oxygen and a longer emission of breath flow than speaking, and so when singing, the process of inhalation and exhalation are heightened. During the act of inhalation, the ribcage expands along with the intercostals and the diaphragm muscle contracts and lowers. The diaphragm's movement creates greater volume in the lungs, thus decreasing pressure so that air is able to rush in. In comparison, exhalation of the air is controlled by the abdominal muscles in order to counteract the relaxation of the diaphragm. The abdominals' work creates the airflow and the air pressure necessary to support and create the required vibration of the vocal folds for singing.⁴

Naturally, the vocal cords' engagement in correlation to the breath plays a major role in placement, tone, and overall perception of phonation. The singer can control the muscles which move the vocal cords, and as a result, can adjust the cords' thickness and tightness in order to produce various sounds. When the folds are thicker, or in other words, when the thyroarytenoid

of the vocal practice and performance (Order No. 3621794). (Available from ProQuest Dissertations & Theses Global; ProQuest One Academic; Publicly Available Content Database), 4.

³ Barbara Doscher, *The Functional Unity of Singing: Second Edition*, 96.

⁴ Barbara Doscher, *The Functional Unity of Singing: Second Edition*, 89.

muscles are dominant, the chest voice is produced.⁵ The chest voice is commonly misunderstood as a sound which resonates from the chest. However, no sound can technically resonate directly in the chest since the chest is filled with organs and is in no way a pure cavity. The full, reverberating sound comes from the specific engagement of muscles and placement of the resonance cavities. On the otherhand, the vocal sound which has been dubbed the head voice is produced by a pair of vocal cords which have been stretched or lengthened by the cricothyroid muscles.⁶ Again, the vocal production does not come directly from the head, but rather the specific muscle engagement which makes the cords sound light and tall, as though the sound is coming from the upper headspace.

Many pedagogues find common traits within more inexperienced singers which must always be avoided: the protruding jaw and tight lips. Though there are many poor traits which singers can unknowingly adopt, these are the two which prove to be the most constricting. An unproper placement of the jaw affects the space of the resonators, the placement of the tongue, and even raises essential muscles in the throat. Tight lips can even further push the jaw forward and effects the proper production of essential vowels.⁷ The proper tuning and placement of vowels is a major part of phonation and even projection. Once the singer finds the right placement for each particular vowel, overtones are created within the soundwaves and the singer's voice is able to properly project and ring throughout a concert hall. In order to find this overtone ring, "the functional unity" must be accomplished. This is a concept created by Barbara

⁵ Barbara Doscher, *The Functional Unity of Singing: Second Edition*, 102.

⁶ Barbara Doscher, *The Functional Unity of Singing: Second Edition*, 143.

⁷ "Complete Vocal Technique." Complete Vocal Institute, completevocal.institute/complete-vocal-technique/.

Doscher, in which she states that all elements of vocal phonation must work together in order to create the most productive sound with the least amount of effort.

Before delving into the minute details of each genre and its comparisons, it is also important to note some of the most influential people who have worked within the pedagogical field in order to further understand how the standards of vocal pedagogy and its various branches have come to its modern day status.

Though the term vocal pedagogy is still somewhat new, the concept of looking at the science of singing has integrated itself into the depths of history. One of the most notable vocal pedagogues in history is Franco Lamperti, an Italian singer who taught at the Milan Conservatory for twenty five years. His specialty in instruction was teaching the middle voice for women, which was somewhat special since the middle voice is a delicately heavy range to work with in regards to technique. He also focused on properly teaching the *messa di voce*, which is a popular Romantic era dynamic that was used to embellish and emphasize certain ideas. With this technique, he stated that the "...voice emitted should be less in force than the force of the breath which supports it."⁸ His most notable work was his book, "The Art of Singing." His technique started to stray from the *Bel Canto* technique and began the progression to more modern techniques. A music magazine from the 1800s called "The Etude" described Lamperti as "The greatest of all teachers was Lamperti. With his death closed the era of the school of composition which inspired the greatest of teachers to the greatest attainments known to history in this special field."⁹ One notable statement produced by Lamperti in his book was his advice on breath

⁸ "Vocal Pedagogues." Vocal Pedagogy. <https://vocalpedagogy.com/vocal-pedagogue/>.

