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CROSSING IN STYLE:

AN EXPLORATION OF THE VOCAL AND PRESENTATIONAL ELEMENTS TO
BE CONSIDERED WHEN CLASSICAL SINGERS CROSS OVER INTO THE JAZZ
GENRE

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ABSTRACT

Classical singers of all levels have experimented with genre crossover to jazz for many years. Many continue to do so today and the position held by genre crossover singers in the future will most likely be substantial – influencing the worlds of both music education and performance, and impacting culture and society in general.

Classical to jazz genre crossover singers can be more successful in their endeavors if they devote time and energy to educating themselves about mechanical (physical mechanics of the voice) and stylistic performance (presentational facets) aspects of jazz singing. While there are currently many resources pertaining to classical singing mechanics, there are not many that address jazz singing mechanics. Additionally, there are many resources that discuss jazz style (or stylistic performance aspects), but few that discuss classical style. These gaps in information prove detrimental to the singer attempting classical to jazz genre crossover.

The aim of this project is to explore these gaps and offer foundational knowledge necessary for classically-trained singers attempting genre crossover into jazz, consulting mainly vocal production books and classical and jazz practitioners. The mechanical aspects of singing explored are: breathing; register and registration; resonance and acoustics; timbre. The stylistic performance aspects of singing explored include: improvisation; non-verbal communication.

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ACKNOWLEDGMENTS

The following contributors are classical and jazz vocal practitioners who were chosen as interviewees for this project because of their experience in performing and teaching. Each of them was contacted by phone and/or email and all interviews were conducted primarily through email. Each has given permission to be referenced and/or quoted in this thesis.

I would like to thank them all for contributing enthusiastically to this project with their individual perspectives, experiences, and guidance. All have been distinctively and vitally invaluable and this study would not be what it is without them.

Jennine Bailey, completed a BA in Psychology at the University of Canterbury in 1993. Began training as a jazz vocalist and finished a Diploma in Vocal Jazz Performance in 1998 (a 3 year Level 7 course) through the Christchurch Polytechnic Institute. In 1999 she was awarded her Post-Graduate Diploma in Teaching and Learning through the Christchurch Teachers' College.

Susan DeJong, vocal specialist, School of Jazz, Christchurch Polytechnic Institute of Technology, Christchurch, New Zealand. She began teaching at the University of Adelaide, South Australia in 1990 and moved to New Zealand in 1999 as full-time jazz tutor specialising in jazz vocal training and choir. She is a composer, arranger and well-known performer, and is completing her Masters through the University of Canterbury.

Caroline Lynn-Bayne, School of Music, University of Auckland, New Zealand. She began her career as a vocalist in the UK, studying at the Guildhall School of Music, London. Her interests lie within the areas of vocal pedagogy, and musically within jazz, traditional, medieval and world musics and improvisation. She is currently completing her MMus examining cultural influences on decoration and improvisation.

Julie Mason, Auckland, New Zealand-based jazz vocalist and pianist. She has performed extensively throughout New Zealand, appearing at all the major arts and jazz festivals, as well as several major Australian jazz festivals, and has played at exclusive jazz clubs in both Paris (2005) and Berlin (2003). She produces albums for other artists, and has released three of her own (1998, 2002, and 2005).

Connaitre Miller, Howard University, Washington, DC, USA, Department of Music, Associate Professor and Jazz Studies Coordinator. She completed her BME and MM at Kansas State University, Manhattan, KS, and now specialises in teaching/directing vocal jazz ensembles and solo jazz singing. She performs at jazz festivals and conducts clinics, workshops and master classes throughout the USA and abroad.

Juliet Reynolds-Midgley, National Academy of Singing and Dramatic Art, Christchurch, New Zealand. She trained in classical and jazz and has performed in numerous venues in the UK and New Zealand, including stage and television productions. She is rapidly making a name for herself as a jazz singer, and in 2000 produced her debut album, an intriguing synthesis of classical and jazz.

CHAPTER I

INTRODUCTION

Both classical¹ and jazz vocal performance fields have substantial histories and large followings all over the world. Each has had significant impact on western cultures and societies, and continues to do so today as thousands of people build careers around performing and/or teaching classical or jazz singing. While some classically-trained professionals perform or teach only within the classical genre², others choose to perform jazz also. Some of these pursue both genres professionally while others pursue the style with which they are not typically associated (jazz) only on an amateur level.

Singing music in a genre or style with which a singer is not typically associated is known as 'genre crossover'. Robynn Stilwell describes 'genre crossover' as "A term used mainly in the music industry to refer to a recording or an artist who has moved across from one *chart* [a form of musical recording ranking] to another."³ Jean Westerman Gregg states that 'genre crossover' is "that where the singer is singing music 'against type,' e.g. opera singers singing pop, jazz or other *genre*. Often this is considered to be a novelty for the singer as well as the listener."⁴

¹ The term 'classical music' in this thesis is limited to European classical music, or Western Art Music, and does not include classical music from any or every culture.

² The term 'genre' in this thesis indicates a category of pieces of music that share a certain style, technique, and/or context, as defined in Allen F. Moore. "Categorical Conventions in Music Discourse: Style and Genre", in *Music & Letters*. Vol. 82, no. 3, August 2001, pp. 432-442

³ Robynn J. Stilwell. "Crossover", *Grove Music Online* ed. L. Macy (Accessed 14 July, 2007), <<http://www.grovemusic.com>>

⁴ Jean Westerman Gregg. "From Song to Speech: On Requirements for a Singing Career," in *The Journal of Singing*, 1998, vol. 54, no. 5, pp. 51-52

A second option for singers is ‘genre blending’, a term referring to the blending of different genre traits.⁵ In classical and jazz ‘genre blending’ the traits of classical singing (i.e. faithful adherence to a score, acoustical projection, appearances of musical effortlessness, and clear timbres) are mixed or tempered with those of jazz (i.e. improvisation, blue notes, swing, call and response, polyrhythms, and syncopation).⁶

The interface of classical to jazz genre crossover and genre blending includes a significant number of singers and teachers and affects a sizable amount of entertainment trade. Singers at every level often choose, or are sometimes asked to perform styles other than that for which they are most known or in which they have most expertise. Vocal teachers in organized school systems and private studios often encounter this and must prepare to teach accordingly.

Vocal performance in classical to jazz genre crossover and genre blending has developed substantially in recent decades and many believe it will continue to do so. When asked whether or not they believe classical to jazz genre crossover will become increasingly common in future decades, all classical and jazz practitioners interviewed for this study responded with a unanimous “Yes.” Jennine Bailey stated, “I believe that as we are exposed to new singers, the rules of vocal technique will change and become less regarded. It will become more acceptable to mingle different styles of singing due to emulating singers from different cultures and genres. New genres will develop and

⁵ Fabian Holt. *Genre in Popular Music*. Chicago: University of Chicago Press, 2007, pp. 52-59

⁶ While genre traits may be difficult to pinpoint or agree upon (and this thesis will certainly not claim authority on such issues), agreement upon at least foundational or common properties of each genre will be assumed in order to enable discussion concerning each style.

become popular.” If practitioners such as Bailey and others are proved correct, increased awareness and knowledge of the differences between classical and jazz and their associated vocal mechanics and stylistic performance aspects may become not only desirable, but possibly necessary, as successful attempts at any genre require that a singer use the technique and traits unique to that genre.

While there are many resources pertaining to classical singing technique, there are not many that address jazz singing technique. Additionally, there are many resources that address jazz style, but few that address classical style. These gaps in information are detrimental to the singer attempting classical to jazz genre crossover. The aim of this project is to explore these gaps and offer foundational knowledge necessary for classically-trained singers attempting genre crossover into jazz, drawing mainly from vocal production books and classical and jazz practitioners. The vocal mechanical and stylistic performance aspects will be addressed in two separate chapters:

1. Vocal Mechanical Aspects:
Breathing; Register and Registration; Resonance and Acoustics; Timbre
2. Stylistic Performance Aspects:
Improvisation; Non-Verbal Communication

While the scope of this project is limited, it will provide a strong start to my own research and understanding of vocal production and presentation for classical and jazz singing, the variety of capabilities of the voice in regard to style and technique, and the elements necessary to consider for classical to jazz genre crossover and blending as both a performer and instructor.

CHAPTER II

RELEVANT LITERATURE

Genre Crossover

Jean Westerman Gregg's description of 'genre crossover' mentions that it is often considered to be a novelty for the singer as well as the listener."⁷ Genre crossover in singing has not always been a "novelty" though, and during some periods provoked no comment whatsoever. Jaime Weinman, author of the article "The Crossover Myth", writes "Fifty years ago, the term 'crossover' was almost irrelevant; if you were a singing actor working in New York, you went where the work was."⁸ Some singers did not view any particular style as their *main* style, and sang numerous styles so often that the issue of genre crossover was often not an issue at all, or at least did not stimulate much discussion. Whether termed so or not, what many today would label as genre crossover singing has actually been occurring for many years. Crossover singing did not begin in recent decades, as some may believe, with the Three Tenors (although Luciano Pavarotti, Placido Domingo, and Jose Carreras did give the practice a tremendous boost as they attracted much attention and made much profit for both themselves and the companies that produced their albums and DVDs⁹).

⁷ Jean Westerman Gregg. "From Song to Speech: On Requirements for a Singing Career," in *The Journal of Singing*, 1998, vol. 54, no. 5, pp. 51-52

⁸ Jaime Weinman. "The Crossover Myth", in *Something Old, Nothing New: Thoughts on Popular and Unpopular Culture*, October, 2004, p. 1

⁹ Some albums include: *Pavarotti and Friends* (1995), on which Pavarotti covers non-classical songs such as "Moon River", and even performs a duet of "All For Love" with Bryan Adams. On *Tenors on Tour: Popular Favorites by the World's Best Loved Tenors* (1997), the Three Tenors perform songs such as "Yesterday", "Bridge Over Troubled Water", and "Some Enchanted Evening". More of the same, as well as a few additional songs, can be heard on *Tenors Anyone? Great Tenors Sing Pop Favorites* (1991).

