



# Effective Contemporary Commercial Music Vocal Training for Thai Singers

***Panyapat Thummarattana***

*PhD Candidate, College of Music, Mahidol University, Nakhonpathom, Thailand*

***Somchai Trakarnrung***

*College of Music, Mahidol University, Nakhonpathom, Thailand*

---

## ***Abstract***

This research addresses specific methods of vocal training for singing. The research focuses on Contemporary Commercial Music (CCM), which is termed “popular music”.

The research design this study uses is grounded theory research. The goal is to pragmatically apply existing best practices to the development of vocal pedagogy in Thailand. Data for this research had been collected from a number of sources, peer-reviewed journals, professional books, and online resources.

The purpose of this research is to set out a framework for a CCM curriculum that takes into account the current training methods and the specific requirements of CCM as compared to classical vocal training. The study examines how singers are currently trained in Thailand and identifies the content required for CCM vocal training to be effective. It also identifies other factors that the CCM vocal curriculum will need to take into account.

During the research, the researcher found that there is still a lot of confusion in existing curriculums and training practices between classical singing and CCM methods and techniques. Many books on vocal pedagogy and teaching singing are not specific about whether they are presenting CCM or classical techniques, and they may not even discuss the difference.

Result indicated that it would be appropriate to establish a goal in singing education to provide correct information for the style the singer is learning. At the individual level, singing teachers need to learn correct vocal pedagogy to make sure they are instructing their students correctly.

***Key words:*** vocal pedagogy, contemporary commercial music, singer in Thailand

---

## **Introduction**

This research addresses specific methods of vocal training for singing. Vocal training refers to the method of training singers to best use their voices to achieve the desired effect (Hardesty, 2009). Vocal training encompasses all aspects of the performance, including sight reading of music, pronunciation and

enunciation, singing in foreign languages, and control of volume and direction of the voice as well as methods of achieving the correct notes (Hardesty, 2009). Vocal training also includes breathing techniques, techniques for voice care and protection, manipulation of range, and other techniques to improve the stamina and flexibility of the singer (David, 2008).

It can require substantial effort to design a vocal training program for a particular singer in order to meet his or her capabilities and needs. However, this is essential because the quality and versatility of the singer's voice is the quality of his or her instrument (David, 2008). As one author remarked, A singer does not have a separate instrument that he can see or touch while making music; the singer is a musical instrument (McKinney, 1982, p. 153), therefore the singer's voice is equivalent to his or her instrument, but unlike the musical instruments, it cannot be changed as desired. Instead, the singer must work with what he or she has, and vocal training provides a means of increasing the usability of the voice.

Given the importance of vocal training as a technique of understanding the body and voice and its involvement in singing, it is surprising that vocal training in Thailand seldom places any emphasis on the physical aspects of singing. The lack of understanding about the placement and use of the body in singing, either before or during the vocal training process, results in students not understanding the use of the body or how it could enhance their singing techniques or processes. In the researcher's opinion, this problem leads to generally poor state of vocal training in Thailand at present. As is the case in many countries where there is no requirement for training or licensure to become a vocal teacher, it has become an unregulated profession. This means that while some teachers are accomplished as professional singer, there is a lack of standards or quality that can be applied, and no consistent techniques for vocal training.

This research focuses on Contemporary Commercial Music (CCM), which may also be termed popular music. CCM is highly popular in Thailand, and is performed in many different types of public and private contexts. Currently, its popularity surpasses other genre such as classical or traditional music where proper vocal training is typically oriented. At present, half of Thailand's fifteen universities that offer music degrees offer a concentration in

CCM. However, only two programs offer vocal pedagogy courses, both based on classical music. This means that there is a gap between what students actually perform (CCM) and how they are taught (in the classical style). Identifying an appropriate curriculum and pedagogy for CCM could help to improve vocal training in Thailand significantly, in such a way that students can enhance their professional performances and careers. Thus, this research has chosen to focus specifically on CCM rather than the more commonly examined classical vocal style.