⁹ Tom Bathgate, "The Development of Vocal Pedagogy." Institute for Vocal Advancement, Institute for Vocal Advancement, 13 May 2021, www.vocaladvancement.com/en-us/blog/article/the-development-of-vocal-pedagogy.

support: “It is also of the very utmost importance that the voice emitted should be less in force than the force of breath which supports it; this will render the singing more natural...and will also convey to the audience a feeling of security and pleasure.”¹⁰

However, though this progression and change was so evidently occurring among vocal technique and ultimately production, many pedagogues continued to seek the aid of their predecessors. Seth Riggs’ teachings were largely influenced by Edgar Herbert-Caesari, who was a student at the Accademia Nazionale di Santa Cecilia and was inspired to write books on the teachings of the Old Italian School. Because of his dedicated research, Riggs was able to be one of the first vocal pedagogues who managed to make the traditional and functional ideas of the Old Italian School compatible with the sound requirements of modern music. Through his work and teaching, he was able to help bring the Bel Canto style back into mainstream modern singing. His technique, in true Bel Canto style, focused on the smooth, seamless transitions between breaks and registers as the voice moved from high to low. He explains how using “tools” such as vowels, consonants, and scales help to perfect this goal.¹¹

Barabra Doscher is one of the most influential vocal pedagogues in modern day academia. Her book “The Functional Unity of the Singing Voice” has made its way into vocal pedagogy classrooms around the globe. She is an expert in topics such as vocal health, vocal sciences, vocal functions, etc. Through her writings, she has helped many professional vocalists understand the detailed functions of their voice and the ways in which their voice can function in different contexts.¹²

¹⁰ Francesco Lamperti. *The Art of Singing*. (Schirmer’s Library of Musical Classics vol. 1587. Revised and translated by J. C. Griffith. New York. G. Schirmer Inc., 1890), 12.

¹¹ Tom Bathgate. “The Development of Vocal Pedagogy.”

¹² Barbara Doscher, *The Functional Unity of the Singing Voice*, 112.

Though there are many more notable vocal pedagogues to have influenced the understanding and progression of voice studies, these three are the most relevant in regards to the research at hand. Lamperti's studies show a unique look outside of Bel Canto technique. His studies show how one who was raised within the Bel Canto technique may want to extend out of its strict rules and look at various other angles to approach a well-produced voice. Seth Riggs, however, has done the complete opposite of Lamperti and has found ways to come back to the Bel Canto technique and style since he finds so much value in what it has to offer. Barabara Doscher offers a clear, concise, and detailed explanation of the function of the voice.

Before there was Bel Canto, Musical Theater, jazz, or any type of standardized or understood vocal techniques, there was ancient singing. The first known trace of vocal instruction can be found in Ancient Greece around the time 500 BC. In the city of Athens, the Dionysian Society was founded. This Society helped educate the actors, musicians, and singers of the time. Because of its popularity, the Society spread rapidly throughout Greece and its neighboring colonies. It even made its way to Rome, which continued the spread of this specific type of training.¹³

Much early singing has its roots in religious settings. For example, early vocal instructions have been found in Jewish cantorial and synagogue music.¹⁴ The most concise beginnings can be found through the Catholic church. The Schola Cantorum was a school which started out as a choir for Gregorian chants and soon became the origin for vocal pedagogy. Initially, the school's main goal was to educate liturgical singers, and after about nine years of

¹³ Tom Bathgate. "The Development of Vocal Music."

¹⁴ Tom Bathgate. "The Development of Vocal Music."

training, the students would leave and begin a school elsewhere in order to spread their technique and teachings.

