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**How to teach authentic performance techniques to
Contemporary Commercial Musician (CCM) students in a
safe and supporting approach**

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My current role is teaching further education in a creative college and being a freelance vocal coach to all ages and abilities. I specialise in Contemporary and Commercial Music (CCM) teaching singing and rapping to all ages. Working within a higher education setting, teaching post 16 students alongside managing the vocal department, has frequently shown students beginning their course with high expectations of completing their level 3 qualification course and then going on to become the next famous vocal artists. However, a common occurrence begins when working on stagecraft technique. The students show signs of apprehension when performing emotions that may display their vulnerability and emotions such as fear, sadness or excitement. When the students are instructed to deliver emotions that require a certain level of intensity, their response can be that they are embarrassed to try this, thinking that they may come across as absurd or unacceptable amongst their peers (Barefield, 2012). It will be beneficial for my practice to provide a supportive environment where students are safe to experiment with a number of different techniques involving emotional expression, using physical and mental tools.

This literature review will be looking into what authentic performance means within the Contemporary Commercial Musician style of singing and performing, and how it is currently delivered to students in a one to one and group teaching environment. The reason for this literature review is to ascertain whether there is a good source of information, research, and methods that can teach vocalists how to perform authentically without this potentially having an impact on the performer physically and psychologically. With the intention to present a repertoire that is to be received as “real” by the audience or observer, an inexperienced performer is at risk of becoming overwhelmed or triggered by adverse feelings they may wish to avoid. Bloch (2017), describes this overwhelm as emotional dysregulation.

From a personal perspective, singing with an emotional performance can have both a strong physical and mental effect once the song has finished. The question needs to be asked: Is this detrimental to the performer if no support or safeguarding is provided by the teacher professionals? And, is it the responsibility of the teacher to provide safeguarding in this area of performance in a learning environment? Should a vocal teacher have experience in teaching performance skills, vocal technique and how to provide emotional safeguarding when training their students? Is there a line that shouldn't be crossed according to education experts and psychological experts? Meaning, should experimenting with emotions be something you do within education on a regular basis, or if the vocalist is showing some issues with working on this area, should they be signposted to a professional who can assist this with them safely? The

ethical questions raised by emotional experimentation within a teaching environment must not be ignored - and safeguards need to be put in place so significant emotional issues raised in a lesson can be addressed by professionals if required (Gravells, 2017. Page 61). Organisations providing education must work in line with '*Safe Practice, Safer Learning* (NIACE, 2007). It would be advisable for Freelance workers to have a DBS (Disclosure Barring Service), be part of Musicians Union or a Teachers union as well as having indemnity insurance¹. When employed by an organisation you are already protected, however those who teach freelance and private will need to apply for this themselves (Musicians Union, 2020).

The knowledge gained from investigating theories and methods further, means that a strategy can help towards creating a welcoming setting to teach vocalist. With an expectancy that the student can then confidently be engaged and prepared to work on different vocal techniques and stage crafting. Adopting exercises that focus on ending the session and encouraging the student to leave the room feeling at ease, will hopefully clarify they would like to come back for further coaching, or will give them confidence to go and practice and perform based on what they have learnt from the lesson. Being able to read literature about vocal technique, how the vocal teacher should deliver their sessions and what possible psychological techniques can be put in place makes me confident that I can eventually design a plan of action for my own framework design in the future. My teaching needs to be delivered in a way that all will understand and follow. I have a duty of care to provide the right type of tools for each individual client to use.

As the very definition of authenticity can be conversely described as "genuine" and also "an imitation" (Collins English Dictionary). How does a CCM vocalist deliver this in the body and voice for every performance to a professional standard? Can it be an act, or does it need to be genuine every time they take to the stage? An actor's objective is to portray a character provided to them; for CCM singers, especially if they are original vocal artists, their performance could be derived from their own lived experience. One approach for CCM students is to portray an alter ego or extended persona compared to their everyday lives? This can be seen in famous singers such as David Bowie who created the Ziggy Stardust persona to overcome his performance anxiety (Anderson, 2020). We will be looking at literature on this subject, as well as various vocal techniques currently used to emulate an authentic performance. Different styles of singing require different techniques and effects. Contemporary music styles which can date

¹ <https://musiciansunion.org.uk/membership-benefits/professional-indemnity-insurance> - More information available at this website

back to the 1950s include genres such as Rock and Roll, Rock, Dance, Soul, R&B, Funk, Reggae, Indie, Country, Folk and Metal. Chandler (2014), describes CCM style of singing as a “*speech-like and naturalistic sound*”. Vocalists can perform to the above genres using a number of different effects such as growl or fry, which in particular, are used in genres like Rock and Metal. There are also a number of techniques which can be applied to achieve a vocal delivery such as belt, head voice or falsetto voice. These effects and techniques will be discussed later on in the methods and resources section.