## Objectives

The purpose of this research is to set out a framework for a CCM curriculum that takes into account the current training methods and the specific requirements of CCM as compared to classical vocal training. By providing clear guidelines for CCM vocal training curriculum, the researcher hopes to improve vocal training in Thailand. This research is intended for practical use. In particular, it is intended to inform vocal teachers about the specific needs of CCM vocal training as a training method. By identifying differences between CCM and classical vocal training methods, this research will be particularly useful for developing singers whose preferred genre is CCM. The research question is What is the sound content for inclusion in a CCM curriculum intended for training singers in Thailand?

## Methodology

The research design this study uses is grounded theory research. In this research, the goal is to pragmatically apply existing best practices to the development of vocal pedagogy in Thailand. This means that the research approach needs to rely on existing knowledge and experience, and studies, especially best practices and previous studies. This makes grounded theory research the ideal approach for completing this research project.

Data for this research were collected from a number of sources, including peer-reviewed journals, professional books, and online sites (for example demonstrations of vocal pedagogy techniques, interviews, and online studies). These sources were selected because they balance theoretical and pragmatic interests, integrating the academic viewpoint with what voice teachers actually do. The researcher believes this is ideal for understanding the best approaches to CCM vocal pedagogy.

Data sources were selected with the following criteria in mind. First, to make sure the sources reflect the most recent insights into CCM, most documents (except for foundational documents) must date from 2003 to present. Documents should be related to vocal pedagogy, particularly to CCM singing (though given the sparseness of information on CCM singing, this criterion will not be strict). Documents should also be from reliable sources, such as government and public documents, professional books, or peer-reviewed journals. This will help protect the credibility of the research and make sure that information included is based on best practices.

The only exception to the source reliability criterion will be teaching or tutorial clips from YouTube, which will serve as demonstrations of what voice teachers actually do, such as specific techniques or exercises. The criteria for selection for these sources are that it must be related to vocal pedagogy (particularly CCM singing), it must be published by academic or vocal teaching institutes, and it must date no earlier from 2003. These selection criteria are consistent with the criteria for documents above, but they are flexible enough to take into account the specific requirements of the tutorial clip form, which are not produced in the same way as documents.

The technique used for analysis will be qualitative content analysis. Content analysis begins with a coding frame, which is a set of specific coding rules for the documents. For example, a coding frame for this research could include areas of vocal pedagogy

such as theory, physiology, or technique. The coding frame is continually reevaluated throughout the content analysis process, in order to identify any gaps in the coding frame based on what is actually included in the documents (Schreier, 2012). The content analysis technique is ideal for this research because it is flexible and allows for analysis of different types of documents, which is required in this study to encompass professional and academic documents.

## Results and Discussion

The main effort for primary research was devoted to production of a training manual for CCM voice teachers in Thailand.

### Material chosen for the manual included:

- The singer's instrument, or an introduction to anatomical and physiological theories of the voice, including of each of five theories of the voice and how these theories explained the use of the voice and the production of sound.
- The physiological process of singing, including the structure and function of the singing system and their interactions.
- Posture, including the alignment of all appropriate body parts and troubleshooting of posture faults.
- Respiration, including the process of breathing, stages of breathing, and breathing methods (both good and bad), breath support, and identifying and correcting incorrect breathing methods.
- Registration, including different theories of voice register, auxiliary registers, alternative register systems and register transition.
- Voice classification, including assessment of range, tessitura, timbre, and other considerations, as well as special consideration of children's range and the maturing voice.
- Resonance, including maximization of resonance and the role of anatomy in resonance.
- Phonation, including types of phonation, theo-

ries of tone, vocal tone attack and release, and problems in phonation.

- Articulation, including the articulation process, IPA, pronunciation of vowels and consonants, CCM articulation, and articulation faults.

- The specific features of CCM, including use of belting, vibrato, techniques like vocal riffing, scat singing, twang, growling and distortion, projection, improvisation, emotional interpretation, singing on or off the beat, dynamics, and CCM styles.