There is quite a long history of classical singers performing in forms of popular entertainment, especially Broadway shows. Many early Broadway shows employed singers who also performed in operas and oratorios. Some of these singers include the New York City Opera's John Reardon (1930 - 1988), who introduced "Make Someone Happy" in *Do Re Mi* (December 1960), Patricia Neway (1919 -), the original Magda Sorel in Menotti's *The Consul* (March 1950), and the Mother Abbess in the original production of *The Sound of Music* (November 1959), and Carol Brice (1918 - 1985), a contralto who recorded *El Amor Brujo* (1945) with Fritz Reiner (1888 - 1963) but is probably best known for her roles in musicals like *The Grass Harp* (March 1952), where she introduced one of that show's many cult-classic songs, "If There's Love Enough".¹⁰

Reasons for genre crossover vary. In the past, classical singers may have been asked to perform in non-classical contexts due to their ability to project their voices, as classical singing technique is a natural, non-electrified manner of amplifying the voice. Before electronic amplification, all performances were acoustic and singers attempting to perform using non-classical techniques were often difficult to hear in a large auditorium, opera house, theatre, or concert hall.^{11 12} Another motivation for crossover singing in the past was financial necessity. This also seems to be the case for many professionals today. Jennine Bailey comments that as a professional vocalist in a small city, she is "required to be versatile and would find it difficult to specialise in one area." Bailey adds that she experiments with styles other than her foremost specialty not only to make a living, but

¹⁰ Jaime Weinman. "The Crossover Myth", in *Something Old, Nothing New: Thoughts on Popular and Unpopular Culture*, October, 2004

¹¹ Lewis Porter. *Jazz: A Century of Change*. New York: Schirmer Books, 1997

¹² Natural vocal amplification is often no longer as necessary today, as modern methods of amplification have rendered most singing styles suitable for any venue.

also because she would find it quite tedious to perform only one style. Several of the other practitioners interviewed allude to similar views and feelings.

Today, there are many prominent classical singers experimenting with genre crossover to jazz and other popular styles. These include:

- Kiri Te Kanawa, soprano (1944 -): Broadway, *Blue Skies* (1990).
- Eileen Farrell, soprano (1920 - 2002): jazz and pop, *I Gotta Right to Sing the Blues* (1991).
- Dorothy Kirsten, soprano (1910 - 1992): Broadway and pop, *Tropical Love Songs* (1998).
- Cesare Siepi, bass (1923 -): jazz, *Easy to Love (Cole Porter Songs)* (2000).
- George London, baritone (1920 - 1985): Broadway, *George London On Broadway*. (George London's favorite record of himself, as stated in his own hand on the back of the jacket, with autograph)
- Mario Del Monaco, tenor (1915 - 1982): Broadway and pop, *World's Greatest Love Songs*.
- Hermann Prey, baritone (1929 - 1998): Broadway, *Hermann Prey Sings Musicals*.

A further notable example of a classical to jazz crossover singer is renowned American classical soprano, Renée Fleming (1959 -). Fleming produced a jazz album in 2005 titled "Haunted Heart". Although much of the general public had never heard the artist perform this style, Fleming frequently performed jazz on weekends during her undergraduate studies while pursuing a music education degree, and until the early 1980s,

considered becoming a jazz singer.¹³ Despite Fleming's experience in both genres, her recent jazz album can be considered a strong example of genre crossover as the majority of her training and the style with which she is clearly most associated is classical. Asked in an interview to comment on her views of genre crossover for singers, Fleming answered that as much as she enjoys singing a variety of styles, and while she will continue to perform what she desires, jazz singing for her, "...is dangerous from a career point of view...No one ever wants to be construed as trying to be all things to all people..." She also commented that when making "Haunted Heart", she tried to keep "...as much of her [classical sound] out", not wanting the two styles of her voice to mix as "...they are quite different".¹⁴

Genre Blending

In his book titled *Genre in Popular Music* (2007), Fabian Holt examines the ways in which genre categories have taken shape in American popular music over the past decades, and describes genre blending as borrowing traits from more than one genre and using these traits together.¹⁵ While classical to jazz genre crossover involves a classical singer performing jazz, genre blending involves a singer combining aspects or traits of both classical and jazz, and producing a style that exists somewhere between the two. Jill Switzer, a sought-after performer, song-writer, and vocal coach in south Florida, gives an example of genre blending when she addresses what she calls "crossover classical", referring to classical musicians performing non-classical works using classical traits, and vice versa:

¹³ Renée Fleming. *The Inner Voice: The Making of a Singer*. New York: Penguin Books, 2004

¹⁴ Renée Fleming. WNYC Soundcheck Show, 17 June 2005.

¹⁵ Fabian Holt. *Genre in Popular Music*. Chicago: University of Chicago Press, 2007, pp. 52-59

“As a genre, crossover classical has come into its own in recent years through the commercial successes of musicians like Yo-Yo Ma, Charlotte Church, Vanessa Mae and Josh Groban. These artists offer an alternate take on classical music, infusing it with touches of pop and rock as well as more disparate influences such as Appalachian folk tunes, African chants and Nordic fishing songs. This style of classical music generally seems to appeal to a wider swathe of the population, although purists may lament that it's a diluted and inferior version of the real thing. In any case, the popularity of crossover classical is enticing more young people to take a second look at the genre and maybe even pick up a violin or try opera singing.”¹⁶

Genre crossover and blending together create quite a large field. When conducting interviews with both classical and jazz practitioners, I asked each expert whether or not they had personally ever been asked or required to perform a genre other than their expertise. All of them answered that they had. Caroline Lynn Bayne states that she trained in both classical and contemporary voice and has performed classical recitals, jazz concerts, “world/medieval” music and more within weeks of each other. Juliet Reynolds-Midgley says that she trained first as a classical singer and then as a jazz singer. Today she oversees a degree programme in Music Theatre voice. Susan DeJong has performed “everything from classical and music theater to thrash metal and African music.”

Opinions regarding classical to jazz genre crossover vary widely. Bailey believes it will become increasingly common in the years to come and suggests that there is much to gain from “exploring different areas or uses of the voice” as strengthening one’s understanding of voice will result in more successful vocal use. Reynolds-Midgley agrees and says that although she will not teach all genres as she does not feel she possesses sufficient knowledge of the repertoire, “There is a great pleasure to be gained

¹⁶ Jill Switzer. *The Diva Next Door*. New York: Allworth Press, 2005, p.23

from variety and versatility. It is stimulating for the singer..." She believes that genre crossover's current popularity is not likely to decrease. "Singers like to try new things and audiences seem to like to listen." Connaitre Miller suggests that genre crossover can equip singers with "better technique" and a "better understanding of vocal health", especially for jazz singers who attempt classical training. Miller says genre crossover will continue to gain interest as both classical and jazz education increase in schools. DeJong states that singers who participate in genre crossover often have "more opportunities for employment, more variance for the creative soul, and more marketing impact." She alludes to "genre blending" when she suggests that new genres may even be created by crossover singers as they "...meld different styles."

The practitioners cited above name only one possible danger to genre crossover: deterioration of vocal health. All agree, however, that with proper training and wise decisions on the performer's part, a genre crossover singer can successfully control and minimise any possible damage. Diana Spradling, vocal pedagogue at Western Michigan University's School of Music and founding director of the Applied Studio Technology Laboratory, agrees and states the following:

"Crossover singing cannot be blamed for vocal problems...Opera singer Julia McGinnis Johnson, who sings the role of Carmen in the movie of the same name, has had years of experience as a cabaret singer. Thirty-three-year-old Austrian opera star Angelika Kirchschrager, who recently made her debut in New York, has admitted that she would love to sing 'crossover' and wants a chance to perform with Michael Bolton (who himself has an opera coach). Vocal misuse and damage come from a lack of knowledge and understanding, a disregard for the instrument, not from singing several contrasting styles of music."¹⁷

¹⁷ Diana Spradling. "Vocal Jazz", in *Jazz Education Journal*. Mar. 2000, p. 8

Julie Mason is the exception to the majority opinion of the practitioners interviewed and is opposed to classical to jazz genre crossover. Mason says she is "...a firm believer that 'crossover' singing between classical and jazz styles simply does not work", and states the following regarding this topic:

"I cannot think of one artist who I personally admire for both their classical *and* their jazz singing. Singers such as Barbara Hendricks, Kiri Te Kanawa and Thomas Quasthoff are to be truly admired for their vocal technique, and outstanding classical singing. However, they have all released jazz albums which I find disappointing – they have, I suspect, spent scant amounts of time listening to the great jazz singers, and consequently have absorbed little of the essence of the jazz style.

I think that classical and jazz singing are in fact geometrically opposed [sic] – and this is from my personal perspective as a musician who studied classical music until my early twenties...The discipline required to perfect a performance of a written piece of music and give that same perfect performance night after night is the antithesis of jazz, which relies heavily on creativity, spontaneity and the ability to interact with one's fellow musicians 'in the moment'...Both art forms have enormous value, but it seems a tall order to expect a classically trained singer to turn around and instantly rephrase, interpret, or improvise on a jazz standard!"

Mason's argument is certainly legitimate, and may very well be an opinion shared by many others. However, for the amateur singer, the part-time singer, the singer/teacher, the singer famous only among family and friends, classical to jazz genre crossover can be quite appealing and sometimes even necessary; as stated previously, genre crossover can provide an escape from one's daily routine and an outlet for one's various interests, as well as offer additional opportunities to perform and earn supplementary income.

On February 28, 1999, the *New York Times* printed an article by Joseph Horowitz titled "Learning to Live in a Post-classical World." In this article Horowitz quotes the musicologist Robert Fink as saying that since World War I, "...the classical canon has

lost its role as cultural validator defining art music,"¹⁸ and suggests that the lines between classical and non-classical music are rapidly blurring. "The definition of art music is continuing to change and it no longer rests solely on the output of white, European dead men."¹⁹

If performers and educators agree with what Horowitz bluntly claims, Spradling suggests that they re-evaluate what they are teaching and to whom.²⁰ She quotes Dr. Rachel Lebon, vocal professor at Miami University, who believes that "...we have a heavy responsibility to be more relevant, to prepare our students for the here and now. Certainly the opportunities for recital, oratorio, and opera singers do not outnumber opportunities for jazz singers and every style in-between,"²¹ and because of this, genre crossover and genre blending require attention and examination.

¹⁸ Joseph Horowitz. "Learning to Live in a Post-classical World", in *The New York Times*, February 28, 1999, p. 7

¹⁹ Ibid. p. 7

²⁰ Diana Spradling. "Vocal Jazz", in *Jazz Education Journal*. Mar. 2000, p. 8

²¹ Ibid. p. 8

CHAPTER III

CROSSING VOCAL MECHANICS FROM CLASSICAL TO JAZZ

In reviewing literature examining classical and jazz vocal mechanics, I found a technical comparison between the styles on the basis of that literature impossible to achieve. This is because the majority of literature available on jazz singing addresses jazz style and harmonic principles (such as scat, improvisation, and rhythm), but not singing technique and vocal mechanics. In addition, many resources that do address vocal mechanics do not differentiate between styles of singing. For example, numerous vocal pedagogues such as Berton Coffin, Richard Miller, and Ingo Titze title their distinguished works *Sounds of Singing* (Berton Coffin, 1992), *The Art of Singing* (Richard Miller, 1996), and *Principles of Voice Production* (Ingo Titze, 1994), none of which specify a particular genre or singing style. Perhaps vocal pedagogues use titles such as these because singing is singing, no matter what the genre, and to a certain extent, requires the same basic physical production and principles.²² For example, while classical and jazz singers may *use* their breath differently, the way they intake and exhale the air is and should be the same. The inner physical anatomy of a classical singer is obviously the same as that of a jazz singer. Their skeletal frameworks, the muscles used to inhale and exhale, and the physiological construction of their vocal tracts²³ are all technically²⁴ identical. While the basics of sound production remain the same for classical and jazz singing, however, what a singer chooses to do with the sound, or how a singer chooses to manage

²² This view was expressed by all practitioners interviewed.