During the school's years of teaching and singing and studying, they found that there were different classifications of the voice. They found that there was a chest voice for the low part of the voice, a throat voice for the middle part of the voice, and a head voice for the high part of the voice. By classifying vocal ranges by what others felt when they sang built one of the first pillars of vocal pedagogy. Once they established these classifications, they also noticed that the transitions between them could be difficult. Singers studied what would become known as the "natural voice," in which they would attempt to blend all of their registers while still having access to all dynamic levels of the voice. The main goal was to achieve a natural vocal sound with clear and pure vowels. This main idea paved the way for Bel Canto, so much so that the Old Italian School of Singing adopted these exact ideas.¹⁵

Though the practice of the Bel Canto technique is still practiced to this day, the actual Golden Era of Bel Canto spans over approximately two hundred years. This time involves the seventeenth century all the up to the middle of the nineteenth century, around when Lamperti began questioning the importance of Bel Canto. The technique was founded by Giuio Caccini, who is also considered the founder of the aria for the solo voice with instrumental accompaniment. Caccini's most prominent goal with this style was to "...make the human voice a potent agent of musical emotion, for when a human being is musically moved, he feels and communicates his emotion more strongly than in his usual psychological state."¹⁶ Bel Canto's

¹⁵ Tom Bathgate. "The Development of Vocal Music."

¹⁶ Giulio Silva and Theodore Baker, "The Beginnings of Bel Canto: Remarks on the Critical History of Singing." *The Music Quarterly* Vol. 8, No. 1 (1922): 53.

vocal style has a strong emphasis on focusing the voice towards the beauty of the vowels and a seamless movement between all notes. The style is meant to display the voice and allow them to portray their technique and beauty. Though the Bel Canto technique is used in operas and countless art songs, there is less emphasis on the crisp consonants and cutting dramaticism of the plosives. The singing style wants the listener to only hear the beautiful tone and quality of the singer's voice.

In order to properly arrive at this point, there are specific techniques that must be executed. One vocal pedagogue narrows the Bel Canto technique into four stages: the "lift of the throat, the "mask of the face, the inhalation of the voice, and the hold of the breath. The term "lift of the throat" is a simplified way of saying that the soft palate must be lifted. By raising the soft palate, the resonance cavity becomes full and open, allowing for the voice to phonate correctly and travel through the vocal tract. If the soft palate is not raised, the voice is forced to reverberate in a tight space and will not properly project.¹⁷

The "mask of the face" points to places in which the singer ought to feel the buzz and vibrations of their vocal sound in their face. The mask on the face is an inverted triangle where the higher notes are thought of as wide and just below the cheekbones, but in reality are placed wide across the dome of the hard palate. As a singer approaches a higher note, they must begin to slightly spread their lips in order to widen and open the space inside their mouth. This technique is most notable in women as they reach their upper passagio. By thinking wide and applying this type of space in the upper mask, the hard palate is receiving more of a domed space so the higher frequencies have a more direct space to travel through. On the other hand, lower notes are in the bottom point of the inverted triangle, which puts them in front of the lips and in a narrow type of

¹⁷ "Four Stages of Bel Canto." The Bel Canto Technique, sites.google.com/view/thebelcantotechnique/four-stages-of-bel-canto.

space.¹⁸ In order to have a nice, seamless transition of high to low voice, the singer must figure out which note belongs where in their “face mask.” Typically, especially for women, as the notes get lower and lower, the placement will need to move forward so that the more muscle-engaged notes have less space. If there is too much space for these low notes, the sound becomes too rich and the notes have a risk for becoming too airy.

The inhalation of the voice is properly achieved by audiating the pitch which will be sung. From there, the air hits the hard palate, passes over the vocal cords, and into the sinus cavities.¹⁹ Furthermore, the diaphragm is also adducted, which engages the lower abdominal muscles and extends the ribcage, all to create space for the now full lungs. Exhalation, the inevitable action follow by inhalation, occurs when the diaphragm, ribs, and abdominals all return to their original position. Inhalation and exhalation can be a complicated process, and if not done correctly, will not allow the singer to properly execute the Bel Canto style.