During the course of the research in singing education, the researcher found that there is still a lot of confusion in existing curricula and training practices between classical singing and CCM methods and techniques. Many books on vocal pedagogy and teaching singing are not specific about whether they are presenting CCM or classical techniques, and they may not even discuss the differences. This makes it difficult for readers, who may be confused and may not be aware of the differences between CCM and classical music. For example, a classical singing manual may specify that the singer should not use a glottal voice or should stay in the head voice, but this is not the case for CCM, where all voices and phonation types may be used. This means that singers and teachers trying to learn from books may not have the best information.

For CCM singing, the researcher found both similarities and differences in content amongst the resources available on this topic. Therefore, the researcher has grouped and addressed various the key elements of CCM singing as follows:

Singer's instrument, or the body of the singer - the research found that in Thailand, very little has been discussed about anatomy and physiology aspects of singing, that leads to limited understanding about how sound is produced and how the parts of the body (the singer's instrument) that produce sound function. As the consequent, singers are not able to fix their fault and properly control their voice. Therefore, part of singing curriculum should explain clearly to stu-

dents how each part of the anatomy responsible for production of sound function and how to control them.

There are different theories that attempt to break the voice in separate systems, such as the theory of two parts, theory of three parts, theory of four parts and theory of five parts. The researcher agrees the most with the theory of four parts, which proposes that the vocal folds are actually a separate component, rather than included in the vocal tract. In this theory, the singer's instrument comprises the resonator (throat, mouth, and nasal cavities); the articulators (tongue, lips, jaw and soft palate); the generator (voice box and vocal folds); and motor (lungs and diaphragm). In the researcher's opinion, this theory best explain to singers to have understanding of how to control various parts of the anatomy that have different roles in the production of sound. In the researcher's opinion, this theory breaks down the anatomy into adequate granularity in order to explain vital aspects of sound production. While the theory of two parts and the theory of three parts lacks clarity in elements such as resonance, phonation and articulation, the theory of five parts introduced volition as the fifth part, which in the researcher's opinion, is not part of the physical mechanic of sound production.

The lack of understanding in the production of sound may also be due to singers taking for granted the ease of making sound without the need to understand the real mechanics behind the production. However, it is due to this lack of understanding that some singers struggle to control, remedy faults and produce the sound that is required to sing in CCM style. Therefore, it is absolutely vital that such explanation is included in any vocal training curriculum.

Having identified the four parts that are responsible for producing sound, singers also need to understand the specific organs that form part of the theory of four parts. These are: supporting muscles, diaphragm, trachea, lungs, bronchi, larynx, vocal cords, pharynx, mouth, lips, jaw, tongue, soft palette and mask. The roles and mechanics of these organs

have been covered in detail in the previous chapter. Although the list is not exhaustive, as some other studies have also included roles of various bones in the larynx, the researcher focused on the role of the larynx itself as opposed to the anatomy that made up the larynx.

While many singers place significant importance on the supporting muscle, it is not produce sound and the role of the organ is only to support other sound producing organs. Many singers misunderstand the role of the diaphragm to be the organ that is responsible for storing breath, when in fact this is the role of the lungs. Other vital organs involved in the production of sound that singers tend to ignore are the trachea and bronchi, which act as the sound passage between the mouth and the lungs. Similarly, the roles of the larynx, vocal cords and pharynx are not well understood which accounts for the lack of ability to control the sound.

The mouth, lips, jaw, tongue, soft palette and mask work in conjunction to convert sound that does not have consonants and vowels into meaningful words. Therefore singers need to gain an understanding of how to move the mouth, relax the lips and tongue, or how much to raise the soft palette to best suit the style of the song being sung. Many singers with good voice fail to appear relax and pronounce the lyrics clearly due to lack of control of these organs.

