

The background features a series of concentric white circles on a light green field in the upper left. A solid blue quarter-circle is positioned to the right of these circles. The bottom left corner is divided into a light pink triangle and a reddish-pink triangle. The title text is centered in the white space on the right.

VOICE TRAINING EXPERIENCES AND PERCEPTIONS AMONG ADULT PROFESSIONAL CONTEMPORARY GIG SINGERS (PCGS).

May Oskan

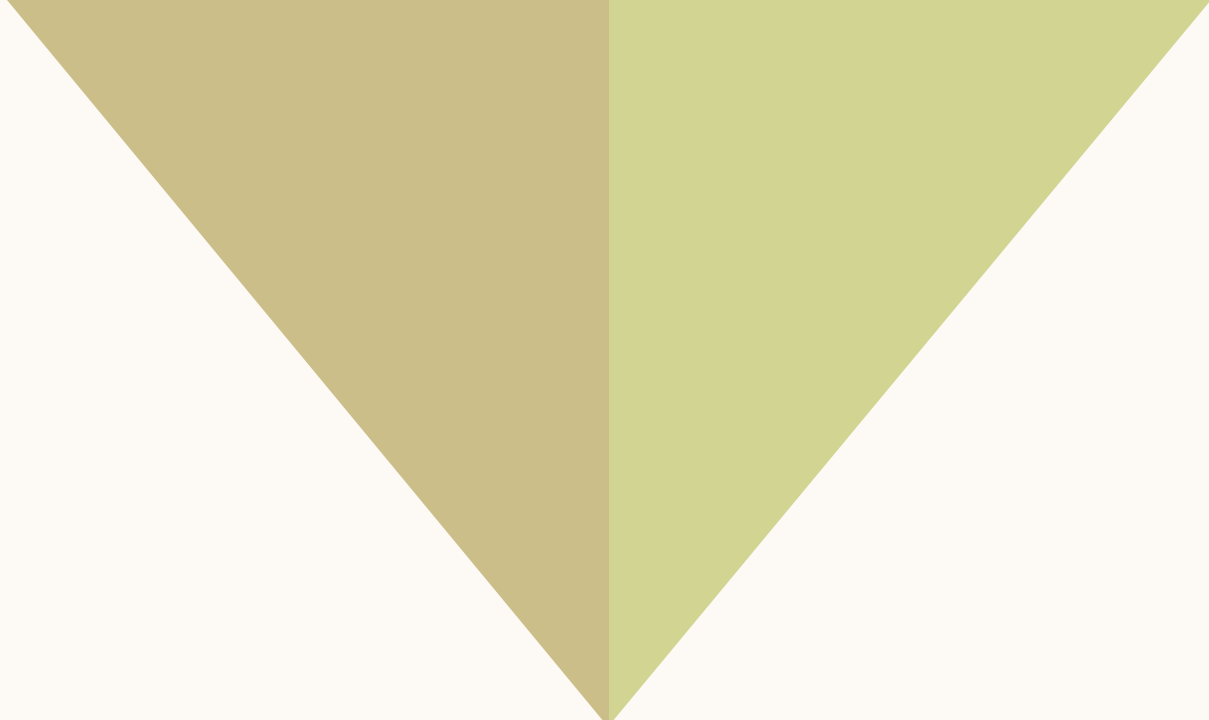
WHY STUDY PCGS?

- PCGS comprise 95% of professional singers in the United States (Wilson, 2021).
- Develop more effective training strategies for working with professionals and aspiring performers (Wigginton, 2010).
- Expand the limited understanding of popular music singers as professional voice users (Morawska, 2022; Bartlett, 2014).