A planned program of study

Learning and development aims and expected learning outcomes

Learning and development aims to examine the scope of existing literature and to evaluate methods and techniques for teaching performance skills to CCM students. This area of interest may require reading through literature that crosses different professions (Hart, 1998). It is likely that some material may be drawn from vocal styles in classical and Musical Theatre, performing arts and acting techniques. Further literature may be read from psychology and analysing literature on performance anxiety. This is to identify whether there are implications regarding boundaries between teachers and students when working on this subject and what type of challenges may occur if a student finds this performance style challenging.

Currently, when working on performance technique with my students, they are encouraged to think back to a time where they have already experienced emotions such as joy, happiness and sadness. The difference between CCM artists and actors is that the vocalist is not always playing a specific role or character, they are generally being themselves and sharing experiences and life stories with their audience (Edwards and Hoch, 2018). However, what has been observed is that encouraging a client or group of students to think back to a time when they felt a specific emotion can potentially cause distress and trigger emotional dysregulation (Rix, 1998). This suggests that there would need to be a framework put in place to guide and support a CCM performer with their exploration of their various emotions during the beginning of their training. As stated earlier, they should feel safe and able to express themselves within their learning environment (Hendricks et al, 2014). The preferred learning outcome of this review would be to find methods and activities which teach CCM vocalists how to deliver an authentic performance and manage their own emotional regulation whilst working on it.

Activities to be undertaken with methods and resources to be used

The first activity will be collating useful resources, making sure they remain relevant to my initial title and aims for this review. The area that I have chosen to investigate may be a subject that has not been addressed before, meaning that this could contribute towards further development within vocal pedagogy for the teaching of CCM performance skills (Rhoades, 2011, Page. 61). Before the written review begins, a spreadsheet will be created to add citations and notes on relevant articles, journals and other primary, secondary and peer reviewed work. There will also be publications from current practitioners within the CCM field who are believed to have a plethora of involvement in the developmental progress and research within this specialism. Relevant and reliable sources being used will be retrieved from search engines using the University of Wales Trinity St David online Library, my course library consisting of literature and lectures covering an extensive selection of subjects, and Google Scholar (Forrester, 2012). Published and peer reviewed work from highly regarded practitioners such as Janice Chapman's (*'Singing and teaching singing: a holistic approach to classical voice'*), in particular, their reference to performance with primal sounds. Susan Bloch the creator of Alba Emoting using Emotional Effector Patterns (Rix, 1998) and Jeannette LoVetri who created Somatic Workshop and The Lovetri Method. There are a collection of acting methods created by practitioners such as Michael Chekov which could provide some interesting approaches to authentic performance. Journals and relevant articles from the likes of NATS Journal of Singing, VASTA Voice and Speech Trainers Association, and BVA British Voice Association will be investigated as well. CCM was first discussed in an article written by Jeannett LoVetri and Edrie Means Weekly in 2003 (Edwards and Hoch, 2018). The literature that I will be reviewing will predominantly be from the year 2000 onwards.

Current knowledge

Current knowledge and understanding of performance technique is from personal experience and my qualifications in music. My honours degree is in Popular Music Performance, and I have studied CCM singing for 14 years, alongside being a live performer for 21 years. As well as my degree, doing this postgraduate diploma has given me the opportunity to already begin reading and analysing work about this subject (Torraco, 2016). I have attended a number of short

courses in the study of the contemporary voice and have a certificate in vocal health first aid through Vocal Health Education². Before beginning one's own research, guidance and teachings from other practitioners have provided information on development and understanding of CCM singing.

I will need to take everything I have already analysed into consideration alongside new findings. It is uncertain whether future sessions should be created purely to focus on the art of authentic performance, meaning the client or student would come to me only because they wish to work in that area. It would mean I can specialise in something else other than just vocal technique, it may be in my favour if this is not something that is commonly taught in a private and academic setting already. The skill could be something merely added to what I do already, then if I have someone come to see me wanting to work on that particular part of their craft, I can think of incorporating it in their sessions. There is no reason why both avenues could work. However to make this a realistic and achievable target whilst doing my Postgraduate diploma, I think it would be best to just work on creating sessions which teach only emotional regulation and authentic performance. There is still plenty of research to be done, I have a selection of areas to approach for this. It would be valuable to continue looking into particular methods like Alba Emoting to support the art and psychological areas of this work. It would also be constructive to delve further into the actual psychological thought process of someone and how they cope with working on their emotions. This would provide me with an idea of how I can safeguard that person as well as know when signposting to a professional would be needed or suggested. Although this is going to be focusing on the emotional side of the performance, I think it is still very important to encourage correct technique. Complete Vocal Technique has exercises that demonstrate how to create vocal effects for specific styles of music and emotions. An example of this is where extortionate and rough vocal effects such as grunt, cry, scream and growl can be delivered to emulate intense emotional sounds. In CVT, overdrive is described as a '*full-metallic mode*' used for creating a loud sound, characterised as a '*shout*' (sadolin, 2008 page 107). An example of a song which displays a need for a powerful and an energetic voice would be the song performed by Celine Dion called '*Think Twice*'. The song talks about loss and heartbreak, and the vocalist will need to demonstrate this in their performance, but it needs to be done in a way that will not affect the singer's voice. At 03:22, you hear Dion sing an adlib intensely saying "*no, no, no, no*", which is delivered by applying what Sadolin would refer to as the overdrive mode. Another term used for this effect can be 'belting' and 'yell'. Growl can be