CCM singers often are unaware of their posture, which is responsible for correctly align the sound producing organs as they concentrate more on other aspects like producing powerful sound and improvising, when they should be taught about posture from day one. Teacher should explain to students to understand the reasons for correct posture. Furthermore, the teacher can also design and create new exercises specific to each student, based on the correct position of the organs. The Alexander technique is just one of the many techniques that singers can use to reduce the tension and improve his or her posture, however

other exercises and techniques should also be used to address specific posture issues.

Respiration, or the process of breathing, is a topic that often causes confusion amongst students. Beginning with the reason why a singer should learn to breathe properly, given that general breathing (passive breathing) is an automatic process, specific breathing techniques used for singing (active breathing) are often neglected. Active breathing requires conscious control and it is a skill that has to be taught, as opposed to passive breathing. Another misconception in relation to breathing is that many students are taught to breathe only through the nose, when they should be breathing through the mouth. When challenged by students, many teachers may struggle to justify the reason for breathing through the mouth. The necessity for mouth breathing is due to the requirement to inhale a large quantity of air in a short space of time.

Passive breathing consists of three stages, these are inspiration, suspension and expiration. However, in active breathing, there is an additional stage called recovery. Students need to be taught about the four stages of breathing that form process of active breathing in order to pin point the relevant stage that causes breathing issues.

Furthermore, there are a number of breathing methods specific to the torso such as high torso, middle torso, and low torso breathing. The most efficient method is a combination of middle and low torso breathing. Also, there are breathing methods that relate to various parts of the body such as clavicular, intercostal, and diaphragmatic breathing. In the researcher's opinion, by focusing on various parts of the body, students can easily relate to the particular area of the clavicular, intercostal or diaphragm to foster understanding of active breathing. A CCM vocal pedagogy should address various breathing methods and point out both correct as well as incorrect ways of breathing such as hyperfunctional and hypofunctional breathing, which should be avoided.



There is yet another method of breathing called belly breathing, which expands the belly to create pressure in order to achieve powerful delivery. Although widely used in some institutions and manuals, the researcher does not encourage this method of breathing as it can cause discomfort and tense the body of the singer.

Registration is a concept that many students as well as professional singers misunderstood to be a type of singing technique, an extent that many institutions classify their own categorization of registers. In the researcher's view, registers for CCM singing should be split into 6 types: vocal fry, chest voice, middle register, head voice, falsetto and whistle. The researcher believes that once a student has mastered the concept of registers and has gained sufficient control, he or she can match the most appropriate register to be used for a particular passage of the song.

An aspect of CCM singing that differs from classical singing is the range. It is uncommon for a classical song to be transposed to a different key in order to preserve the mood and tonality of the given song as intended by the composer. For CCM, this is a common practice to transpose a song into a range that is comfortable for different singers. Therefore, CCM singing teachers should be able to advise their students about their ranges and recommend them to transpose the song if necessary to fit their vocal ranges. Because of this, it is possible for male and female singers to sing the same song by keys transposition. Key transposition can also be applied to enable a child to sing songs that are intended to be sung by adults.

In teaching young singers, singing teachers should take into consideration of the maturing voice in order to avoid the risk of breaking their voices before their voices break. From the researcher's experience, many children have anxiety and can sometimes be embarrassed about their voices post-puberty. Teachers need to explain to young students that the change is natural and is caused by change in hormones and resulting in expansion of the vocal cord. It is important that teachers select songs with appropriate

range for students to sing at various stages of their puberty. A CCM vocal pedagogy should also address this concern.

Many classically trained singers have a tendency to overuse resonance when singing CCM. It is worth pointing out to students that sing CCM does not require as much use of resonance as this is compensated by the microphone and sound system. Therefore students should learn how to adjust the level of their resonance through the control of the organs are responsible for resonance such as the soft palette, which should not be raised too high, and the mouth which should be more horizontal rather than vertical that is more often used for classical singing.

Some aspects of resonance are under the singer's control. These include the lips, tongue, jaw, head, and position of the larynx. The shape of the body and face also influences resonance, but is not so easily modified. However, tension in the body can influence resonance. Singers may want to control resonance because it can be used to lighten or darken sound, change the timbre and otherwise influence the mood of the song or lyric.