²³ “Vocal tract” indicates the larynx, pharynx, mouth, and, for some sounds, the nose. See Appendix A.

²⁴ The term “technically” is used because of the fact that humans do of course differ in shape and size. While skeletal frameworks, muscles, and vocal tracts are alike, they will never be identical – a factor that has minimal effect on *how* one sings, but may indeed affect one’s vocal timbre.

the sound, varies. Renée Fleming once commented on the mechanical management differences between classical and jazz singing saying:

[Jazz] is so relaxing and so easy compared with singing opera – vocally, not stylistically. Stylistically of course [jazz] is very demanding. But on a pure physical and physiological level it's a joy...I can get out of bed in the morning and sing a jazz tune; in fact it's better because my voice is about a 5th lower. To sing opera, I have to really go into high gear and get things going and warm up and suffer and worry...It's tight-wire acting. It's athleticism for the voice. It's a completely different kind of [management] technique.”²⁵

The following pages examine four mechanical aspects of vocal production. A definition of each aspect and an explanation of how each is significant to singing is offered (according to what has been agreed upon by the experts consulted for this study). This is followed by an exploration of how the specific aspect may be approached and managed for stylistic classical to jazz genre crossover. The four facets to be addressed are (1) breathing, (2) register and registration, (3) resonance and acoustics, (4) timbre.

Breathing

Breathing is a complex subject for singing teachers and performers alike. While a general definition of ‘breathing’ or ‘respiration’ can seem quite straightforward (i.e. “the inspiration and expiration of air”²⁶), the number of theories and methods that exist in regard to breathing as it pertains to singing can be overwhelming and at times confusing. Teachers often concentrate extensively on the breath and how to harness its power for successful singing. At other times focus is placed on the idea that reflexive principles of the breath should be allowed to function independently as an efficient by-product of

²⁵ Renée Fleming. WNYC Soundcheck Show, 17 June 2005.

²⁶ John Simpson, ed. *Oxford English Dictionary*. Oxford: Oxford University Press, 1989

proper posture or alignment. Breathing is often considered the most important factor in pitch production, and it is frequently believed that all other aspects of vocal production will take care of themselves if one's breath is properly controlled; those who embrace this belief claim that poor singing is a direct result of poor breathing.²⁷ Despite the differing theories, the fact remains that singing cannot occur without the assistance of one's respiratory system. What may vary between classical and jazz singing then is not the necessity of breath, but rather how the singer manages it.

Meribeth Bunch-Dayme, director of The Alchemy Programme for Singers and a well-known authority on singing and the human voice, states that breathing is a reflex action that occurs approximately 24,000 times a day, and for maximum respiratory efficiency, the body must be in good physical balance. Bunch-Dayme supports the idea that physical alignment is a necessary factor for the lungs, larynx, and pharynx to produce optimum respiratory results.²⁸ The chest, back, lower abdominal, and buttock muscles help to provide breath support for all singers. Therefore, once the body is properly aligned the result should be efficient breath management.²⁹ Bunch-Dayme believes that a possible reason for the multiple theories of breath management is that singers often do not adequately correct their posture before improving their breathing, causing them to become accustomed to and comfortable with bad habits, and eventually deem them correct.³⁰

²⁷ William Vennard, *Singing: The Mechanism and the Technic*. New York: Revised Ed. Carl Fischer 1967, p.18

²⁸ Meribeth Bunch-Dayme. *The Performer's Voice: Realizing Your Vocal Potential*. New York and London: W.W. Norton, 2005, pp. 33-35

²⁹ Arabella Hong-Young. *Singing Professionally: Studying Singing for Singers and Actors*. Portsmouth: Heinemann, 2003, p. 3

³⁰ Meribeth Bunch-Dayme. *The Performer's Voice: Realizing Your Vocal Potential*. New York and

Breath management is often believed to be reliant upon one's understanding and control of muscular involvement and the location in which this occurs. For example, efficient breathing is often referred to as being "diaphragmatic," "abdominal," or "belly" in nature. William Vennard, author of *Singing: The Mechanism and the Technic*, states that the most important of all inspiratory muscles is the diaphragm and that diaphragmatic action inevitably involves the abdomen, or belly.³¹ An erect rib cage is recommended for active abdominal breathing, and Robert Thayer Sataloff, professional singer, teacher, and expert in vocal health, states that "Distension should occur in the front, back, and sides..." of the rib cage, allowing breathing to be relatively relaxed and quiet.³²

Opposing the idea of abdominal breath management is the theory that breathing should be taught from "the top down" rather than the "bottom up" (laryngeally and pharyngeally rather than abdominally).³³ Cornelius L. Reid suggests that to fully comprehend the significance of breathing to vocalization, a clear distinction must be made between breathing and breath. "Breathing is the act of respiration....and breath supplies oxygen to the system."³⁴ He defines 'breath management' as an attempt to limit breath expenditure through a system of consciously controlled breathing, and like Bunch-Dayme, notes the

London: W.W. Norton, 2005, pp. 33-35.

³¹ William Vennard. *Singing: The Mechanism and the Technic*. New York: Revised Ed. Carl Fischer 1967, p.18

³² Robert Thayer Sataloff. *Treatment of Voice Disorders*. San Diego: Plural Publishing, Inc., 2005, p. 81

³³ Cornelius L. Reid. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983 p. 39

³⁴ Ibid, p. 41

importance of maintaining a physical condition and natural posture indicating a state of balanced tension between the postural muscles and the respiratory musculature.³⁵

One additional theory of breath management is the Italian school's 'Appoggio' technique. Appoggio is a method of breath management in which the actions of the inspiratory muscles are not immediately counteracted by the expiratory muscles, ensuring the correct degree of airflow for the desired vocal-fold response.³⁶ The term appoggio is thought to be more descriptive of how support should feel. In the speech-language pathology text, *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*, the authors state concerning 'appoggio', "Support must always be present. It should be increased and intensified when ascending in pitch and lessened but always continued when descending. It should also be increased or relied upon more when either greatly increasing or decreasing the amplitude of sound."³⁷

Although breathing for singing may be a complex topic with numerous theories, comparing breathing in classical and jazz stylistic singing may not be exceedingly complicated as what varies between the two genres is not how to physically intake air, but rather what to do with the air obtained. Juliet Reynolds-Midgley states that "...the use of good breath management and an understanding of the breathing apparatus is necessary for all singers whatever their style or repertoire..." as "...the body is naturally

³⁵ Ibid, pp. 39-42

³⁶ Richard Miller. "Sotto Voce: Breathly Young Female Voices", in *The Journal of Singing*. November/December 1995, pp. 37-40.

³⁷ Michael S. Benninger, Barbara H. Jacobson, and Alex F. Johnson. *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*. New York: Thieme Medical Publishers, Inc., 1994, p. 121

designed to suck air into the lungs when it is needed. The key element is the controlled release of that air.” Susan DeJong says the basic breathing principle, whether for classical or jazz singing, is “the use of the diaphragm and expanding the rib cage to control the expulsion of air while maintaining posture and support through the stomach and back muscles.” She claims to be an “intercostal breather” (air into ribs, low at the sides and back), meaning that she typically concentrates on the function of her ribs rather than the function of her abdomen when singing, and says that no matter where singers “feel” the process (stomach, ribs, back, and so forth) the source should be low. Connaitre Miller suggests that “the [breathing] mechanics are pretty much the same for any style of singing,” the main guideline being “...breathe deeply so that the diaphragm moves down and out (abdominal breathing) expanding the mid-section and the ribs (intercostal breathing)”.

In each genre, air is managed according to style, and the differences between the management methods contribute to genre style and traits. Connaitre Miller says “The main difference [between classical and jazz singing] is in [the] phrasing...” She says that jazz singers often sing shorter phrases than classical singers and “breathe whenever they want, as long as it makes sense....” Juliet Reynolds-Midgley states that “The jazz singer does not always need to breathe deeply because [he/she] can phrase the song in such a way as to take frequent breaths... however, the art of jazz singing is that the performance of a song is different every time. One time you may cut the phrase into short thoughts and another time you may sing through the phrase to create a different effect... this requires support and great breath control.”

Overall, all experts consulted seem to agree with Reynolds-Midgley's statement that "The best singers...whether classical or jazz... have great breath control." Connaitre Miller claims that no matter what style of music, a singer must "manage the use of the air with the abdominal muscles (controlling the ascent of the diaphragm) so that [he/she] use[s] only the amount of air necessary to produce the desired tone/volume." The agreement upon the function of the breath by vocal pedagogues, clinicians, and scientists is in close relation – the better a singer can utilize his/her air, the more efficient the function. A classical singer attempting jazz, then, should be encouraged to apply the same principles of breathing learned for classical singing to jazz singing, and alter only their management of the air according to the style of each specific song.

Register and Registration

The terms 'register' and 'registration' have been used interchangeably by pedagogues, clinicians, and singers, usually due to poor understanding of their precise meaning and function. Often these terms are used to describe what physiologically occurs in the vocal mechanism as well as perceived audible changes in the voice. Elsewhere the focus is on the proprioceptive³⁸ qualities experienced by the singer and expressed through imagery.

Register is defined by Ingo Titze as "Perceptually distinct regions of vocal quality as pitch or loudness is changed."³⁹ Register is the different portions of the vocal range, which are distinguished, according to their place of production and sound quality.

³⁸ see p. 32 for a description of 'proprioceptive'

³⁹ Ingo R. Titze. *Principles of Voice Production*. Englewood Cliffs, New Jersey: Prentice Hall, 1994, p. 335

Registration, on the other hand, is what a singer *does* with registers, and is defined as patterns of interaction between the vocal folds and resonators.⁴⁰ As a singer sings up and down a scale there are physiologic changes that take place in the length and thickness of the vocal folds that are controlled by the intrinsic muscles of the larynx.^{41 42} As the larynx shifts positions, the voice reflects this shift, and the process is referred to as registration. Clifton Ware differentiates between the two terms clearly, stating that “Register refers to homogenous tone qualities produced by the same mechanical system, and registration refers to the process of using and combining the registers to achieve artistic singing.”⁴³

Skill in managing registers and registration is essential for all singers irrespective of genre. Before identifying the specific ways in which classical and jazz singers manage registration, various general theories and ideas regarding register and registration will be examined.