² <https://vocalhealth.co.uk/> - More information available on this website

added to the notes, and once applied they add that extra rawness, and it can create sounds that emulate distress or pain. One should be cautious when analysing large and diverse professions, (acting, psychology, neurology or mental health and wellbeing, could cause the review to deviate from the initial objective. Therefore, to maintain relevance to the title of this work, the main area to be analysed and reviewed is defining what authentic performance is regarded as in CCM, what current teachings and methods takes place for this technique and is there room for improvement or further research required?

Literature Review Action Timeline

August

To begin, one must confirm the title that is going to clearly define what the review is about. These ideas can then be presented and discussed with a tutor who will be providing support and guidance. It can determine whether the ideas suggested are of possible worth, and additionally bringing new discoveries and ideas to the vocal pedagogy community. Using key words and the search engines mentioned earlier will enable this literature review to remain on a particular course of action (Forrester, 2012). Moreover, the key words used to search different databases, therefore finding relevant terms used across a number of professions should be applied (Rhoades, 2011).

August to October

A plan of objectives will be devised using specified requirements from the course module and the aims for the assignment title. This will then determine the structure needed to maintain and present the work comprehensively. The next steps will be the reading process. Reading relevant literature and making notes for what will be used in the review can be collated in a spreadsheet, allowing the return to citations and quotes to be done in an organised fashion. Investigating and analysing any evidence that may highlight controversy or unclear points of view will be of interest so that a critical analysis can be executed to close the assignment.

October to November -

This will be the phase of reflection and critique on findings with regards to its clarity on where authentic performance is currently taught and what authentic performance is considered to be

according to studies and theories. It will be substantiating whether there is a different view to one's own on this area, and whether authentic performance needs to be taught to a CCM vocalist in a certain way that will be beneficial to the student and beneficial to the practice in my own current role of a creative college vocal teacher.

November to December

The written assignment based on the analysis of literature will now take place. Everything that has been investigated for this work will be addressed, highlighting a clear view of what has been underpinned, what has been useful and what has not. This will allow me to make a decision of what I wish to carry on looking into for this area of interest. I will assess where to continue my further development as a practitioner, which methods I may adopt or incorporate into my teachings. This is similar to Lee Straberg being one of Stanaslasvski's students who took what he learnt and went on to create his own method to teach his students.

During this time the work will be shared with my tutor to receive feedback and ensure that this review is following the requirements of the assignment. It will be a good point in the study to assess what stage the review currently at, at and whether any modifications need to be made. Finally the work will be proofread in order to make sure that structure has remained cohesive, references have been done correctly and any anomalies have been rectified before completing and submitting to be marked and graded.

Written Review

CCM can be taught within academic settings, masterclasses and even short online courses. Teachers can have a mixture of expertise within singing and still teach CCM in their practice. The practitioner may have initially trained in the Classical voice but has sought further professional development with this modern vocal style in order to maintain their position in a forever moving forward specialist area (Rooney, 2016, Page. 96). A study on 139 vocal practitioners who teach CCM confirmed that 91% of the participants were from a Musical Theatre background, and only 56% of these practitioners were qualified as a Musical Theatre undergraduate or graduate (LoVetri and Means Weekly, 2003). An example of this would be practitioners such as Janice Chapman, who has been teaching voice for 35 years began her training as a classically trained singer and teacher, but continued to move forward in her

development by researching and investigating different methods of voice styles and techniques (Chapman, 2016).

CCM uses a mixture of terms to learn and teach the skills required for it. In particular, what started as an science based research of laryngeal vibratory mechanisms, is now used as a way to define the recognition of vocal registers and stylistic requirements for different genres and effects. By studying the acoustics of a selection of male and female singers and non singers, Roubeau et al were able to find four mechanisms based on the level of formants that are labeled as M0-M3, these are displayed in in *figure 1*(Roubeau, Henrich and Castellengo, 2009).