There are two types of phonation, the first type splits phonation into two phases.

The beginning of the tone is the onset or attack, while the end of the tone is called the offset or release. The second type splits phonation into three phases: attack, sustention, and release. Attack and release are the same as in the two phases theory. Sustention, the middle stage, is added and it involves holding the sound for the correct period. While different books advocate different types of phonation, the research agrees with the three phases theory and believes that the three phases are of equal importance.

For phonation, there are three characteristics of the voice: aspirate, glottal and coordinate. The differentiation between the three characteristics is often neglected in singing education in Thailand. Understanding of these characteristics would enable singers to sing with more variety of sound. Classically trained

singers are taught to coordinate sound only, and the use of the other two is deemed as inappropriate for classical singing. However, CCM singing requires the use of all three types.

Articulation is another aspect that is often neglected in CCM vocal training that used be part of a CCM vocal pedagogy. Students should understand how the use of their jaw, lips and tongue could influence the articulation.

Pronunciation involves the use of consonants and vowels. For this, understanding the theory behind air direction is vital and should be included in a CCM vocal pedagogy. This would benefit pronunciation while speaking as much as singing.

There are many ways of classifying consonants. Consonants can be split into two types: voiced and unvoiced consonants. In the researcher's opinion, classifying consonants according to articulation position will help Thai singers understand more easily as it is also applicable for Thai language.

A common issue when a classically trained singers attempt to sing CCM is their tendency to use diphthongs, a technique widely used for classical singing. This causes singers to produce inappropriate sound for CCM as the diphthongs technique encourage singers to pronounce all the vowels clearly, while CCM style typically require singers to pronounce lyrics more naturally and to mimic speaking as much as possible.

There are many CCM specific techniques, such as belting, which remains to be debatable whether this technique should be used for singing. While classical singing prohibits this technique, it is used widely in CCM singing.

Vibrato is an important aspect of singing, however the technique for vibrato is often taught incorrectly. This ranges from asking students to shake their bodies to produce the effect of vibrato to quickly adjusting the note by a semitone back and forth. However, correct use of vibrato should sound natural as a result of good breathing technique.

Other CCM specific techniques that are not usually taught in Thailand include vocal riffing, scat, twang, growling and distortion.

Four of the most common styles of CCM include rock, pop, soul, and traditional hard rock. These four styles used different ranges, lung pressure, register, and effects. A CCM vocal pedagogy should address the differences between these CCM styles so that students gain an understanding and appreciation of these styles.

One of the key points of CCM singing education is that singers should be trained to understand the choices available to them and learn how to sing for themselves. Since improvisation and individuality are the key artistic aspects of CCM, students need to understand the theory of singing. This will help them make singing choices that are comfortable for their voice as well as being artistically effective. Largely, this knowledge comes from singing teachers, rather than other information sources. This can mean that some singers learn incorrect techniques, or try to apply classical techniques to the CCM style, not knowing the differences between the two. In order to prevent this, it would be appropriate to establish a goal in singing education to provide correct information for the style the singer is learning. At the individual level, singing teachers need to learn correct vocal pedagogy to make sure they are instructing their students correctly.

## Recommendations

One of the main limitations of this research is that it was conducted entirely on secondary evidence and does not include teaching exercises. The information included in the singing manual is intended to support teachers to develop their own exercises. As this research was based on grounded theory, further study in the field that would develop and enhance education in CCM should include experimental based research to determine the most appropriate theory for various aspects of singing (such as the singer's instru-

ment, register, resonance, and articulation), which the current researcher has presented numerous theories for each aspect in this research. Interview based research can also be conducted to gain a more detailed view of the current CCM vocal teachers' understanding of the topic in order to determine and fill gaps to improve the CCM singing curricula in Thailand. Further research based on grounded theory can also be done to explore various CCM-specific techniques, which the current researcher believes to be an on-going development.