The major theories regarding register and registration include:

- (1) The ‘two-register theory’: this refers to the ‘head’ and ‘chest’ registers, terms that denote both proprioceptive qualities and physiological factors, and is endorsed by singers who sense vibrations in the front, sides, and/or top of their heads when

⁴⁰ Marilee David. *The New Voice Pedagogy*. London: The Scarecrow Press, Inc., 1995, p. 56

⁴¹ Robert Thayer Sataloff. *Vocal Health and Pedagogy*. San Diego: Singular Publishing Group, 1998, pp. 27-37

⁴² See Appendix B

⁴³ Clifton Ware. *Basics of Vocal Pedagogy*. New York: McGraw Hill, 1998, pp. 112 – 115

singing in their upper pitch range, and in their chest when singing in their lower pitch range.⁴⁴

- (2) The ‘three-register theory’: this refers to the ‘head’, ‘chest’, and ‘mixed’ (a blending of the light and heavy mechanisms) registers⁴⁵ and is endorsed by singers who when singing in their middle pitch range notice vibratory sensations and sound qualities different from those observed when singing higher and lower pitches.⁴⁶ The vocal fold production in this in-between register seems to be a mixture of the sounds and sensations of chest and head, and has therefore come to be called a mixed register. Singers who sense a mixed register observe transitions at both the top and bottom of the register; according to Richard Miller and his description of Italian vocal pedagogy, the ‘primo passaggio’ is the passage from chest register to middle register and the ‘secondo passaggio’ is the passage from middle to head register.⁴⁷

Singers of each genre support or believe in one theory or the other.

Classical and jazz singers both refer to a song’s mood and style when determining the particular management necessary for registers and registration. While particular moods and styles may be commonly associated with specific genres, they inevitably vary *within* genres for individual songs. The way in which a singer manages registers and

⁴⁴ Clifton Ware. *Basics of Vocal Pedagogy*. New York: Mc Graw Hill, 1998, pp. 112 - 115

⁴⁵ The terms ‘head’, ‘chest’, and ‘mixed’ are often interchanged with ‘upper’, ‘lower’, and ‘middle’.
(Cornelius L. Reid. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983, pp. 296-309)

⁴⁶ Clifton Ware. *Basics of Vocal Pedagogy*. New York: Mc Graw Hill, 1998, pp. 112 - 115

⁴⁷ Miller, Richard. *Solutions for Singers*. New York: Oxford University Press, 2004, pp. 249-251

registration then, is ultimately determined by each song's mood and style rather than the particular genre in which one is singing.

For example, when a singer moves from one register to another there is often an audible change in the quality of sound caused by the changing larynx position and length and thickness of the vocal folds. For some moods and styles it is appropriate for singers (classical and jazz) to minimize the change heard when moving between registers and aim to sustain the same timbre throughout the entire vocal range.⁴⁸ Juliet Reynolds-Midgley believes that "a singer of any genre needs to be able to use their whole range and transition from one register to another without an audible change." This can be done with what is referred to as 'register balance'. Prominent vocal pedagogue, Cornelius Reid, explains register balance as "the proportion of tension distributed between two muscular systems, the arytenoids (referred to by some as the 'chest/low register') and the cricothyroids (referred to by some as 'head/high register'), as they contract when bringing the vocal folds to the requisite length, thickness, and elasticity for the pitch, intensity, and vowel pattern being sung."⁴⁹ To produce one seamless timbre a singer must learn to not interfere with the contractions and coordination of the intrinsic larynx muscles. This is done mainly by reducing tension in the swallowing muscles and modifying vowels.⁵⁰ The result of balancing registers into a single functional unit is called 'register blending', or 'register coordination'.⁵¹

⁴⁸ Clifton Ware. *Basics of Vocal Pedagogy*. New York: Mc Graw Hill, 1998, pp. 112 – 115

⁴⁹ Cornelius L. Reid. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983, p. 306

⁵⁰ Richard Miller. *The Art of Singing*. Oxford: Oxford University Press, 1996, pp. 280-290

⁵¹ Cornelius L. Reid. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983, pp. 296-309

Another type of register management is allowance of the audible vocal quality change between registers. Both classical and jazz singers choose to do this when appropriate for the mood and style they aim to portray. For example, Connaitre Miller states that the jazz genre is partially a “spoken art form – dating back to the tradition of blues and story-telling...” While this idea of story-telling explains why many jazz singers use the lower and middle registers most often⁵² (the thicker vocal folds causing the sound to be ‘rich’ and ‘mellow’), it also explains the jazz singer’s need for the ability to produce different timbres throughout the range – a skill highly advantageous for character portrayal. Character portrayal and story-telling are highly important in classical singing as well. This is true not only for operatic singing, but for all classical singing, especially in recent decades as classical singing has, in the opinion of Juliet Reynolds-Midgley, “become less about the perfect vocal production and more about communication with the audience.” This communication with the audience that classical singing has more recently prioritised includes the use of different timbres between registers instead of always maintaining a seamless quality. A classical singer attempting to sing jazz, then, must manage registers and registration in the same manner used for classical singing: in whatever method appropriate for the required or desired mood and style, remembering that this may change from one piece of music to the next.

All registers are flexible in range. In other words, certain pitches belong to certain registers, but each register’s range varies according to each singer’s physical make-up (which determines voice type) and each singer’s register ranges are flexible as a singer

⁵² These referenced registers would only be labeled as “lower” and “middle” if one supports the ‘three-Register theory’.

can place some pitches in different registers at will with vocal development and training. Flexibility in register ranges is beneficial for both classical and jazz singers. Classical singers, for example, are generally restricted to the key or keys in which a piece of music is written,⁵³ and the classical singer who is unrestricted by register ranges, as much as possible, enjoys flexibility in repertoire, mood, style, and character portrayal choices.⁵⁴ While jazz singers are often able to choose any key that best suits the song, their voice, and/or the venue, the jazz singer will benefit from flexible register ranges just as much as the classical singer in regard to mood, style, and character portrayal choices.⁵⁵ Susan DeJong suggests that “Jazz singers can greatly enhance their creative process when they have flexible access to all of their register ranges, especially when improvising.” She claims that “one of the great freedoms [of jazz singing] is to improvise and not know where you are going...[being able to] hear a note in your head and effectively produce it...” with whatever timbre desired. In order for this to happen, DeJong says that a jazz singer’s “technique must be focused, controlled and very responsive to quick actions throughout the registers with dynamics, articulations (pronunciation) and sustained notes.” Both Julie Mason and Connaitre Miller agree, and mention that various aspects of jazz, such as improvisation and scatting,⁵⁶ are better executed when a singer is flexible with the various registers and their ranges.

⁵³ The word “keys” is plural here because besides operatic music, many classical pieces are available in several keys. However, the classical repertoire does not offer as much freedom in key choice as the jazz repertoire.

⁵⁴ Juliet Reynolds-Midgley

⁵⁵ Id.

⁵⁶ ‘Scatting’ is “a technique of jazz singing in which onomatopoeic or nonsense syllables are sung to improvised melodies.” (from J. Bradford Robinson. “Scat Singing” *Grove Music Online* ed. L. Macy (Accessed 28 November 2007), <<http://www.grovemusic.com>>)

“The utopian view,” DeJong states, “is that all singers be able to access all areas of their range with ease, agility and strength.” The “ease, agility, and strength” to which DeJong refers articulates the idea that every singer should strive to be a skilled manager of registers, or in other words, skilled in the art of registration. Singers manage registers according to song mood and style, and classical to jazz genre crossover requires that classically-trained singers adjust their register management to methods appropriate for jazz moods and styles.

Resonance and Acoustics

‘Resonance’ can be broadly defined as “...a large amplitude of oscillation built up when a vibrating system is driven by an outside periodic force of frequency close to the natural frequency of the system...”⁵⁷ It is “a spontaneous reinforcement and amplification of tonal vibrations which occurs whenever a cavity is tuned to the natural frequency of the pitch being sounded.”⁵⁸ In the speech-language pathology textbook for voice disorders, *Understanding Voice Problems: A Physiological Perspective for Diagnosis and Treatment*, the term ‘acoustics’ is defined as the study of sound.⁵⁹ A voice’s ‘acoustic characteristic’ is the average ‘fundamental frequency’, “the number of vibrations per second produced by the vocal folds”.⁶⁰

⁵⁷ Murray Campbell. “Resonance”, *Grove Music Online* ed. L. Macy (Accessed 12 October 2007), <<http://www.grovemusic.com>>

⁵⁸ Cornelius L. Reid. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983, pp. 317-323

⁵⁹ Raymond H. Colton, Janina K. Casper, and Rebecca Leonard. *Understanding Voice Problems: A Physiological Perspective for Diagnosis and Treatment*. 3rd Ed. New York: Lippincott Williams & Wilkins, 2006, pp. 18-26

⁶⁰ Michael S. Benninger, Barbara H. Jacobson, Alex F. Johnson. *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*. New York: Thieme Medical Publishers, 1994, p. 142

Resonance and acoustics are elements of singing that all singers, irrespective of genre, must consider. Susan DeJong states that “without resonance the voice does not carry past the mouth.” She continues, resonance and acoustics “fill out and warm up the [singer’s] tone...” and allow the voice quality and words to envelop the audience even if singing at a low dynamic level. DeJong says that whether one sings with a microphone (as jazz singers often do) or without a microphone (as classical singers often do) resonance is vital.

Jennine Bailey agrees and adds that even the electronically amplified singer still needs to maintain resonance in the voice as the use of a microphone merely makes the sound louder, not more resonant.” Bailey is referring to the idea that in addition to volume, resonance and acoustics also affect vocal quality, or timbre. This impact on timbre seems to be the primary difference between classical and jazz singing as regards resonance and acoustics. Their effect on vocal timbre can be controlled to an extent by the ways in which a singer uses or manages them, and a classical singer attempting to sing jazz must manage vocal resonance and acoustics differently from when singing classical music. Many opinions and theories pertaining to this idea of managing resonance and acoustics exist, and through these, vocal pedagogues and performers have developed techniques and methods which seek to influence or control resonance.