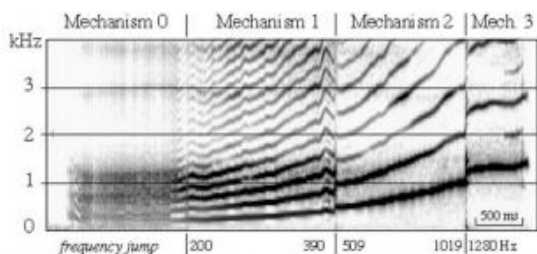


FIGURE 1. Sonogram of an ascending vocal glissando with the successive use of four laryngeal vibratory mechanisms. Female subject.

TABLE 5.
Classification of Registers Depending on the Laryngeal Mechanisms Involved

Mechanism M0	Mechanism M1	Mechanism M2	Mechanism M3
Fry	Modal	Falsetto	Whistle
Pulse	Normal	Head (W)	Flageolet
Stroh bass	Chest	Loft	Flute
Voix de Contrebasse	Heavy	Light	Sifflet
	Thick	Thin	
	Voix mixte (M)	Voix mixte (W)	
	Mixed (M)	Mixed (W)	
	Voce finta (M)		
	Head operatic (M)		

Abbreviations: M, men; W, women.

Figure 1.

Figure 2.

Figure 2 displays the effects that can be created based on the individual mechanisms. The four mechanisms are named as M0, M1, M2 and M3 (Roubeau, Henrich and Castellengo, 2009).

The training for CCM, can focus on popular, contemporary sounds for genres such as Rock, Pop, Soul, and Gospel, and is a new and modern way of teaching the voice compared to the discipline of traditional classical singing. Greschner et al (2020) claims that the delivery of CCM and Musical Theatre can not be taught in the same way (Greschner et al. Page 613, 2020). However, examples of CCM style would have needed to be applied to more modern Musical Theatre Productions. For instance “Hamilton” (Lin-Manuel Miranda, 2015). This show uses Hip Hop and Soulful in music and vocal delivery (Kasinitz, 2016). The contemporary method consists of a broad range of characteristics (Chandler, 2014. Page. 37)³ and techniques that emulate a mixture of sounds and timbres, depending on the type of genre and its specific

³ K. Chandler . “Teaching Popular Music Styles,” in Scott Harrison and Jessica O’Bryan, eds., Teaching Singing in the 21st Century (United Kingdom: Springer, 2014), 35–51. Sentinel Ltd.

requirements. This is in contrast to a Classical singers approach and technique, which is a completely different discipline and way of delivering the projection of the voice, meaning a classical singer is able to perform unamplified whilst being accompanied by an entire orchestra (Edwards and Hoch, 2018).

The LoVetri Method, created in 2002; is training for CCM vocalists that focuses on bringing the mind, body, and voice together (Benson, 2020. Page 30). As well as this being for vocalists, there is a teacher training program. '*Training Contemporary Commercial Singers*' interviews 25 international practitioners who teach CCM and seven of these refer to LoVetri's Somatic workshops saying how they have trained in this course or have implemented parts of the method into their own teachings for CCM. Aside LoVetri's practice, others methods such as Estill Voice Training (EVT) created by Jo Estill⁴, Complete Vocal Institute by Cathrin Sadolin⁵ and Speech Level Singing by Seth Riggs⁶ applied to teachers' delivery. Classical singing is being replaced or moved to one side in order for the demand of CCM singing to become a more preferred delivery within vocal pedagogy (Benson, 2020). Benson also states that "*CCM training methods must increase*" and that instruction books do not teach someone how to sing, however there are publications that provide instructions on how to sing CCM style. NATS have released a series of books called '*So You Want to Sing*' providing instruction on how to sing different styles ranging from Rock & Roll, Jazz, Country, Gospel and CCM. Benson believes that the book they have provided gives an introduction to current CCM practitioners (Benson, 2020. Page 15). This illustrates that there are different views on how CCM should be taught and trained to CCM students. There is a volume titled '*So You Want to Sing With Awareness*' (Nats.org. 2021). Interestingly, the chapters for this guidebook cover information about different fundamentals of the voice as an instrument, covering posture, body mapping, mindfulness and wellbeing. This may be a useful resource when working on authentic performance, especially if it provides information regarding the health and wellbeing of the vocalists and their instrument.