In addition, it would be useful to extend this research by supplementing the theoretical manual with a set of exercises derived from the theory. These exercises should be tested in the singing classroom or

studio, to make sure that they work with students and teachers as well as being in line with theory. Developing exercises could also help those who are learning on their own, and could help differentiate between CCM and classical singing further. This is the main opportunity for future research in this area.

Another opportunity for future research is developing visual and aural teaching supports for the curriculum. A video and audio series that showed teachers and students how to implement the techniques, provided animated illustrations of the vocal system (for example how vocal cords work), and demonstrated how specific exercises could be used would be a useful supplement to the material.

## References

- David, M. (2008). *The new voice pedagogy* (2nd ed.). Lanham, MD: Scarecrow Press.
- Hardesty, T. G. (2009). *Classical training for musical theater singing: Registration issues in the female voice*. Retrieved from Doctoral Dissertations. Paper AAI3361008.: <http://digitalcommons.uconn.edu/dissertations/AAI3361008/>
- McKinney, J. C. (1982). *The diagnosis and correction of vocal faults*. Nashville, TN: Broadman Press.

## Further Readings

- Adulyanon, C. (2009). *The creation of a new vocal pedagogical textbook for teaching correct breathing to students age 12-16*. Masters thesis.
- Alexander, R. J. (2011). Border crossings: Toward a comparative pedagogy. *Comparative Education*, 37 (4), 507-523.
- American Association for Teachers of Singing. (2008). In support of contemporary commercial music (nonclassical) voice pedagogy. *Journal of Singing*, 65 (1), 7-10.
- Anderson, M. (2009). *When singing becomes knowing: Developing self-knowledge through vocal pedagogy*. Retrieved from Queens University: [http://qspace.library.queensu.ca/bitstream/1974/1975/1/Anderson\\_Marie\\_L\\_200906\\_MEd.pdf](http://qspace.library.queensu.ca/bitstream/1974/1975/1/Anderson_Marie_L_200906_MEd.pdf)
- Anderson, P. M. (2009). *Pedagogy primer*. Bern, Switzerland: Peter Lang.
- Appelman, D. (1967). *The science of vocal pedagogy*. Bloomington, IN: Indiana University Press.
- Arneson, C., & Hardenbergh, E. (2009). Teaching voice teachers. *Journal of Singing*, 65 (3), 315-319.
- Arnold, D. (1965). Instruments and instrumental teaching in the early Italian conservatoires. *The Galpin Society Journal*, 18, 72-81.
- Baker, D. (2005). Music service teachers' life histories in the United Kingdom with implications for practice. *International Journal of Music Education*, 23, 263-277.
- Booth, E. (2009). *The music teaching artist's bible*. Oxford, UK: Oxford University Press.
- Bourdieu, P. (2010). *Distinction: A Social Critique of the Judgment of Taste*. (R. Nice, Trans.) London: Routledge.