A resonator is “any object through which a sound wave can be filtered, subsequently enhancing and modifying the final sound product.”⁶¹ Johan Sundberg, one of the most prolific researchers in the science of vocal resonance, suggests that the vocal tract is itself

⁶¹ Clifton Ware. *Basics of Vocal Pedagogy*. New York: Mc Graw Hill, 1998, pp. 136

a resonator and is thereby of great significance to both voice and vowel quality.⁶² The frequency of natural resonance in which acoustic energy is enhanced is known as a ‘formant’, and the resonance within the vocal tract is thought to be associated with creating what is heard as “ring,” or the ‘singer’s formant’.^{63 64} ‘Formant frequencies’ are determined by the shape of the vocal tract. For example, resonance and acoustics in the oral cavity depend on the amount of space in the mouth, the amount of tissue in the mouth and the sizes of openings at the front and back of the mouth. Resonance in the pharynx is determined by the amount of space in the throat, the mass of any structures in the throat, and size of the opening from the throat to the mouth. Similarly, nasal resonance depends on the size of opening between the nose and throat and the congestion or lack thereof in the nose.⁶⁵

Because resonance and acoustics are affected by the shape of the vocal tract, a singer can learn to manipulate resonance, or tune ‘formant frequencies’, through management or manipulation of the vocal tract. Unlike other instruments external to the human body, such as the violin, saxophone, or trombone, the voice and the entire vocal tract cannot be touched or manipulated by human hands. As a result, singers attempt some resonance management through ‘proprioception’ and mental concentration. Proprioception is a perceptual measurement of resonance through which singers can physically “locate” the

⁶² Robert Thayer Sataloff. *Voice Science*. San Diego: Plural Publishing, Inc., 2005, pp. 185-201

⁶³ Clifton Ware. *Basics of Vocal Pedagogy*. New York: Mc Graw Hill, 1998, pp. 136-140

⁶⁴ “Singer’s formant is a desirable attribute for a good vocal tone that possesses a prominent overtone lying between 2800 and 3200 Hz. This term is also referred to as ‘brilliance’.” (James C. McKinney. *The Diagnosis and Correction of Vocal Faults: A manual for teachers of singing and for choir directors*. Waveland, Illinois: Waveland Press, Inc., 1994, pp. 124-125)

⁶⁵ Marilee David. *The New Voice Pedagogy*. London: The Scarecrow Press, Inc., 1995, p. 77

sound anywhere, from the breastbone through the top of the head.⁶⁶ This sensation of sound typically varies between singers as “[Resonance] is felt maximally in different parts of the vocal tract, depending on how the voice is produced.”⁶⁷ Phrases related to proprioception, indicating where singers experience impressions of resonance, include “placement”, “into the mask”, “into the mouth”, “into the upper jaw”, “behind the eyes,” “into the sinuses,” “at the end of the nose,” “on the lips,” “down the spine,” “at the back of the throat wall,” “up the back of the throat wall, then over into the forehead,” “into the body,” and “into the back half of the head.”⁶⁸ When using proprioception to manage resonance singers must remember that the vibratory impulses generated at the sound source and amplified by adjustments made within the vocal tract create impressions of resonance that are effects rather than causal factors.⁶⁹ Richard Miller observes that “A major source of misunderstanding with regard to resonance in singing stems from confusing the source of sound with the sensation of sound.”⁷⁰ He suggests that “Singers should rely upon such sensation as part of the self-monitoring process of the sounds they produce. But those sensations should be the result of coordinated function, not of attempting to “put” sound in places where it cannot go.”⁷¹

Regarding management differences between genres, Arabella Hong-Young, Julliard School of Music graduate and singing and acting teacher at Herbert Berghof Studios,

⁶⁶ D. Garfield Davies and Anthony F. Jahn. *Care of the Professional Voice*. 2nd Ed. New York: Routledge, 2004, p. 3

⁶⁷ Ibid, p. 3

⁶⁸ Richard Miller. *The Structure of Singing*. New York: G. Schirmer, 1986, pp. 60-61

⁶⁹ Cornelius L. Reid. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983, pp. 317-323

⁷⁰ Richard Miller. *The Structure of Singing*. New York: Schirmer, 1986, p. 56

⁷¹ Richard Miller. “Sotto Voce: Sharpening Up Some Old Pedagogical Saws Part III”, in *The Journal of Singing*. 1994, vol. 50, pp. 31-33

offers a hypothesis of ‘degrees of resonance’ in which she differentiates where resonance is likely to occur for various singing styles. Hong-Young suggests degrees of resonance for the following genres: ‘opera’, ‘light opera’, ‘legitimate musical theatre’, ‘jazz’, ‘pop’, ‘hard rock’. Hong-Young states that opera resonance resonates fully throughout the singer’s range, while light opera, although also vibrating throughout, has fewer upper and lower overtones. Both tend to create a warmer and more open timbre with a lowered larynx and widened pharynx. Legitimate musical theatre resounds more “frontally” with fewer overtones than light opera, and jazz resonance resides mainly in chest passages with a spoken sound as the “head voice”, as used in scatting, done mainly without vibrato. Both pop and hard rock use a breathy, spoken sound in the lower register with resonance in the chest voice during climaxes.⁷²

The degrees of resonance that Hong-Young presents exist because of the different ways singers of each style manage their resonance. Regarding classical and jazz singers, DeJong believes that the main issue is how each singer “...uses resonance and acoustics to recreate the appropriate sound for one’s style of singing”. Singers of both genres, for example, use and manage resonance for amplification needs, but do so to different degrees. Classical singers place a high degree of emphasis on resonance for amplification as they most often sing without a microphone.⁷³ Jazz singers, on the other hand, often use microphones, and therefore rarely focus their resonance toward amplification. There are instances when a jazz singer must “cut through a Big Band’s

⁷² Arabella Hong-Young. *Singing Professionally: Studying Singing for Singers and Actors*. Portsmouth: Heinemann, 2003, pp. 51-76

⁷³ Microphones are sometimes used in large opera productions.

brass and volume,” or any other instrumental ensemble for that matter,⁷⁴ but this is done mainly with various timbres and the production of these through resonance management. Classical singers also use and manage resonance for desired timbre production; they most often lower their larynx and widen their pharynx, as stated earlier, while jazz singers often “concentrate on create[ing] an interesting or unique quality...” (or timbre), particularly according to the mood and style of each song.⁷⁵

Caroline Lynn Bayne states that “An understanding of the various resonances and the ‘services’ they offer is crucial for [a singer’s] choice.”⁷⁶ In light of the effects of resonance and acoustics on vocal style, a singer in any genre is better equipped to successfully utilize such elements to control their sound if they are aware of what is physically used (including shape and size of one’s throat and mouth, palate position, size and position of one’s articulators – tongue, lips, teeth, jaw – and so forth) to create specific tones and resonances. Classically-trained singers attempting jazz must educate themselves in *how* to achieve resonances appropriate for jazz and manage their resonance and acoustics according to the style of each particular song.

Timbre

When applied specifically to singing, timbre is “...colour or tone quality characteristics...[that are a] product of the glottal source spectrum modulated by the resonance in the vocal tract. A singer’s vocal timbre is dependent on the unique vibratory patterns of the vocal folds combined with the distinctive resonating properties of the

⁷⁴ Juliet Reynolds-Midgley

⁷⁵ Id.

⁷⁶ Caroline Lynn Bayne

vocal tract.”⁷⁷ Distinctive timbres, therefore, are the result of a singer’s management of all issues previously addressed: breathing, resonance and acoustics, and register and registration. One description that reflects this idea defines *timbre* as “...the characteristic tone quality of a sound as determined by the presence and relative strength of its component partials.”⁷⁸

Because timbre is the result or product of most other elements of singing, some suggest that timbre may be the vocal element that most drastically differs between classical and jazz singers. Juliet Reynolds-Midgley states that “[Timbre] ...is the key to defining a jazz or classical singer. In genre crossover, where classical singers sing jazz, there are those that can alter their timbre to suit the genre and those that sound like a fish out of water.”

There are numerous ways a singer can alter vocal timbre. One is by emphasising the location(s) in which resonance is felt or sensed. A singer’s articulators and resonators, in conjunction with laryngeal position, play an important role in the quality of the vocal sound. James McKinney suggests that when much emphasis is placed on the mouth as a resonator, and little on the pharynx, the resultant timbre is heard as “bright.” When the opposite occurs, and much emphasis is placed on the pharynx, the timbre is heard as “dark.”⁷⁹

⁷⁷ Clifton Ware. *Basics of Vocal Pedagogy*. New York: Mc Graw Hill, 1998, p. 189

⁷⁸ James C. McKinney. *The Diagnosis and Correction of Vocal Faults: A manual for teachers of singing and for choir directors*. Waveland, Illinois: Waveland Press, Inc., 1994, p. 25

⁷⁹ Ibid, pp. 138; 194

Another way to alter vocal timbre is to modify the sound's 'vibrancy', which is its 'vibrato',⁸⁰ or lack thereof. Many vocal experts associate vibrato with timbre due to the unique quality added by the fluctuation of pitch. Vibrato is considered a property of 'sonance', which is "...a fluctuation of intensity, pitch, and timbre."⁸¹ This fluctuation is caused by minute contractions and relaxations of the superior laryngeal nerve and the cricothyroid muscles, which vary the stiffness of the vocal folds and leads to the slight variation of pitch heard as vibrato.⁸² Richard Miller writes that vibrancy is an important element of timbre, and states the following concerning the management of vibrancy:

"A valuable pedagogy device lies in developing awareness of vibrancy as a constant and desirable characteristic of vocal timbre...One of the marks of a good singer is the ability to match tonal quality from note to note.

Vibrato, resulting from nerve impulse and coordinated muscular equilibrium, is a natural ingredient of vocal timbre unless it is purposely eliminated in order to meet the criteria of certain cultural aesthetics or stylistic considerations."⁸³

When a singer eliminates this "natural ingredient of vocal timbre", the produced sound is referred to as *straight tone*, or tone that lacks vibrato. While this type of voice production may feel natural, as it is generally a result of both habit and attempting to sing in the same manner as one speaks, it actually requires more management and manipulation than a vibrant tone. *Straight tone* is related to muscle tension and the "singer who has no vibrato does not free his larynx enough so that subtleness of tone can sound, and at the same time does not supply enough breath pressure."⁸⁴ The idea that one can manage the

⁸⁰ Richard Miller. *The Structure of Singing*. New York: Schirmer, 1986, pp. 186; 187

⁸¹ William Vennard. *Singing: The Mechanism and the Technic*. New York: Carl Fischer, 1967, pp. 151; 235; 248

⁸² Marilee David. *The New Voice Pedagogy*. London: The Scarecrow Press, Inc., 1995, p. 54

⁸³ Richard Miller. *The Structure of Singing*. New York: Schirmer, 1986, pp. 186; 187-188

⁸⁴ William Vennard. *Singing: The Mechanism and the Technic*. New York: Carl Fischer, 1967, pp. 194-195; 204-205

vibrancy, or lack of vibrancy, in vocal tone is important for any singer attempting to produce certain timbres.

Classical and jazz singers differ in the timbres they choose to produce and the ways in which they produce them. Juliet Reynolds-Midgley states that “A very simplistic way to put it could be that classical singers use rounder or darker vowels, creating a different timbre from the wider vowels of jazz singers.” They do this by altering the positions of the larynx, soft palate, vocal folds, and tongue.⁸⁵ Classical and jazz singers can also alter timbre by the amount of breath they choose to use in each tone (demonstrating again that timbre can be viewed as a product of most other elements of sound production – one being breathing). Jennine Bailey says that “A classical singer is required to have a clear tone at most times while a jazz singer may use clear or breathy vocal sounds according to taste or repertoire. The classical singer is required to keep the larynx position low to produce this clear tone, while a jazz singer may choose to let it shift according to the tone required.” Along similar lines, Connaitre Miller claims that the element of timbre contrasts greatly between the two genres as classical singers “...generally (although not all the time) find their best voice and use it, while jazz singers change their voices (namely their timbres) as necessary to fit the style.”