Bensons states that 84% of the pedagogues they interview for their book have had classical training, which demonstrates that a large number of vocal teachers are having to adapt their teaching and continue to further their understanding and knowledge of the CCM style to add to their practice. "In CCM, expression is paramount" (Benson, 2020) and imperfections of the voice are celebrated compared to that of a classical singer's vocal performance. Maybe this is what

⁴ Estill Voice Training - estillvoicetraining.com

⁵ Complete Vocal Technique - <https://completevocal.institute/complete-vocal-technique/>

⁶ Seth Riggs - www.speechlevelsinging.com

divides CCM singing from the Classical, Musical Theatre and Acting style? The idea that there is an acceptance of imperfection suggests that this may be what authentic performance should identify as in CCM performance technique. A particular effect comes to mind when thinking about performing with imperfections, this would be a falsetto flip. Within CCM, this can be applied as a vocal offset, creating a sense of release or giving up on something. Examples of this being performed are by singers like Dolores O'Riordan in the song '*Zombie*', written about the Northern Ireland Conflict bombing (Wallenfeldt, 2019). "*This song is our cry against man's inhumanity to man, inhumanity to child. And war, babies dying, and Belfast, and Bosnia, and Rwanda,*" (O'Riordan). Vocal breaks as being used to deliver "*surrender or devotion*" (CVT, 2008. Page 202). By applying the vocal break on the offset of O'Riordan's phrases, you can hear a sound of yearning and devotion.

Singer-songwriters can be apprehensive in showing authenticity, and that they can presume that their performance is all about the music (Chalfin, 2017). Chalfin states that there is not enough practical work that focuses on stagecraft for these types of artists. As well as devising a view that the vocalist should perform with perspective of "we, the artist and audience", Chalfin provides vocal technique exercises on how to deliver emotions using the primal sounds (Chalfin, 2017. Page 141). Primal sounds (Chapman, 2017) can be worked on and exercises with methods such as the laryngeal vibratory mechanisms (Henrich et al, 2020), using each mechanism to identify what layers of the false folds are required for to apply particular and desired sounds from the voice.

Chapman (2017) claims that identifying your primal sounds first and how you would physically and emotionally respond to these are required before one would learn and build vocal technique. Artists who struggle with perfectionism may find it difficult to deliver authenticity if they try to develop the other way around (Chapman, 2017. Page, 140). "*Human babies make primal sounds as do primates and other mam - mals*" (Chapman, J 2016). The Primal sounds method works on manipulating the breath, physical tensions, the direction of movement, and 'facial mask'. Like Alba Emoting, externally, there are exercises and movements applied to the body and voice. An example of exercising primal sounds would be asking the vocalist to deliver the sound that emulates a natural, audible and physical response. Primal sounds such as a sigh, groan, whimper or cry. By establishing these first it gives the performer an idea of what their somatic own response is, how intense it feels and demonstrates the level in which the singing needs to be projected at (Chalfin, 2017. Page 142). This methodology refers to using primal sounds to create a more authentic and natural sound from the voice. When

experimenting with these primal sounds alongside delivering the desired emotion, applying the correct technique is what protects the vocalist from pain or discomfort. From a personal and emotional perspective of the singer, feeling liberated and free to work on these emotions and sounds will depend on how far they are willing to go and express themselves. They may have had an experience growing up where they are asked to be quiet, not make loud noises, or may have been told they cannot sing at all (Bozeman, 2018 page 248). Certain genres and effects require extreme singing to get the overall effect. Belting or, whining will require a lot of energy, physically and mentally and the student will need to feel they can express these effects in a comfortable setting.

There are some methods taught within the CCM field that discuss and provide suggestions on how to work on one's emotional and believable performance through technique. An example of this would be '*Complete Vocal Technique*' by Cathrine Sadolin, (to be referred to as CVT). "*Technique is merely THE Means by which to express yourself. I believe the most important aspect is EXPRESSION i.e. to say something.*" (Sadolin, 2008. Page 239).

LoVreti (2019) states that as long as the vocalist is delivering the correct technique and has a clear idea of what needs to be communicated to the audience, the emotions "*just show up*" (Benson, 2019. Page 179). This would be an opposing statement from what Chalfin (2017) has described when teaching singer-songwriters stagecraft. LoVetri's claim may only be relevant to a performer playing a character and not their authentic self. However, LoVreti does go on to say that "*being who you are is all that matters*" and that it can take focus and determination to identify one's true self. Does this mean we have to be able to be comfortable with who we are in order to perform, whether that be as a character or ourselves? This is unclear and may be due to different practitioners applying their personal training, experience and perception of what they personally see authentic performance as.