- Brower, H., & Cooke, J. (1996). *Great singers on the art of singing*. New York: Dover.
- Bruhn, S. (1990). Reconsidering the teacher-student relationship in the training of the performing musician. *International Journal of Music Education*, 16 (1), 13-22.
- Chapman, J. (2006). *Singing and teaching singing*. San Diego, CA: Plural Publishing.
- Creswell, J.W. (2007). *Qualitative inquiry & research design: choosing among five approaches*. Thousand Oaks, CA: Sage Publications, Inc.
- Czaja, E. (2006). Building the private voice studio and recruiting students. *Journal of Singing*, 62 (4), 457-461.
- Dillard, J. (2005). Nurturing young voice teacher. *Journal of Singing*, 61 (5), 445-446.
- Doscher, B. (1994). *The functional unity of the singing voice* (2nd ed.). Lanham, MD: Scarecrow Press.
- Edwin, R. (1996). The Bach-to-rock connection: Art and Samantha: A tale of two beginnings. *Journal of Singing*, 53, 49-50.
- Eerola, R. (2008). Klassisen ja ei-klassisen laulutekniikan eroavuuksista. *SONG Journal*, 10-16.
- Estill, J. (1988). Belting and classic voice quality: Some physiological differences. *Medical Problems of Performing Artists*, 3, 37-43.
- Freed, D. C. (1991). Breath management terminology in American vocal pedagogy: A comparison of contemporary terminology with sources, 1900—1910. Retrieved from University of Nebraska Lincoln: <http://digitalcommons.unl.edu/dissertations/AAI9133290/>
- Gadzikowski, A. (2011). Born to sing: How music enriches children's language. Retrieved from <http://creactivelearning.wordpress.com/2011/02/27/born-to-sing-how-music-enriches-childrens-language-development/>
- Gaunt, H. (2008). One-to-one tuition in a conservatoire: The perception of instrumental and vocal teachers. *Psychology of Music*, 36 (2), 215-245.
- Grelling, K., & Oppenheim, P. (1999). Logical analysis of "Gestalt" as "functional whole". *Gestalt Theory*, 21, 49-54.
- Haddon, E. (2009). Instrumental and vocal teaching: How do music students learn to teach? *British Journal of Music Education*, 26 (1), 57-70.
- Hall, H. (1981). Moravian music education in America, ca. 1750 to ca. 1830. *Journal of Research in Music Education*, 29 (3), 225-234.
- Hall, J. (1999). *A review of musical instrument instruction in Scotland*. Edinburgh, Scotland: Scottish Council for Research in Education.
- Hallam, S. (1998). *Instrumental teaching: A guide to better teaching and learning*. Oxford: Heinemann.
- Hines, J. (1982). *Great singers on great singing*. New York: Limelight.
- Kassabian, A. (1999). Popular. In T. Swiss, & B. Horner (Eds.), *Key terms in popular music and culture* (pp. 113-123). Malden, MA: Blackwell.
- Keene, J. A. (2010). *A history of music education in the United States*. Centennial, CO: Glenbridge Publishing.
- Keskinen, A. K. (2013). *Vocal pedagogy and contemporary commercial music : reflections on higher education non-classical vocal pedagogy in the United States and Finland*. Helsinki, Finland: Sibelius Academy, University of the Arts Helsinki.
- Leach, J., & Moon, B. (2008). *The power of pedagogy*. Thousand Oaks, CA: Sage.
- Leiper, T. (2012). *The impact of critical reflection on a private practice singing teacher's thinking..* Glasgow, Scotland: University of Glasgow.