Great understanding and control of timbre is necessary for a singer to be successful in changing their vocal tone to “fit the style”. Susan DeJong makes some interesting observations regarding the management of timbre:

“The best way to begin experimenting with timbres is to imitate other singers and instruments, or other people’s accents (i.e. French, Indian, American, Italian etc).

⁸⁵ Jennine Bailey

In order to gain control of a timbre you need to find where it is produced in your body, ensure that it can be used safely (i.e. not adversely affect your technique or strain the voice) and is appropriate for the style you are singing, for the range you are singing in, and for the situation (i.e. is it acoustic singing, through a microphone, with a small combo or a Big Band or recording in a studio?) Some choices will not be effective because of external influences. For example, if I want to sing in a low breathy tone I may not be heard if singing with a Big Band. If I'm singing a fast tempo, happy song, a low breathy sound (à la Sarah Vaughan) may take too long to produce and force the rhythm to drag, and/or not be clearly heard. Yet in a studio over a gentle ballad it would sound intimate and warm. Timbre varies due to the different individual's [physical] structure and can be used in various derivations to suit the style, no matter the genre one is singing."

Singers attempting to alter their timbre from classical to jazz styles must explore the elements that cause and produce timbre (including those discussed above as well as several others) and learn how to manage them.

Deduction

Regarding the four mechanical aspects of singing discussed (breathing, resonance and acoustics, register and registration, and timbre), classical and jazz singers use much of the same technique for general vocal production, yet manage each aspect differently according to stylistic needs and traditions.⁸⁶ Classically-trained singers who exhibit control over the examined elements of vocal timbre and production, and develop a greater understanding of how to manage these elements according to jazz traits, will have more success when attempting jazz singing.

⁸⁶ Alice Coulam and Jane Davidson. "Exploring jazz and classical solo singing performance behaviours, A preliminary step towards understanding performer creativity", in Irene Deliege and Gerraint Wiggins, ed. *Musical Creativity: Multidisciplinary Research in Theory and Practice*. London: Psychology Press, 2006, p. 184

CHAPTER IV

CROSSING STYLISTIC PERFORMANCES ASPECTS FROM CLASSICAL TO JAZZ

While the mechanics of the voice can greatly affect one's success in singing a particular genre, a singer's stylistic performance approach and technique may be equally important in the matter. Imagine, for example, a singer attempting to perform a classical recital while sitting at the piano, scatting during accompaniment solos, and leading the audience in a round of clapping; or a singer performing jazz pieces while maintaining eye contact with the wall beyond the audience and taking offence at any audible audience response. This is not to imply that such performance techniques are limited to particular musical genres, but rather that some may be considered inappropriate or out of place in certain contexts. Because of this, singers, especially those desiring to attempt a style with which they are less familiar, need knowledge of performance techniques appropriate to the genre or setting in which they aspire to sing.

Although many aspects of live performance differ between classical and jazz singing, the two on which this thesis will focus are improvisation and non-verbal communication with an audience.⁸⁷ These were chosen because they are the aspects with which I have been most often confronted when teaching and performing in the genre crossover idiom.

⁸⁷ Other live performance aspects that differ between classical and jazz should be noted and researched when attempting to cross genres: verbal communication; demeanor; attire; movement; body rhythm; playing an instrument while singing; printed programs; etc. Some of these aspects vary within particular genres according to specific performance events and/or venues, and must be executed appropriately for each situation.

Improvisation

'Improvisation' is a somewhat elusive term and quite difficult to define. Derek Bailey, leading figure in the free improvisation movement and author of *Improvisation: its nature and practice in music*, attributes this to the fact that improvisation is "always changing and adjusting, never fixed, too elusive for analysis and precise description; essentially non-academic." He suggests that any attempt to describe improvisation must be, in some respects, "a misrepresentation, for there is something central to the spirit of voluntary improvisation which is opposed to the aims and contradicts the idea of documentation."⁸⁸ In addition, Lewis Porter, director of Jazz History and Research program at Rutgers University in Newark, points out that any attempt at creating a flexible definition for improvisation must "confront several knotty questions", including the following:

"What constitutes improvisation in the jazz sense? How extensive must it be and how fresh? Can it be no more than variations of timing and the alteration of ornaments? Or must it be full-blown melodies and accompaniments? Is it sufficient that a musician repeat patterns acquired either through his own creative effort or through his familiarity with the works of others?"⁸⁹

Despite the difficulty of containing the term, many agree on the general idea that "to improvise is to compose and perform simultaneously."⁹⁰ Bruno Nettl defines improvisation as "the creation of a musical work, or the final form of a musical work, as it is being performed...and may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between."⁹¹ For the sake of clarity and simplicity, a more prescriptive definition of

⁸⁸ Derek Bailey. *Improvisation: its nature and practice in music*. Ashbourne, Derbyshire: Moorland Publishing Co Ltd, 1980, p. 1

⁸⁹ Lewis Porter. *Jazz: a century of change*. New York: Schirmer Books, 1997, p. 23

⁹⁰ Ibid, p. 21

⁹¹ Bruno Nettl. "Improvisation", *Grove Music Online* ed. L. Macy (Accessed 8 August 2007),

improvisation will be assumed for this thesis. When addressing improvisation in singing, it is commonly assumed that one is referring to the practice of creating the final form of the melody, rhythm, phrasing, and/or syllables as one is performing.⁹² Improvisation of this kind is what will be referred to in the majority of this section.

The relationship between classical singing and improvisation differs greatly from the relationship between jazz singing and improvisation. The role of improvisation in classical singing, although it has changed considerably throughout the centuries, has never held the primacy it enjoys in jazz singing. Since the end of the Baroque period (c.1750), classical music has often been considered primarily a written musical tradition, preserved in music notation, as opposed to being transmitted orally, by rote, or, more recently, in recordings of particular performances. While there are differences of course between particular performances of a classical work, a piece of classical music is generally held to transcend any interpretation of it, and improvisation, therefore, as defined above, does not typically play a large role.⁹³ When asked in a radio interview to comment on the relationship between classical music and improvisation, Renée Fleming stated that “The goal in classical singing is to be very true to the written page - to what the composer intended - as true as humanly possible. There’s very little room for a creative input from the artist...we interpret, so there’s a little room, but not a lot...”⁹⁴ Jennine Bailey says that classical singing places more emphasis on accuracy and clarity

<<http://www.grovemusic.com>>

⁹² Bruce Crowther and Mike Pinfold. *Singing Jazz: The Singers and Their Styles*. London: Blandford, 1997

⁹³ Anne Duncan. *Performance and Identity in the Classical World*. Cambridge: Cambridge University Press, 2006

⁹⁴ Renée Fleming. WNYC Soundcheck Show, 17 June 2005.

of tone than on spontaneity. While recognizing that some modern classical pieces may require improvisation, she states that this hardly occurs with pieces prior to the mid-twentieth century. Juliet Reynolds-Midgley suggests the same when she states that she "...would not be surprised if there were some modern classical pieces that required singers to improvise, but the majority of classical repertoire requires the singer to sing note for note what is written".

Most seasoned, professional musicians, however, including the few mentioned above, recognize that improvisation once played quite an important role in classical singing. Early Baroque arias such as "Amarilli" (Guilio Caccini, 1551-1618), "Se tu m'ami" (Giovanni Battista Pergolesi, 1710-1736), and "Caro Mio ben" (Geuseppe Giordani, 1743-1798) allowed and encouraged performers to improvise ornaments over various sections of the melody. Similar improvisation was exhibited in Da Capo arias (also from the Baroque period), in which singers added ornamentation during repeated passages toward the end of a piece, and more recently in the Italian Bel canto arias (by Bellini, 1801-1835, Donizetti, 1797-1848, and Rossini, 1792-1868) which were always decorated. Many of these songs (and many more that allow similar freedom) have remained in standard repertoire for classical singers of all levels, and ornamentation and decoration still occur today, although more often than not is written for or by the performer beforehand.⁹⁵

⁹⁵ Matt Bean. "Performance Techniques for Singers: Gesture in Art Song and Opera", in *The Journal of Singing*. 1998, vol. 57, no. 5, pp. 37-40

Contrary to classical singing practice, jazz singing has always required a great deal of improvisation.⁹⁶ Improvisation is such a key component to jazz music, in fact, that numerous attempts at defining jazz (although a difficult term to contain) include mention of it within their first few statements. Lewis Porter defines jazz as “a type of music developed by African Americans in and around New Orleans in the early years of the twentieth century...in which improvisation is central...”⁹⁷ Porter also points out that improvisation is a trait prominently featured in all fifteen texts currently (in 1997) used in the United States as introductions to jazz or jazz history.⁹⁸ Barry Kernfeld, jazz scholar and musician and editor of the *New Grove Dictionary of Jazz*, says that “improvisation is generally regarded as the principal element of jazz since it offers the possibilities of spontaneity, surprise, experiment, and discovery...”⁹⁹ Clearly, improvisation is a central aspect of jazz.

When asked about the improvisational practices for jazz singing, Jennine Bailey stated that jazz singers are “required to improvise in every piece [of music]”, and that such improvisation “may vary from merely changing melody, phrasing, or timing [rhythm], to singing scat syllables over the...tune”. Connaitre Miller concurs and adds that “jazz requires great facility in all ranges so that one can sing whatever comes to mind at the time.” Along similar lines, Julie Mason states that jazz “relies heavily on creativity, spontaneity and the ability to interact with one's fellow musicians ‘in the moment’.”

⁹⁶ Caroline Lynn Bayne

⁹⁷ Lewis Porter. *Jazz: a century of change*. New York: Schirmer Books, 1997, p. 17

⁹⁸ Ibid, p. 21

⁹⁹ Barry Kernfeld. “Jazz”. *Grove Music Online* ed. L. Macy (Accessed 6 November 2007), <<http://www.grovemusic.com>>

Renée Fleming agrees with the idea of spontaneity, and in conversation with WYNC radio host John Schaffer regarding her 2005 jazz album, *Haunted Heart*, she comments on the major differences between her work on *Haunted Heart* and the work she does for classical singing. Unlike the classical music she often performs, Flemings states that for her jazz album "...the chord changes and the notes of the melodies and rhythms are just a guide. They're just a jumping off point. Nothing really has to be set in stone the way a classical song recital might be." Fleming says that the beauty of jazz singing is that "...within reason, anything goes". She implies that jazz singing is perhaps more relaxed than classical singing, and even relates the feeling or mood of jazz to "...letting her hair down".¹⁰⁰

In his "Teach Yourself" book titled, *Jazz*, Rodney Dale states the following regarding jazz, classical, improvisation, and the links between them:

"In jazz, the player is of far more importance than in non-jazz; jazz depends more on interpretation by individuals than on adherence to a score. I know that orchestral soloists and conductors 'interpret', but they do so within constraints. Sir Peter Hall suggested that, if classical music is the search for anonymous perfection, jazz is about individuality."¹⁰¹

Dale's summary of the relationships between classical, jazz, and improvisation is quite efficient. Improvisation in jazz singing includes and affects musical content as well as interpretation. Improvisation in classical singing, on the other hand, generally includes and affects only interpretation, while musical content is performed as written.¹⁰² The

¹⁰⁰ Renée Fleming, WNYC *Soundcheck*, 17 June 2005.