Extreme vocalists who perform CCM genre of Metal can be observed as delivering an intense vocal performance which in turn may be regarded as causing harm to the voice (Guzman et al., 2019). Vocalists wishing to learn this style of vocal performance will need to ensure they are doing this with the correct measures and to avoid injuries such as vocal nodules, also referred to as '*screaming nodules*' within Metal style singing (Tsai et al., 2010). Although the performer would be required to deliver what is perceived to be as physical high intensity throughout a live performance, the vocal technique should not require severe constriction and the main focus of obtaining effects like 'growl' would be focusing on the vocal tract, using the ventricular folds and

arytenoid cartilages to create a 'rattle' and 'growl' sound (Sadolin, 2008. Page 177). The somatic aspect of the performance needs to be added showmanship that then emulates what emotional response and intentions would sound like with the words said (Sanglid, 2004). This way of delivery extreme vocals would also be applied to other genres Rock, Heavy Metal and Indie¹.

There are several areas the vocal coach is responsible for when working with a director and their singers for a theatre production. This does cover areas such as "*high vocal demands and intense expressions*" (Houfek, 2001). This was featured in a VASTA article on '*How To Use A Vocal Coach*' which provides information on what the vocal coaches role is when working under a director in a performance production. Which shows that there is a need for coaches to be able to conduct instructions on how to deliver intense expression. The question is, would this be taught from a technical perspective or would there also be consideration for the need of mental resilience and stamina whilst engaging in such intense performance? Would there need to be a certain type of vocal coach who specialises in intense expression or should this skill be expected of all vocal coaches? For this review, at the moment, the majority of techniques and methods discussed for expression and emotional regulation come from acting methods or exercises used within acting and Musical Theatre.

Citron describes the Chekhov technique as being a way that allows the actor to "*pick up ideas and use them instantly*" (Citron, 1983). There is a lack of evidence from this particular method, which means I will need to draw from practitioners' experience. Many people who were taught by Chekhov chose to take the tools they needed and adapted this to their own practice. Blair Cuttings was a student of Chekhov's and he created 'Cuttings Approach'. This is where lessons begin as soon as a student walks into the room (Citron, 1983), meaning you need to be focused and in a present state. Beginning a lesson involved psychophysical exercises. One of Cutting's own students describes this as "*a mental and spiritual experience*". Chekhov initially described this as the student forming a connection with the room they were working in, feeling a connection with the walls, the floors and ceiling. Chekhov described this as "*The ability to project inner energy as far away as possible*" (Citron, 1983). This may be valuable information when it comes to creating a session plan and how the structure of that session will begin.

Within the acting world, performers could use their own personal experiences to delve further into their character, resulting in a more authentic interpretation. However, Burgoyne et al., (1999) this could cause '*Boundary blurring*' and that "*recognizing that when the analogy involves*

emotionally distressing experiences, the actor may feel anxious about his/her psychological safety" (Taylor, 2016. Page 204). This suggests that referencing to personal experience may not be relevant when teaching singing students. If the emotion has not been experienced yet or it could be uncomfortable for the student to work on, this could hinder the performer instead of supporting them. Emotions such as lust, passion, arousal and fear may be difficult for the student to interpret if they have not experienced this feeling yet in their personal life, or they have, but do not feel comfortable working on this. Therefore, introducing additional exercises and methods to support the students mental and physical state when interpreting emotional performances should be a key component. To ask a young adult to do this without any guidance may be too personal for them.

"Human babies make primal sounds as do primates and other mam - mals" (Chapman, J 2016). The Primal sounds method works on manipulating the breath, physical tensions, the direction of movement, and '*facial mask*'. Like Alba Emoting, externally, there are exercises and movements applied to the body and voice. This methodology refers to using primal sounds to create a more authentic and natural sound from the voice. When experimenting with these primal sounds alongside delivering the desired emotion, applying the correct technique is what protects the vocalist from pain or discomfort. From a personal and emotional perspective of the singer, feeling liberated and free to work on these emotions and sounds will depend on how far they are willing to go and express themselves. They may have had an experience growing up where they are asked to be quiet, not make loud noises, or may have been told they cannot sing at all (Bozeman, 2018 page 248). Certain genres and effects require extreme singing to get the overall effect. Belting or, whining will require a lot of energy, physically and mentally and the student will need to feel they can express these effects in a comfortable setting.

Alter ego is defined as part of a personality that others do not usually see (ALTER EGO | meaning in the Cambridge English Dictionary, 2021) yet in the performance industry we hear this term used all the time. Artists such as Beyonce have their alter ego called Sasha Fierce, David Bowie's was Ziggy Stardust and Christina Aguilera refers to hers as Xtina. If an artist wanted to separate their personal and everyday life to their performances on stage, this could be used as a way to encourage certain emotions that in real life may be difficult to display. Similar to the acting world, this is like choosing a character you wish to portray. Could this be another tool to apply to teachings of authentic performance? If this is an artist's extended part of their personality, could this be used alongside techniques which emulate an emotion, like what was mentioned above regarding metal singers? Maybe there can be a separation of one's true

feelings should they be making the performer uncomfortable or not in control of their physical and mental reactions.