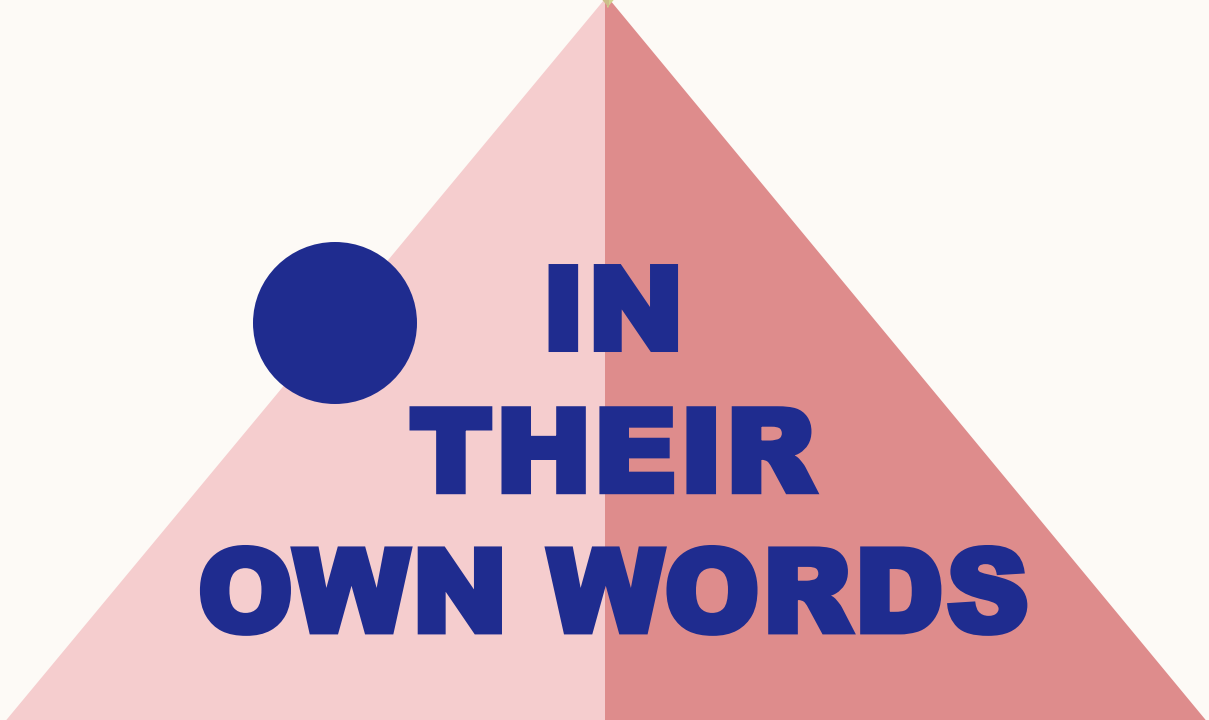
RESEARCH GAPS

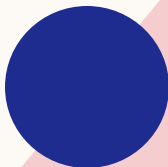
- Most CCM research concerns musical theater singers (Bartlett and Wilson, 2017; Bartlett and Naismith, 2020).
- Few studies consider the real-world experiences of working gig singers (Bartlett, 2014).



I wanted to find out...

- Do PCGS have vocal training?
- How much and what kind?
- How do they perceive vocal training?



 **IN
THEIR
OWN WORDS**

METHODOLOGY

Pragmatic paradigm focused on the “consequences of research... rather than on the methods” (Kaushik and Walsh, 2019: 2).

Mixed methods research has the potential to reach respondents “whose voices have been traditionally excluded” (Mertens, 2007: 214)

Methods

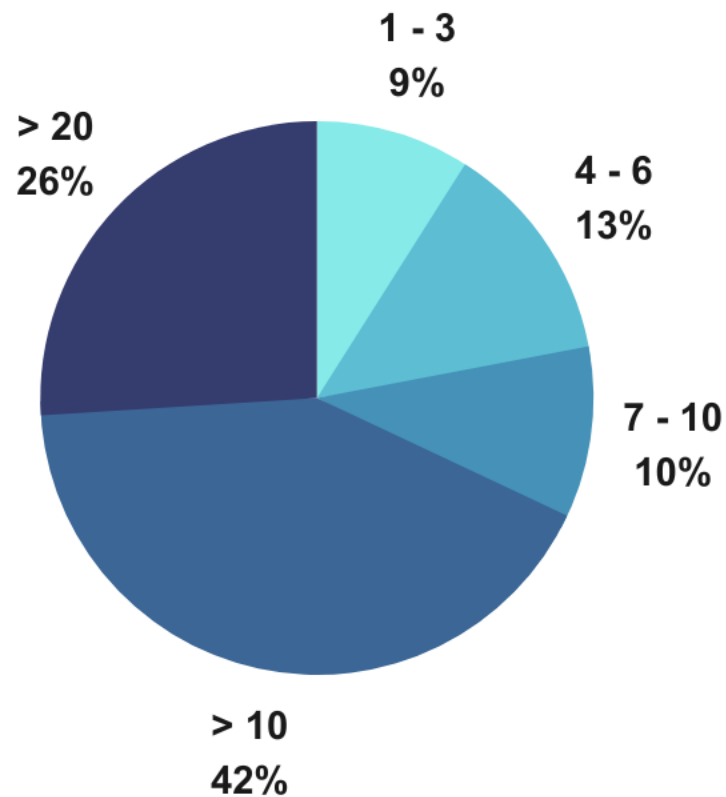
- Literature review
- 35-item online questionnaire
- Convenience sample of 62 respondents
- 7 semi-structured interviews
- Thematic content analysis
- Anonymous unless volunteering for an interview
- Current and former students and colleagues disqualified