There is a step between inhalation and exhalation, and it can be known as either the hold of breath or, as McKinney and Doscher and many other vocal pedagogues word it, suspension. McKinney states that suspension in singing is to “...prepare the breath support mechanism for the phonation which follows.”²⁰ As the Bel Canto singer inhales, they must understand how their mechanism should be shaped in order to produce the proper note and tone. As they breath in with this particular shape, suspension immediately follows, in which the singer allows the mechanism a moment to fully prepare and open up. From there, exhalation follows with all preparatory work from the exhalation and suspension, benefitting the overall production of the sound.

¹⁸ “Four Stages of Bel Canto.”

¹⁹ “Four Stages of Bel Canto.”

²⁰ James C. McKinney, *The Diagnosis and Correction of Vocal Faults: a manual for teachers of singing and for choir directors*. (Long Grove, IL: Waveland Press, Inc., 1994), 24.

With all of these techniques in mind, the voice is able to complete unique and difficult artistic embellishments in order to fully place each singer's voice on display. Many popular ornamentations that are generally associated with Bel Canto is the appoggiatura, mordente, the turn, and the trill, just to name a few.²¹ As stated in Mathilde's Bel Canto vocal methods book, the turn is "...a group of two, three, or four notes which do not form part of the melody... consists of a combination of the upper and lower appoggiatura, with the principle note."²² Mathilde spends more time focusing on the how to properly execute the trip, which can also be referred to as the shake. The trill is described as being "...a regular oscillation of the larynx... a rapid alteration of two notes on a tone or semitone..."²³ In order to properly produce a healthy trill, the singer must practice in a "medium register," or the part of the register that sets more in the middle voice, so there is less fatigue in the voice. The singer should practice in strict time with the same number of notes to each beat. At first it should be practiced slowly, but as the voice gains suppleness the speed can be increased. The appoggiatura is the easiest vocal ornament to execute since it is a note which the voice leans on before quickly passing on to the actual, tonal note of the chord. The acciaccatura, on the other hand, is a rapid note which precedes by a tone or a semitone a second note which is longer. Finally, the mordente, another popular and greatly used ornament, consists of a group of two or three notes preceding the melodic line. This group should be executed rapidly, although at first it should be practiced slowly, so as to make each note distinct.²⁴

²¹ Mathilde Marchese. *Bel Canto: a theoretical and practical vocal method*. (New York: Dover Publications, 1970), 5.

²² Mathilde Marchese. *Bel Canto: a theoretical and practical vocal method*, 8.

²³ Mathilde Marchese. *Bel Canto: a theoretical and practical vocal method*, 10.

²⁴ Mathilde Marchese. *Bel Canto: a theoretical and practical vocal method*, 10.

As stated earlier, the shift away from the Bel Canto style occurred in the late 18th century and early to mid 19th century. As the shift occurred, the musical theater style began to arise. The main purpose for the the rising popularity in musical theater voice was for the pure purpose of being able to project the female's middle range. The show which first portrayed such a unique technique was in the show "Girl Crazy" by Gershwin in 1930. Ethel Merman played the role Kater Fothergill, a popular showgirl in the show. During the number "I've Got Rhythm," the music requires the female singer to sustain an unamplified C5. Merman made a bold singing decision, and in order to fully project the sustained note, she used her extended "chest voice" and brought about the quick popularity of the belt.²⁵

The main inspiration for the sound and idea for American musical theater was how the music so deliberately reflected what the character was thinking and doing. The music was solely written for the text. A show which first primarily reflected this idea was *Showboat* by Hammerstein, which premiered in 1927, just a few years before *Girl Crazy*. During the composition of *Showboat*, Hammerstein was enthralled by the idea of creating something new and distinctly American; a piece of work which was neither operetta nor escapism.²⁶ He helped create the foundation of the American theatrical sound, in which the character's thoughts and emotions were clearly imputed in the orchestral parts. This helped support the intensified emotional production of the vocal lines, who were more prone to belting since it helped the voice project a more emotional feeling when relevant. In American musical theatre, belting not only benefitted the unamplified projection of the voice, but it put a more modern emotional flare into

²⁵ C.K. Roll, "Female musical theater belting in the 21st century: A study of the pedagogy of the vocal practice and performance" (Available from ProQuest Dissertations & Theses Global; ProQuest One Academic; Publicly Available Content Database, 2014), 3.