Another method that was created to manage emotional regulation whilst performing was from the work of Bloch, Santibanez & Orthous in 1970, they developed a method called Alba Emoting Method. This was used to assess how emotions work and how they can be identified and changed in a performance environment. According to Bloch, by focusing on the six emotions that can be universally identified (joy, sadness, anger, fear, erotic, and tenderness), the actions to perform authentically can be done externally, by applying specific breathing patterns, facial expressions, eye gazing and body movements (Bloch, 2017. Page 33). There are exercises which promote the start of a session, focusing on your performance by creating a neutral posture and facial expression as well as using the breathing patterns in the figure above. *“Bloch guides actors through a three-step procedure to produce each emotion: 1) reproduction of a specific breathing pattern, 2) manipulation of physical tension and direction of movement (approach/avoidance), and 3) (manipulation of the facial mask.” (Rix, R. page 139. 1993).* As this is a working method currently used in the industry, it could reasonably be applied to coaching and singing. However, this would introduce the idea of alter-ego or “character” performance to CCM singers. Students may find this a difficult concept, especially those who are drawing on original material or singing “*as themselves*”; as if to create an alternative person would divert from their own authenticity. I feel this still has value as there are some parts of this method that support the vocalist when it comes to being comfortable switching from one emotional state to another. This could be applied in practice, it would work well in a group learning session. Discussing what emotions are and what the vocalist think the body, face, breathing patterns and eye movements look like depending on what the emotion is. Making this a regular practical exercise may encourage the students to experiment with their own expressions. With a 1-1 teaching scenario, this may still be effective, but it would depend on the individual and how they feel working on that with just the teacher's motivation and instructions.

Students from an Australian drama school took part in a study which assessed the approach to finding balance in acting and emotions. Burgoyne refers to this as “*role blurring*”, states that actors who are in the beginning of their training are more likely to take their roles characteristic with them, which can potentially have an impact on their personal lives (Burgoyne, 1991). Most artists I work with are performing and marketing themselves as who they truly are and not a character.

Singers may be self-taught, beginners' level or just starting out in the music industry. At this moment in time, there appears to be little support for singers with regards to touring, traveling, and the high physical demands required for a professional vocalist. In addition, there does not seem to be a focus on the way a performer manages their vulnerability, shares their emotional experience, and performs on a regular basis on stage or in the studio. *"Most solo artists are part of the songwriting process to some extent and are either singing directly about their own life experience or relating it to something that is deeply personal to them"* (Edwards and Hoch, 2018). By performing songs drawn on real-life events and experiences, it would not be entirely unexpected that artists are re-living potentially traumatic or emotional memories. Without support and/or safeguarding, this will have a negative effect on the mindset of the artist, possibly resulting in coping mechanisms such as drug and alcohol misuse, compulsive behavior and poor anger.

Potential barriers could occur within a 1-1 or group lesson that may be based on cultural differences, fear of embarrassment or resistance to being told what to do (Gravells, 2017). The teacher will need to be able to identify and work with each person as an individual (Hendricks, 2014), having empathetic awareness and ensuring all students have a positive experience in their lessons and a positive relationship with their teacher. On the contrary, not to identify it and give them a counselling session, but to recognise when something isn't right and that they know whether that person can continue or needs to stop working on the particular emotion should it feel inappropriate or uncomfortable for the student.

As emotional expression is personal to the individual, boundaries need to be set by the teacher when ending a session to avoid the student leaving the room in a state of distress, euphoria or otherwise heightened state (Taylor, 2016 page 190). These steps may also be applied by several counselling modalities used in therapeutic spaces to support the client (Hudgins, 2013 page 51). By planning the beginning and ending of the session, the teacher can help solidify that this is a safe space for emotional and performance exploration, meaning a positive outcome could illustrate the client would want to experience this again within another session (Hendricks, 2014. Page 38).

This supportive and boundary held space will also allow the student to experiment with various performances. That is if they may not feel comfortable presenting in front of an audience - especially beginner students. Live performance can be a huge trigger for performance anxiety for singers of any ability (Juncos & Markman, 2015), and this is where supportive guidance in

the lesson is important. Harris (1986) classes this as “*not having feelings of arousal or anticipation*” which will influence the motivation to improve or do the performance they have prepared for. Negative thoughts can set in and create stage fright and anxiety. Cognitive Behavioral Therapy is a huge benefit when dealing with students who have high levels of anxiety and for whom over-practice and perfectionism can become a problem (Harris, 1986). Acceptance and Commitment Therapy (ACT) is another approach which can be incorporated in the exercises referring to confidence in performance (Juncos & Markman, 2015). ACT is a form of behavioural therapy which accepts feelings and emotions rather than avoiding or suppressing them (Ackerman, 2021). By incorporating this into an exercise for an emotional performance, it may induce more confidence for the students to exercise a larger selection of their emotions, particularly ones that can cause a higher physical response, emotions such as anger or excitement.