FINDINGS

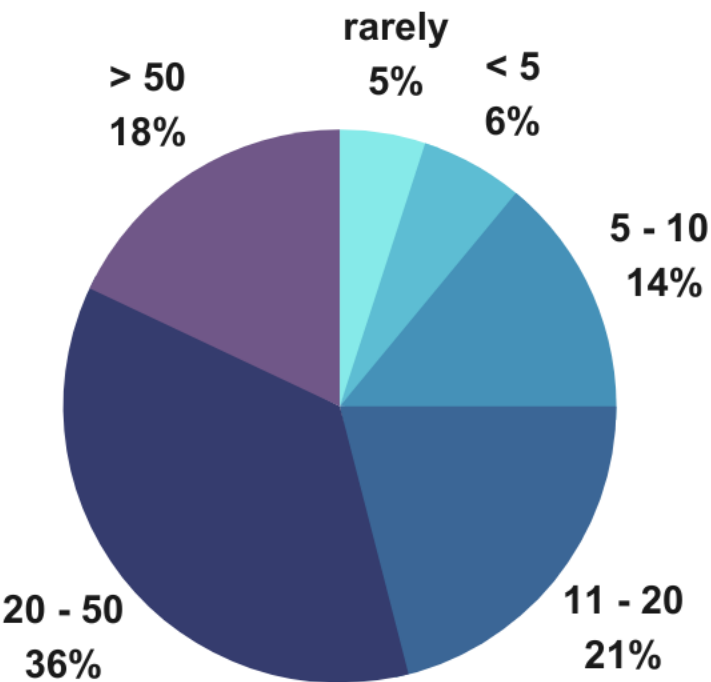
DEMOGRAPHICS AND PERFORMANCE CAREER

- 62 questionnaire respondents: 38 women, 18 men, 5 nonbinary or gender expansive people, 1 transgender woman.
- 60% based on the West Coast, 74% between 26 and 45 years old.
- 24 professional, 24 semi-professional, 14 gigging amateurs.
- 84% perform as a lead vocalist all or most of the time.
- 57% perform nationally, 36% also perform outside the US.