¹⁰¹ Rodney Dale. *Jazz*. London: Hodder and Headline Plc, 1997, pp.3-4

¹⁰² Regarding interpretation, one must always remember that all musical performance, despite the genre, requires some forms of improvisation (if the term *improvisation* is now used more loosely). A work's written score, if there is one, does not usually contain explicit instructions regarding how

difference between classical and jazz improvisational demands, then, may be as Carol Gould and Kenneth Keaton, authors of the article, "The Essential Role of Improvisation in Musical Performance" suggest; "one of degree rather than kind...of preexisting compositional material rather than the particular kind of spontaneity of expression in performance."¹⁰³ Any singer attempting jazz must be prepared with knowledge and skill to implement the improvisation central to the style.

Non-verbal Communication

A vital aspect of all performance or presentation is communication. While music may have numerous functions, several of its common purposes - such as entertainment, didacticism, dissemination, atmosphere, and so forth - require or are better served with purposeful and clear communication. Effective communication allows an audience to easily suspend disbelief and take the journey of the music with the performer. Reynolds-Midgely states that "communication is the reason that music exists," and is therefore essential for singers of both genres. Having experienced performing in both the classical and jazz arenas, Renée Fleming was once asked what performing in jazz clubs taught her about communicating and relating to the audience. She gave the following response:

to interpret the piece in terms of production or performance, apart from directions for dynamics, tempo, and expression (to a certain extent). Such decisions are instead often left to the discretion of the performer, who is guided by his or her personal experience and musical education, knowledge of the work's idiom, and the accumulated body of historic performance practices. Commenting on classical singing performance, for example, Pierre Bernac suggests that all things done in performance are "carefully thought out in advance, carefully calculated, worked at, clarified and perfected, and...finally surrendered to the improvisation of the moment. For, although a performance must in no way be a material improvisation, it will always be essentially a spiritual one." (Pierre Bernac. *The Interpretation of French Song*. London: Gollancz, 1987, p. 6) Bruno Nettl states that "To some extent every performance involves elements of improvisation, although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules." (Bruno Nettl. "Improvisation", *Grove Music Online* ed. L. Macy (Accessed 8 August 2007), <<http://www.grovemusic.com>>)

¹⁰³ Carol Gould, Kenneth Keaton. "The Essential Role of Improvisation in Musical Performance", in *Journal of Aesthetics and Art Criticism*. Vol. 58, Issue 2, March 2000, p.5

“Everything...It was the basis for my education for how to perform. My public jazz experience was a difficult performance situation because it was the same audience every weekend. So it wasn’t enough to get up and perform. I had to entertain a little bit, and talk, and develop a bit of a personality...something that I do now in [classical] recital all the time. It took me many, many years to kind of bring that back...to become comfortable enough on stage in recital to enable my personality to come through.”¹⁰⁴

Fleming emphasizes the idea that entertainment, personality, and general communication are aspects essential to both genres of singing. This idea can also be observed in performance analysis, which often emphasizes the idea that central to any performative genre “...is the whole theatrical side of ‘showing-off’.” Performance analysis rightfully gives seniority to the key aspect of communicating to the audience and “...sensitises one to the various modes of communication itself within this heightened context.”¹⁰⁵

Jane Davidson, music performance lecturer at the University of Sheffield, and Alice Coulam, professional jazz vocalist, suggest that non-verbal communication elements are “potentially the single most critical communicative force between...performers and audience...” in live performance, “...providing information to enable musical coherence.”¹⁰⁶ Similar to the vocal aspects previously addressed in this thesis, the difference between classical and jazz singing with regard to non-verbal communication lies less in its necessity or importance and more in its management. In addition, the management or execution of non-verbal communication varies within classical and jazz genres according to performance and context type (i.e. formal or informal, large or small)

¹⁰⁴ Renée Fleming. WNYC Soundcheck Show, 17 June 2005.

¹⁰⁵ Gary Ansdell. “Being Who You Aren’t; Doing What You Can’t,” in *Voices*, November 2005, Vol. 5, No. 3, p.1

¹⁰⁶ Alice Coulam and Jane Davidson. “Exploring jazz and classical solo singing performance behaviours, A preliminary step towards understanding performer creativity”, in Irene Deliege and Gerraint Wiggins, ed. *Musical Creativity: Multidisciplinary Research in Theory and Practice*. London: Psychology Press, 2006, p. 190

as well as the demands or opportunities offered by the particular song being performed. Susan DeJong suggests, for example, that for both singing genres “singer and audience interaction should directly relate to both the size of the venue and audience, as well as the formality or casualness of the affair.” One example of this is evidenced through body language, or how the body and its gestures mediate form, content, and context. Body language, including movements and facial expressions, cannot always be attributed exclusively to either classical or jazz, and would be more accurately assessed with consideration to performance and song context. Observe, for example, jazz singer Sarah Vaughan’s (1924 - 1990) live performance of Harold Arlen’s (1905 - 1986) “Over the Rainbow”, performed in a formal club with piano accompaniment.¹⁰⁷ Although not rigid or stiff in any way, Vaughan exhibits very little body movement in this reflective and dreamy piece. She appears relaxed yet stationary, and appropriately communicates the content and mood through facial expression and perhaps even her lack of movement. The same is true of classical singer Felicity Lott (1947 -) in a live performance of George Fredric Handel’s (1685-1759) “Let the Bright Seraphim” (from *Samson*, 1743).¹⁰⁸ This particular performance takes place in a concert hall with full orchestra, and Lott remains in one location on stage throughout the performance, using only her face to communicate the song. In contrast to these performances, both singers can be observed exhibiting much body movement when performing other songs in other venues. Vaughan, for example, turns, bends, rocks, and moves her arms in every direction in a live performance (with trumpeter Wynton Marsalis, 1961 -) of Joseph Kosma’s (1905 –

¹⁰⁷ Steve Whemhoff, *Sarah Vaughan and Other Jazz Divas*. Passport International Entertainment LLC, 2005

¹⁰⁸ Felicity Lott, “Let the Bright Seraphim”, from George Fredric Handel’s *Samson*, 1990, available from <http://www.youtube.com/watch?v=HRH7zWX1Q6o#>; accessed 14 November 2007.

1969) “Autumn Leaves”.¹⁰⁹ Although she uses no words and scats through the entire piece, Vaughan exhibits much communication through her body language and facial expression and clearly portrays a mood according to the song’s content and context. Lott does the same in a performance of “La voici donc, la chambre” from Jacques Offenbach’s *La Grande Duchesse de Gerolstein*.¹¹⁰ This song is of the classical genre, like the previously examined song performed by Lott, yet exists in an entirely different context. Lott performs accordingly, and walks, leans, sits, kneels, smiles, raises her eyebrows, and so forth to effectively communicate the mood and content of the song. Both singers examined here, as well as most other successful classical and jazz singers, depict various moods and messages through body movements and facial expressions used often in *both* classical and jazz genres. They display excitement, sadness, coyness, silliness, and so forth not according to the genre, but rather the song and context in which they are singing.¹¹¹

While it seems more accurate to attribute non-verbal communication elements such as body language to performance and venue type and the particular song being performed, there are some movements and expressions commonly associated with, or perhaps more readily accepted in, either classical or jazz. This is most likely a result of common misconceptions of history and the development of music through famous classical and jazz performers and composers as well as society in general; Tradition, precedence, and

¹⁰⁹ Sarah Vaughan, “Autumn Leaves”, by Joseph Kosma, available from <http://www.youtube.com/watch?v=KZbI2VZF9K8#>; accessed 4 November 2007

¹¹⁰ Felicity Lott, “La voici donc, la chambre”, by Jacques Offenbach, 1997, available from <http://www.youtube.com/watch?v=7ev-FT2aH9o>; accessed 6 November 2007

¹¹¹ Alice Coulam and Jane Davidson. “Exploring jazz and classical solo singing performance behaviours, A preliminary step towards understanding performer creativity”, in Irene Deliege and Gerraint Wiggins, ed. *Musical Creativity: Multidisciplinary Research in Theory and Practice*. London: Psychology Press, 2006, pp. 181-199

society play a role in determining genre philosophies and common or acceptable communication practices for singers of each genre. Davidson and Coulam note the “power of cultural context” in a performer’s presence and how that presence is used in communication between performer and audience. They suggest that “...subject to their performance tradition, performers who manipulate the socio-cultural elements of their presentation strongly affect their audience’s apprehension, pleasure, and understanding of the work.”¹¹² Stan Godlovitch, author of *Music Performance: A Philosophical Study*, states that “...a proper understanding of performance must...appreciate ritual, forms of communication, action and its significance, human benefit and reciprocity, and a good many other concerns belonging naturally to social conduct.”¹¹³ While they should mainly focus on each particular performance and song context, classically-trained singers attempting genre crossover into jazz would benefit from studying any non-verbal communicative elements commonly associated with jazz and the reasons for their association.

The majority of non-verbal communicative elements involved in body language, despite any common association with classical or jazz, will most likely be useful in a singer’s performances at one time or another. If one is concerned with what is typically displayed or accepted in a specific genre, or if desiring to emulate a specific artist, study of renowned artists and their performances is worthwhile, and can only improve one’s grasp of a particular singing style. All singers, especially those attempting genre crossover,

¹¹² Ibid, p. 183

¹¹³ Cited in Gary Ansdell. “Being Who You Aren’t; Doing What You Can’t,” in *Voices*, November 2005, Vol. 5, No. 3, p.1

will be more successful with increased knowledge of, and experience in, all non-verbal communication elements.

Deduction

The performances that are best received in any genre tend to be the ones presented by singers who appear in control of what they are doing. No matter what the style of music or the stylistic performance traditions (particularly pertaining to improvisation and non-verbal communication) commonly associated with that style, a singer must exhibit a collected, assured, and professional demeanour.¹¹⁴ The classical singer attempting crossover into jazz can exhibit this demeanour by familiarizing him or herself with the stylistic performance techniques associated with jazz and/or the particular song being performed. Practical ways of doing this include (but are not limited to) attending jazz concerts, having lessons with a jazz singer and studying DVDs. The more knowledge and practice a classical to jazz crossover singer has in stylistic performance aspects such as improvisation and non-verbal communication, the less likely he or she is to seem like a fish out of water.