²⁶ C.K. Roll, "Female musical theater belting in the 21st century: A study of the pedagogy of the vocal practice and performance," 4.

the stylistic production. Composers found the style to help the character be more relatable with the audience, since belt is a very similar style to speaking.²⁷

After Ethel Merman's iconic sustain of the C5, it became required for all American female theatrical singers to adopt this style of singing. And as time progressed and the belt range was explored to new lengths, many singers were able to expand their range up to an E5 or an F5. When looking at the voice's functionality, the belt voice is evidently a thyroarytenoid dominant function of the vocal cords. It is produced with a raised larynx, high subglottic pressure, and a long, closed phase of the vibratory cycle.²⁸ In this belting category, there are many belting types, such as high belt, light belt, super belt, brassy, rock belt and mix. The mixed belt is the act of implementing both the registration of what is known as the "head" voice and the resonance of the belt voice. When vocalists control their laryngeal positioning, phonation, resonance, and oral pharynx, they are able to produce a mix in a healthy fashion. Furthermore, the singer will also have to primarily focus on the productive function of the vowels and resonance in order to solidify the mix's healthy function. Many professional vocalists will use this registration as a way to produce a belt but in a less taxing way.²⁹

Many musical theater techniques and contemporary music techniques blend together. In the 60's, musical theater shows began to adopt the styles and techniques of the contemporary and popular music of the day. Many shows tend to adopt techniques seen in rock and pop music. Jazz is not as common but can be used as a stylistic choice. Essentially, the same concepts such as

²⁷ C.K. Roll, "Female musical theater belting in the 21st century: A study of the pedagogy of the vocal practice and performance," 5.

²⁸ Barbara Doscher, *The Functional Unity of the Singing Voice*, 56.

²⁹ Barbara Doscher, *The Functional Unity of the Singing Voice*, 78.

chest versus head versus mixed voice will all still applied in vocal production. This overall concept is known as CCM, or Contemporary Commercial Music. This is a broad term which refers to non classical singing such as musical theatre, jazz, gospel, and rock styles, all styles that require their own manipulation of the vocal tract, articulators, and breath flow. Depending on the show, each vocal technique is applied more seriously than others.³⁰

For example, the musical *Hair* which premiered on Broadway in 1968, was one of the first successful “rock musicals” to grace the Broadway stage. From there, rock musicals such as *Jesus Christ Superstar*, *School of Rock*, *Rent*, and more have followed suite. The actors blended their musical theater training and their knowledge of the rock singing genre together in order to create an authentic yet healthy sound. The rock style utilizes the belting technique, which has been clearly defined as an emphasized engagement of the vocalis muscle and a closed ventricular space. However, authentic rock will engage more extended technique, such as rasps, screams, and hard, intentional glottal attacks. These techniques go a step farther than typical belting and intentionally put forth the utmost emotion into the voice.³¹

Pop music is one of the most sought out sounds in contemporary music. There are many subcategories when it comes to this popular music genre, which is why only the basics of this vocal genre will be observed. Pop vocalists, as seen with popular artists such as Ariana Grande, Adele, Harry Styles, Bruno Mars, etc., primarily focus their engagement with the vocalis muscle in order to create a strong, clear belt. However, pop music can vary in volume, emotion, and style, and the artists will not heavily engage the glottis as much as a rock or musical theatre

³⁰ C.K. Roll, “Female musical theater belting in the 21st century: A study of the pedagogy of the vocal practice and performance,” 7.

³¹ Sono Music. "Vocal Techniques For Singing Rock." Music Lessons Brisbane. January 17, 2020. <https://sonomusic.com.au/rock-singing-techniques/>.

singer. Furthermore, if the song requires, many vocalists will also engage a stylistic mixed voice, or even head voice if need be. What is unique in their vocal application is that pop music is personalized to each individual artist; there is no stylistically correct or incorrect way of singing. Similar to rock, the vocalization is so in tune with the emotions and meanings of the piece, and many artists will add their own extended or varied techniques in order to fully set the mood of the song and deliver their message. Overall, pop does not require as much resonance since many singers choose to be amplified through a microphone. The engagement of the vocalis muscle is not required and a belt versus a belt versus a mix is determined based on the singer's preference. Vowels are based off of how one speaks them, yet are modified when need be.