- LoVetri, J. L., & Weekly, E. M. (2003). Contemporary commercial music (CCM) survey: Who's teaching what in nonclassical music. *Journal of Voice*, 17 (2), 207-215.
- Manifold, L. H. (2008). Vocal pedagogy: How the application of breath and body management techniques improves the sound of singers. Retrieved from [http://www.manifoldmelodies.com/docs/Manifold\\_breathing.pdf](http://www.manifoldmelodies.com/docs/Manifold_breathing.pdf)
- Mark, M. L., & Gary, C. L. (1992). *A history of American music education*. New York: Schirmer Books.
- Mathis, D. R. (2009). *Melodic sculpturing: The art and science of singing*. Bloomington, IN: Authorhouse.
- McCoy, S. (2012). Some thoughts on singing and science. *Journal of Singing*, 68 (5), 527-530.
- Mills, J. (2007). *Instrumental teaching*. Oxford, UK: Oxford University Press.
- Oxford Dictionaries. (2013). Definition of pedagogy in English. Retrieved from [http://www.oxforddictionaries.com/definition/american\\_english/pedagogy](http://www.oxforddictionaries.com/definition/american_english/pedagogy)
- Phillips, K., Williams, J., & Edwin, R. (2012). The young singer. In G. E. McPherson, & G. F. Welch (Eds.), *The Oxford handbook of musical education* (Vol. 1, pp. 594-610). Oxford, UK: Oxford University Press.
- Pluemsumran, C. (2000). *The development of instructional package for teaching group singing in Prathomsuksa Level 5*. Faculty of Graduate Studies. Bangkok: Mahidol University.
- Potter, J. (1998). *Vocal authority: Singing style and ideology*. Cambridge, UK: Cambridge University Press.
- Potter, J., & Sorrell, N. (2012). *History of singing*. Cambridge, UK: Cambridge University Press.
- Promsuukul, P. (2008). *The expectation and satisfaction of parents who sent their children to study singing, listening, movement, and playing alongs a fundamental music for children course at Chintakarn Music Institute*. Thailand: Mahidol University.
- Rautenbach, D. (2013). *Vocal pedagogy : goals, objectives, scope and sequencing for undergraduate students*. South Africa: University of Pretoria.
- Rickels, D. A., Councill, K. H., Frederickson, W. E., Hairston, M. J., Porter, A. M., & Schmidt, M. (2010). Influences on career choice among music education audition candidates: A pilot study. *Journal of Research in Music Education*, 57 (4), 292-307.
- Robinson-Martin, T. (2010). *Developing a pedagogy for gospel singing: Understanding the cultural aesthetics and performance components of a vocal performance in gospel music*. New York: Teachers College, Columbia University.
- Rothrock, D. K. (1987). Moravian music education: Forerunner to public school music. *The Bulletin of Historic Research in Music Education*, 8 (2), 63-82.
- Schneider, B., Zumtobel, M., Prettenhofer, W., Aichstill, B., & Jocher, W. (2010). Normative voice range profiles in vocally trained and untrained children aged between 7 and 10 years. *Journal of Voice*, 24 (2), 153-160.
- Schutter, H. K., & Miller, D. G. (1993). Belting and pop, nonclassical approaches to the female middle voice: Some preliminary considerations. *Journal of Voice*, 7 (2), 142-150.
- Sell, K. (2005). *The disciplines of vocal pedagogy: Towards an holistic approach*. New York: Ashgate.
- Sharp, C. (1995). *Providing instrumental music tuition*. Slough, UK: Foundation for Educational Research.
- Siupsinskiene, N., & Lycke, H. (2011). Effects of vocal training on singing and speaking voice characteristics in vocally healthy adults and children based on choral and nonchoral data. *Journal of Voice*, 25 (4), 177-189.
- Smith, J. (2006). Every child a singer: techniques for assisting the developing singer. *Music Educator's Journal*, 93 (2), 28-34.
- Stempel, E. (2000). Teaching the teacher: The 1999 NATS internship. *Journal of Singing*, 56 (5), 23-25.

- Stringer, M. (2005). *The music teacher's handbook*. London: Faber Music.
- von Zabern, C. (1979). from *De modo bene cantandi*. In C. MacClintock (Ed.), *Readings in the history of music in performance*. Bloomington, IN: Indiana University Press.
- Walker, R. (2007). *Music education: Cultural values, social change, and innovation*. Springfield, IL: Charles C. Thomas.
- Ware, C. (1998). *Basics of vocal pedagogy: The foundations and process of singing*. Boston: McGraw-Hill.
- Weekly, E. M., & LoVetri, J. L. (2009). Follow-up contemporary commercial music (CCM) survey: Who's teaching what in nonclassical music. *Journal of Voice*, 23 (3), 367-375.
- Wiley, D., & Peterson, P. (2008). Teaching voice teachers. *Journal of Singing*, 65 (2), 175-180.
- Wilson, P. (2003). Sinful modern music: Science and the contemporary commercial singer. *Australian Voice*, 9, 12-15.
- Woodruff, N. W. (2011). On the voice: Contemporary commercial voice pedagogy applied to the choral ensemble: An interview with Jeannette LoVetrie. *Choral Journal*, 52 (5), 39-52.
- Young, V., Burwell, K., & Pickup, D. (2003). Areas of study and teaching strategies in instrumental teaching: a case study research project. *Music Education Research*, 5 (2), 139-155.
- Zhukov, K. (2008). Exploring the content of instrumental lessons and gender relations in Australia higher education. *British Journal of Music Education*, 25 (2), 159-176.