¹¹⁴ Susan DeJong

CHAPTER V

CONCLUSION

Genre crossover singing from classical to jazz occurs throughout the world at all levels from amateur to professional. Internationally acclaimed singers and others famous on a more local scale have together contributed to the growing interface of classical to jazz genre crossover and blending with albums, performances, and teaching. The number of people participating in genre crossover and blending will continue to increase and the interface will continue to grow because of: the rise of jazz education in primary and secondary schools and the increase of jazz programmes at universities;¹¹⁵ the natural tendency of singers and audiences to desire and attempt “new things”;¹¹⁶ and the constant exposure to new singers and new vocal techniques.¹¹⁷

Singers who desire to participate in this field need to be aware of the mechanical and presentational differences between classical and jazz so that they may crossover skillfully and knowledgably. A classically-trained singer cannot realistically attempt jazz with the same techniques used for classical singing. Modifications to the management of vocal mechanical aspects discussed here (breathing, resonance and acoustics, register and registration, and timbre) should be studied, experimented with, and practiced according to each specific singing style. This is also true of significant stylistic performance aspects such as improvisation and non-verbal communication, as music performance research has shown that a singer’s creativity is best displayed in how he or she combines vocal skills

¹¹⁵ Connaitre Miller

¹¹⁶ Juliet Reynolds-Midgley

¹¹⁷ Jeannine Bailey

with stage behaviour.¹¹⁸ In other words, it is a combination of the physical mechanics of the voice and the presentational skills that contribute to the success of a performance.

One of the major issues that classical to jazz genre crossover singers currently face is the fact that there is a gap in instruction and guidance necessary for successful crossover.

There are many resources that offer instruction for classical singing technique, but few that address jazz singing technique. Along similar lines, there are many resources that address jazz style, but few that address classical style. This lack of guidance in the essential elements of each genre makes it difficult for a classical singer to understand the mechanical and presentational changes and modifications necessary to produce jazz. As a result there have been some truly atrocious crossover attempts, raising the question of whether or not classical to jazz genre crossover is ever beneficial or in a singer's best interest. For world-renowned singers, the answer to this question may at times be: no, it may not be in one's best interest. The time and energy that a singer of that status must spend on perfecting their craft, or the specific singing style for which they are known, is quite extensive, and attempting to successfully compete with the quality demonstrated by same-level peers *and* produce "good" crossover material may simply not be realistic or feasible.¹¹⁹ Even Renée Fleming, who has contributed to the classical-to-jazz genre crossover field, cautions singers about "...trying to be all things to all people", as identifies the differences between the two styles that must be carefully considered.¹²⁰

¹¹⁸ Alice Coulam and Jane Davidson. "Exploring jazz and classical solo singing performance behaviours, A preliminary step towards understanding performer creativity", in Irene Deliege and Gerraint Wiggins, ed. *Musical Creativity: Multidisciplinary Research in Theory and Practice*. London: Psychology Press, 2006, pp.181-199

¹¹⁹ Julie Mason

¹²⁰ Renée Fleming. WNYC Soundcheck Show, 17 June 2005.

The majority of classical musicians, however, spend most of their careers performing on a smaller scale (university, community, church, etc.), and to these singers, genre crossover can be beneficial for many reasons. Singers such as these deserve and need the instructional and guidance gaps that currently exist to be filled.

In the meantime, the important principle for classical to jazz genre crossover singers (and most likely all genre crossover singers) to remember is that the traits or properties foundational to each musical genre are vital. Attention to maintaining these traits and properties in a stylistic manner is necessary. Stylistic management of all vocal production and stylistic performance aspects that affect such properties should be a singer's priority, and will greatly contribute to a singer's success with 'crossing in style'.

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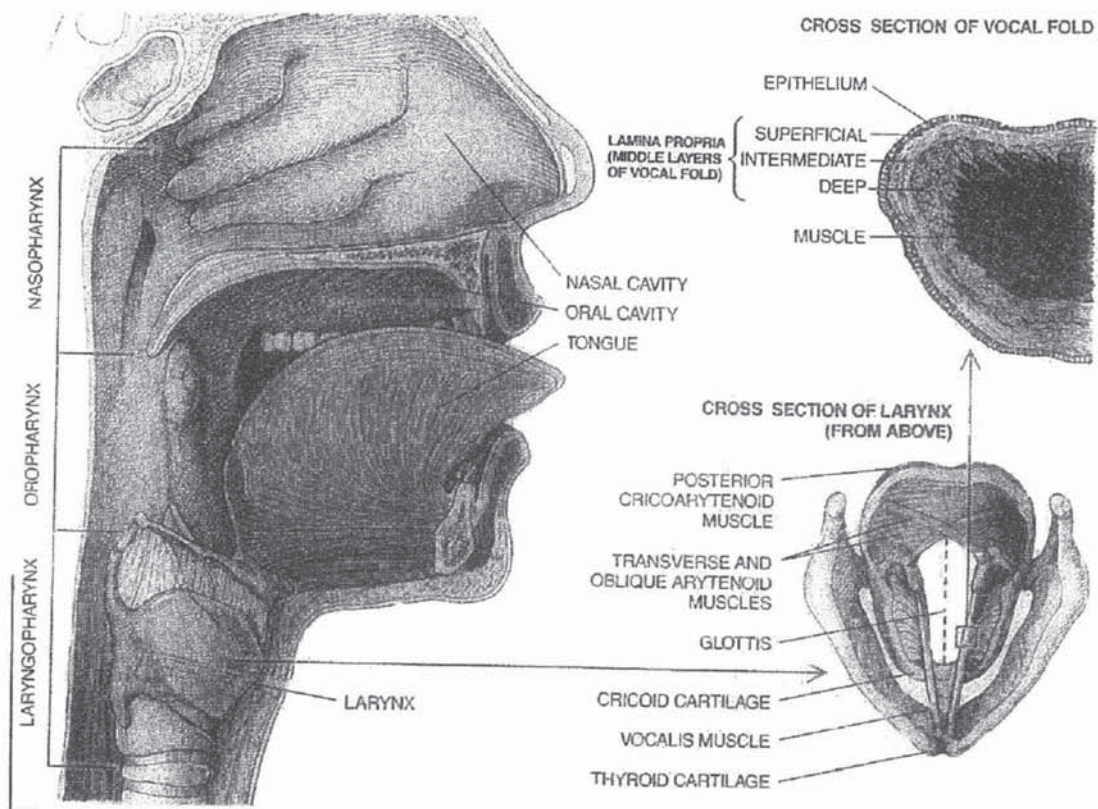
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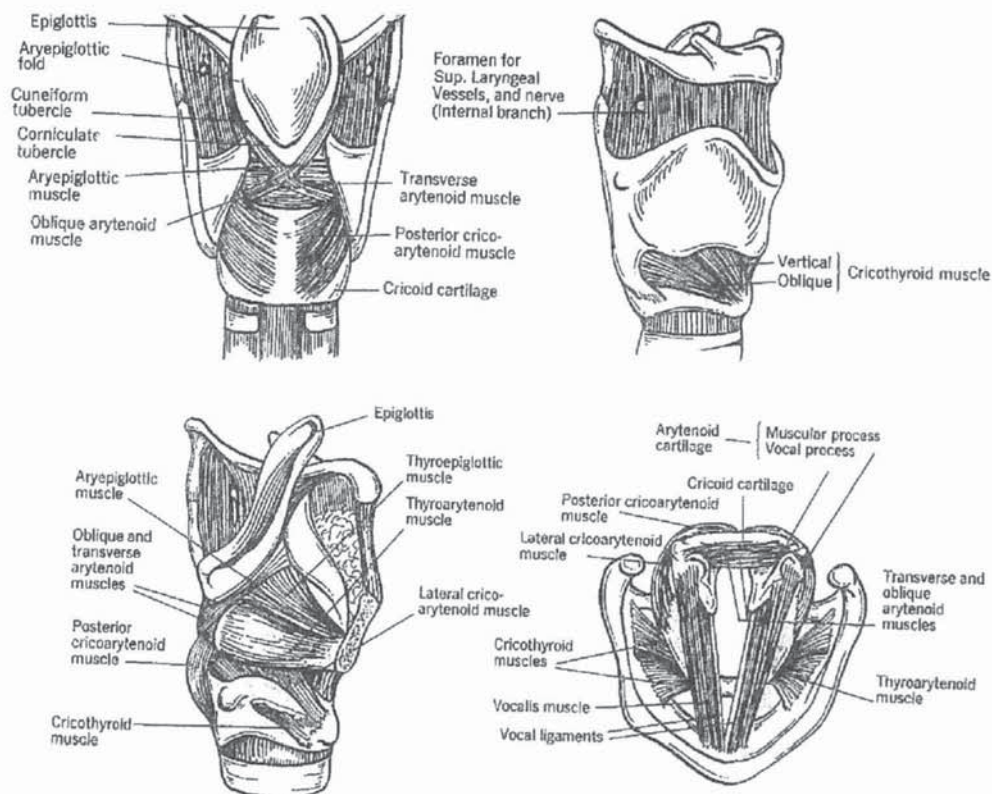
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THE VOCAL TRACT¹²¹



¹²¹ From Sataloff, Robert Thayer. "The Human Voice", *Scientific American*. Vol. 267, No. 6, p. 108

THE INTRINSIC MUSCLES OF THE LARYNX¹²²



¹²² From Sataloff, Robert Thayer. *Vocal Health and Pedagogy*. San Diego: Singular Publishing Group, Inc., 1998, p. 13

QUESTIONS ASKED OF THE INTERVIEWEES

1. Have you ever been asked to perform and/or teach music of a different genre than your expertise?
2. Please give a brief answer to each of the following:
 - a. Describe the use of breathing mechanics(pertaining to physical and techniques(pertaining to style) for a jazz singer
 - b. Explain the use and importance of resonance for a jazz singer
 - c. How does a jazz singer determine and technically produce various timbres?
 - d. Describe the use of vocal registers for a jazz singer
3. In singing, studying, or observing both classical and jazz singing, what differences and similarities have you noticed between the two genres in the following:
 - a. breathing techniques
 - b. resonance and acoustics
 - c. timbre
 - d. register/registration
 - e. vibrato
4. In singing, studying, or observing both classical and jazz performing, what differences and similarities have you noticed in the following:
 - a. improvisation
 - b. communication/interaction with the audience
5. What, if any, are the benefits of “crossover” for a singer?
6. What, if any, are the dangers of “crossover” for a singer?
7. Do you see the idea of genre crossover in singing becoming increasingly common in the years to come? Why or why not?
8. Are there any resources regarding jazz technique and/or the subject of crossover that you would suggest for my research?