There has been a substantial amount of emphasis on using vocal techniques to create effects needed for different CCM genres, and the effects are what can create the sound of the emotion needed for the lyrics. Although there are different perspectives on this depending what practitioner teaches it. Controversy resides in whether vocal technique or the emotional performance should be taught first. LoVetri (2019) believes that the emotions should automatically happen if the performer is using the write technique and has a good understanding of what the intention should be. Yet Chapman (2016) states that a performer must be in connection with their emotional intention first, and this can be done by focusing on one's perception of their individual primal sounds. The question would be, what is more suitable for the individual vocalist in a 1-1 coaching session and students in a group? Teaching in a group environment, with the ages being post 16 onwards, there would need to be a number of lessons covering how to define each genre in CCM performance through techniques that can be applied. There is then opportunity to deliver a separate number of lessons covering what effects emulate certain emotions used within the genres. Maybe the 1-1 lessons can delve further should the student wish to approach it in that way, maybe there needs to be an option so that it suits the individual?

There seems to be a potential bridge between Musical Theatre, CCM and the Acting profession whilst carrying out this review, it has been difficult to identify teachings for authentic performance specifically just for CCM. There is a considerable amount of performance based exercises and methods for portraying a character in the industry of acting and Musical Theatre. One query I had with a particular practitioner was Cathrin Sadolins explanation of performing

with expression. If expression is the most important aspect of a performance, why does Sadolin only cover this vaguely in her book? This may be due to her interests residing more in favour of the science and technical aspects of the voice. Maybe she could create another book on performance as well?

From reading the selected literature, this has confirmed my initial assumption that there is not enough stagecraft technique designed for CCM, singer-songwriter artists. It would be deemed as an appropriate time to have instructions on this way of performance because not only are singer-songwriter performing this, it has now moved to other industries like Musical Theatre as explained earlier. The idea that CCM could be defined as accepting imperfections causes some concern with other professions such as musical theatre incorporating this way of performance in more modernised productions. There needs to be a clearer distinction between when CCM style Musical Theatre delivery to support the performer and their use of the variety of techniques and effects which may be different to what they have been initially taught in their Musical Theatre training. This is then considering the vocal health and wellbeing of the performer who can have a demanding job role performing up to eight shows a week.

I have not found literature which focuses heavily on the emotional delivery and effects it may have on the vocalist. Therefore, should the vocal coach and singing teacher be responsible for training the client/student on how to control their emotional expression? Or at least, train them on how to give an authentic performance without having an “*emotional hangover*” (Bloch, 2017) after the performance is done? Most CCM educational training and teaching organisations do not include this area within their curriculum. There can be a focus on authentic performance, however, it may be only one or two lectures to support performance assessments, which does not seem enough if it is a lifelong skill needed as a performer. It may be beneficial to gain further understanding of the physio psychological body responses so that there can be some confirmation of what the brain and body is doing when connecting with emotions through the voice. Suggestion from my tutor have been to research literature about the limbic system, particularly the amygdala and hippocampus as they display activity responses to negative and positive vocal expressions (Frühholz, Trost and Grandjean, 2014)

In one previous approach of reflection, theories from Gibbs (1988), Shon (1991) and Kolb (1984) have been applied and they share 3 steps in achieving this (Quinn, 1988, 2000). In retrospect of past practice, there was a definite need for reaching out to further sources for this particular area, which has shown challenges in teaching students to deliver an authentic

performance without feeling vulnerable, embarrassed or shy. There may be a need for a higher level of reflection process. In particular, Jay and Johnson (200) provides questions which cover similar ones to the above theories, but this cycle seems more focused on the people involved in the work as a whole, rather than just the reflector. Questions such as *“how do other people who are directly or indirectly involved describe and explain what is happening?”* and *“Given these various alternatives, their implications, and my own morals and ethics, which is best for this particular matter?”*. Another point to make in regard to one’s own practice would be ensuring that ethical considerations are put in place for the teacher and the student (Finlay, 2008). 1-1 private lessons may be able to have discussions of more personal responses to certain emotional performances, whereas this would be unethical within a academic teaching environment with a group of students. As mentioned earlier when discussing how technique and emotions is taught to a group of students, the framework may have to be created in different ways for 1-1 and group settings.

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