Jazz singing is one of the most unique singing genres and is approached through many different ways. Vocal jazz music began to gain popularity and spotlight around the time that the American musical theater belt began its ascend into theatrical and musical history. Vocal jazz is focused on the idea of emulating an instrument and practically places the voice in an instrumental category. The genre, though at times lyrical and soft, is most popular for its fast, upbeat demands from the vocalists, most notably scat singing. Singers such as Billie Holiday, Ella Fitzgerald, Chet Baker, and Louis Armstrong paved the way for such stylistic choices. The demands of the vocal agility in jazz is extremely high, and many modern day jazz singers have begun to use certain Etudes to help accomplish such agility and tonal clarity.³² Such etudes will help the student focus on specific jazz techniques such as intensive breathing, unique registration, basic onsets and tone, and the flexible vocal agility needed for the many runs typically heard throughout jazz standards. One etude, entitled "Home Free," requires the singer to hold out notes on single words for long periods of time in order to train the jazz singer to

³²Charles L. Christenson. "A Study of Vocal Technique through the Development of Four Advanced Etudes for Jazz and Contemporary Vocalists." May 2020, 80.

engage their abdominals and breath deeply while intentionally engaging the intercostal muscles. Another etude, entitled “The Clouds,” has a vocalist sing a lyrical type of piece which requires mixed rhythms and large leaps in the register. This occurs frequently in jazz and requires the singer to grow comfortable in preparing their mechanism for a wide variety of ranges. This requires the singer to grow successful in the suspension step of inhalation/exhalation so the resonance chambers, tongue, and soft palate are all in their proper position before the long, difficult phrase. One of the most difficult etudes presented in Christenson’s research is titled “Field and Stream,” which requires the jazz vocalist to sing long, uninterrupted phrases consisting of many words and multiple eighth notes. Some phrases even have the singer ascending and descending on scales made up of eighth and sixteenth notes. The etude also requires the singer to jump around their register as they perform the many different runs with heavy text.³³

The main difference in the production of the classical, Bel Canto voice and the contemporary styles such as Musical theater, jazz, pop, and rock is the application of certain muscles in the throat. For the Bel Canto voice, the cricothyroid muscles in the throat are primarily engaged, whereas with the the belt in the contemporary styles, the thyroarytenoid muscles of the larynx are engaged.³⁴ The belt voice’s purpose is to emulate speech and relate to its audience, while the classical Bel Canto voice’s purpose is to show the full color and range of a voice and show it off in the most stylistic and sophisticated way possible. However, the classical Bel Canto technique does implement the usage of the chest voice, an even heavier mechanism than the belt. In women, the chest voice does not typically go higher than an E4 or an F4. Belting is a more interactive interaction with the chest voice, which is how the muscles are

³³ Charles L. Christenson. “A Study of Vocal Technique through the Development of Four Advanced Etudes for Jazz and Contemporary Vocalists,” 83.

³⁴ Barbara Doscher, *The Functional Unity of the Singing Voice*, 190.

able to allow phonation to extend above the typical E4 and F4 mark. Furthermore, with the belting technique, less airflow is required since the larynx is in a higher position and the thyroarytenoid function of the vocal folds is much more dominant. Because of the function, vowels are much more bright and the resonance is more forward than that of a classical sound. With the Bel Canto voice, the larynx typically remains in a lower position and generally only raises in order to produce a higher pitch in a higher passagio. The Bel Canto and musical theater styles both require similar, if not identical, strong techniques in abdominal and intercostal engagement, smart usage of suspension, and proper resonance and vowel placement. The more intricate differences come into play in regards to the engagement of the vocalis, cricothyroid, and thyroarytenoid muscles. The amount of air pressure used complements the muscles engaged during vocal production. Overall, each style incorporates core pedagogy such as breath and support, however, the differences arise when the vocal production relies on specific placements and vocal ornamentations.

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