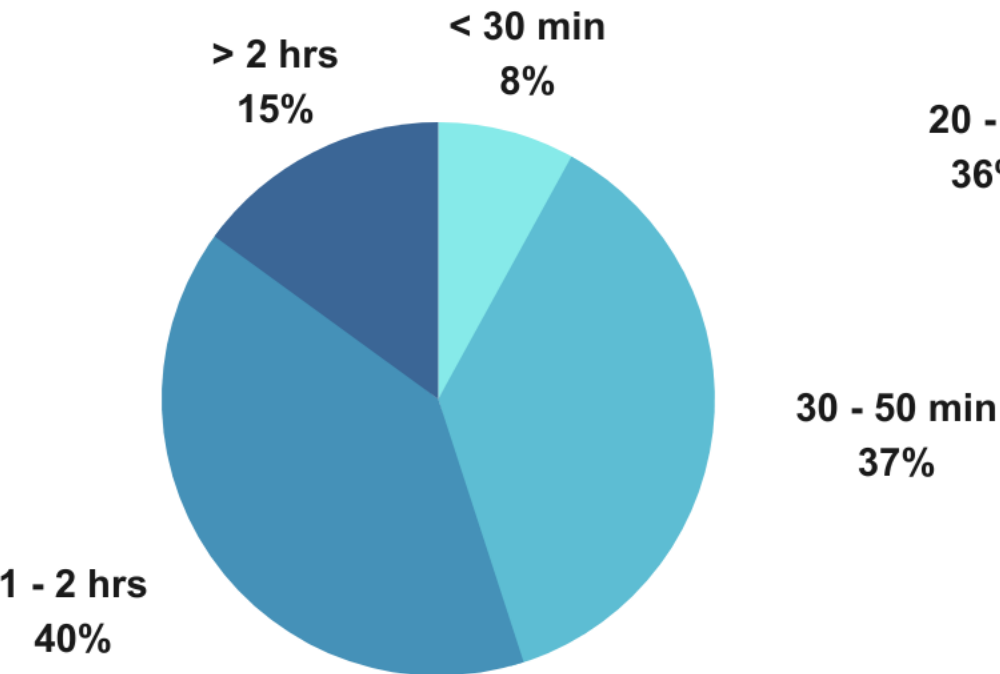
number of years performing

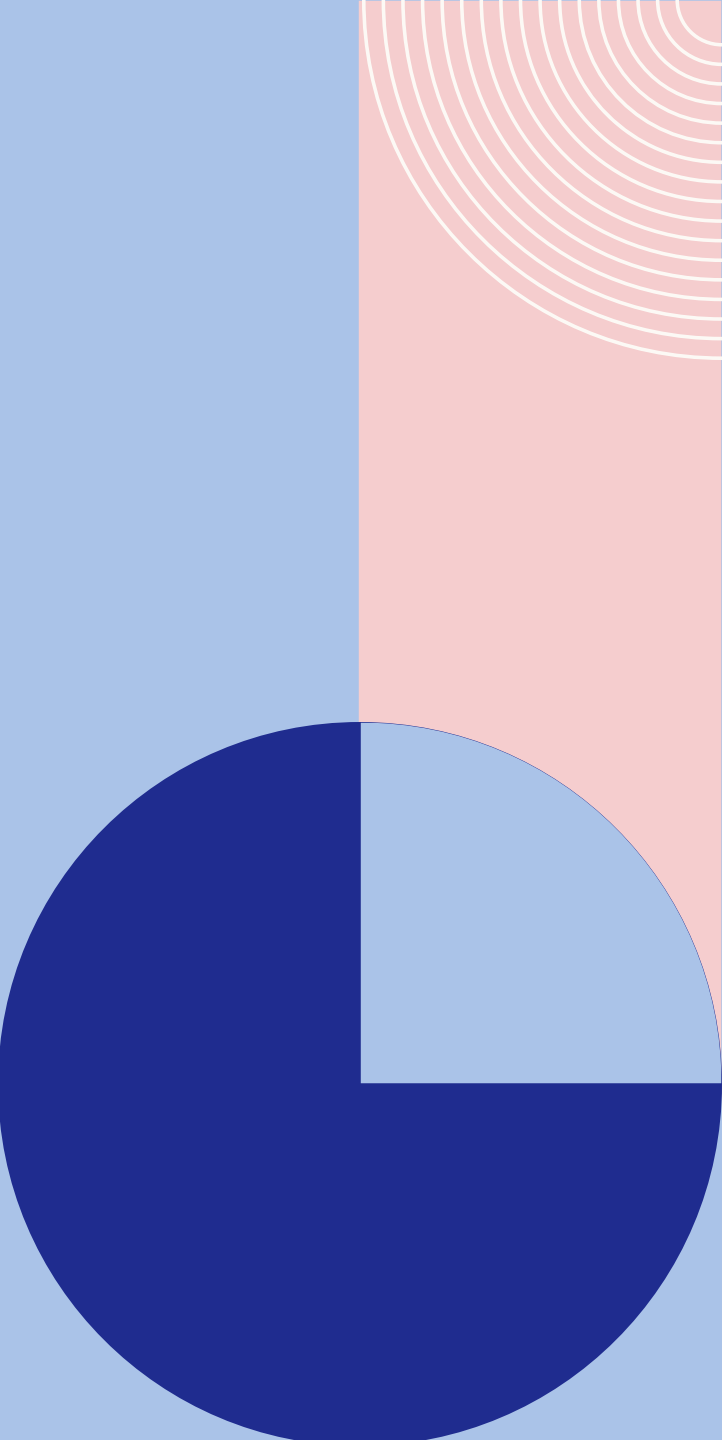


number of performances per year



average performance duration

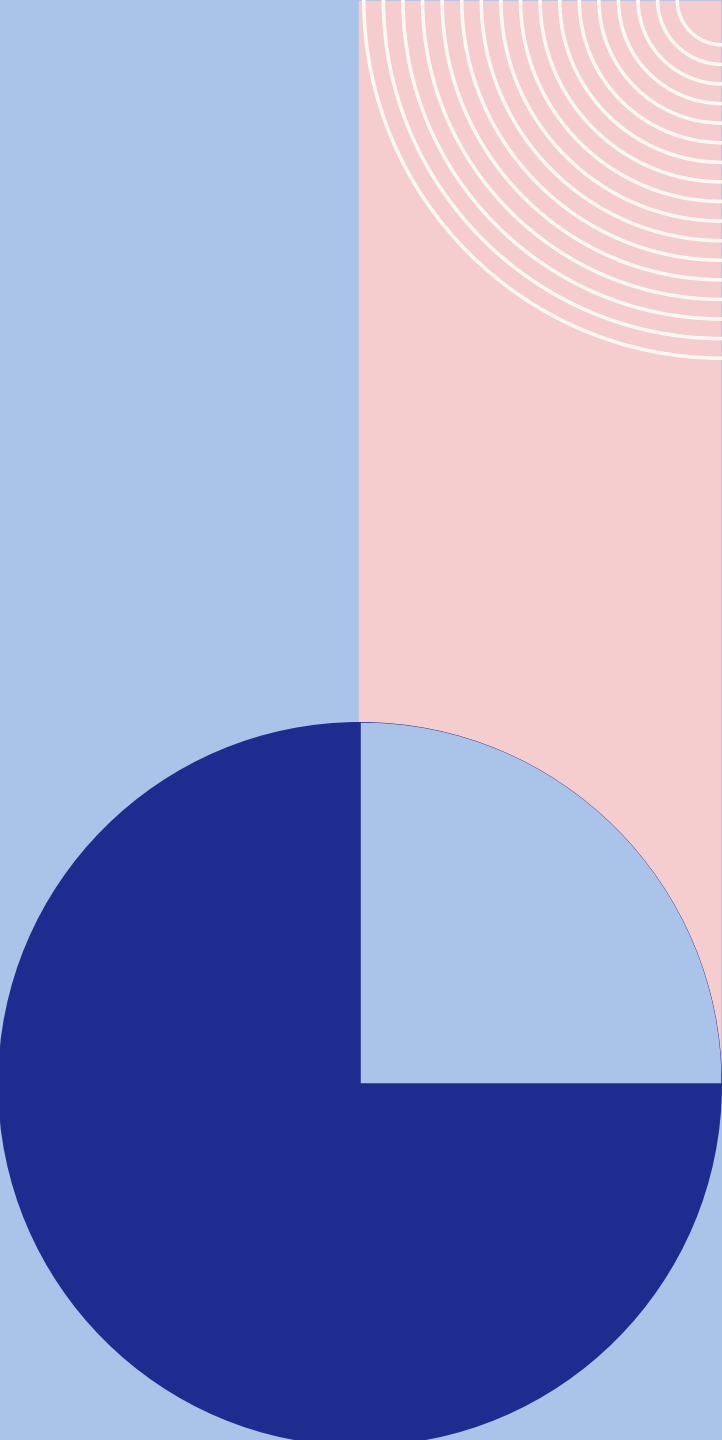


The background features a light blue vertical band on the left. Overlaid on this is a large pie chart with a dark blue segment (approximately 3/4 of the circle) and a light blue segment (approximately 1/4 of the circle). To the right of the pie chart, there is a light pink vertical band. In the top right corner, there are several concentric white circles of varying radii.

FINDINGS

**VARIETY AND VERSATILITY IS THE NAME OF THE GAME!
SINGERS PERFORMED AN AVERAGE OF SIX GENRES EACH.**

- In four bands, ranging from cafe jazz to punk screaming.
- Musical theater voice professor who sings country music at festivals.
- Jazz, klezmer, and Romanian singer who now sings children's music.
- All seven interviewees toured. One plays 100 shows per year!



FINDINGS

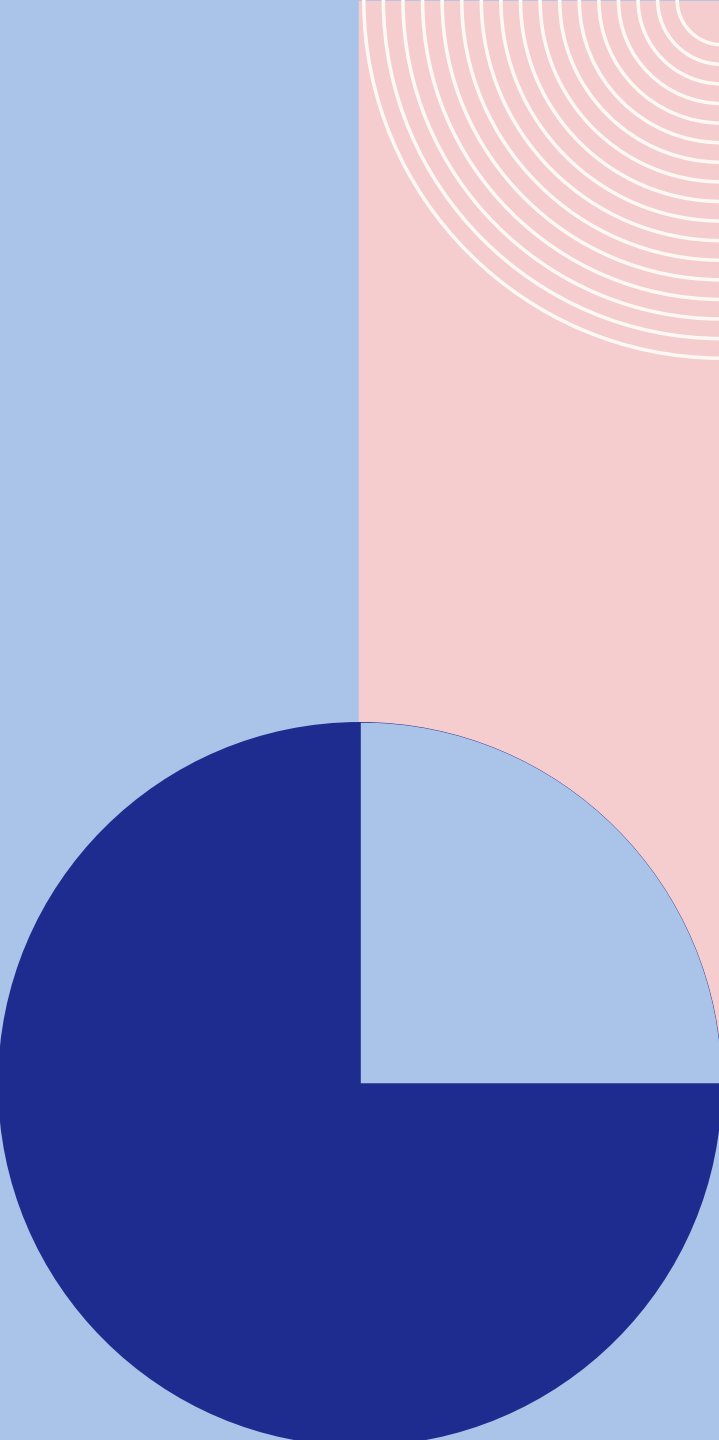
VOCAL HEALTH IMPACTS

- Over half reported vocal fatigue. Limited range or control (27%), throat discomfort (24%), and hoarseness (23%) also common.
- 45% said a vocal health concern prevented them from performing.

FINDINGS

VOCAL HEALTH EDUCATION

- 24% had never learned about vocal health.
- 39% rated their understanding of vocal health as fair or limited.
- Most learned about vocal health from a private teacher.

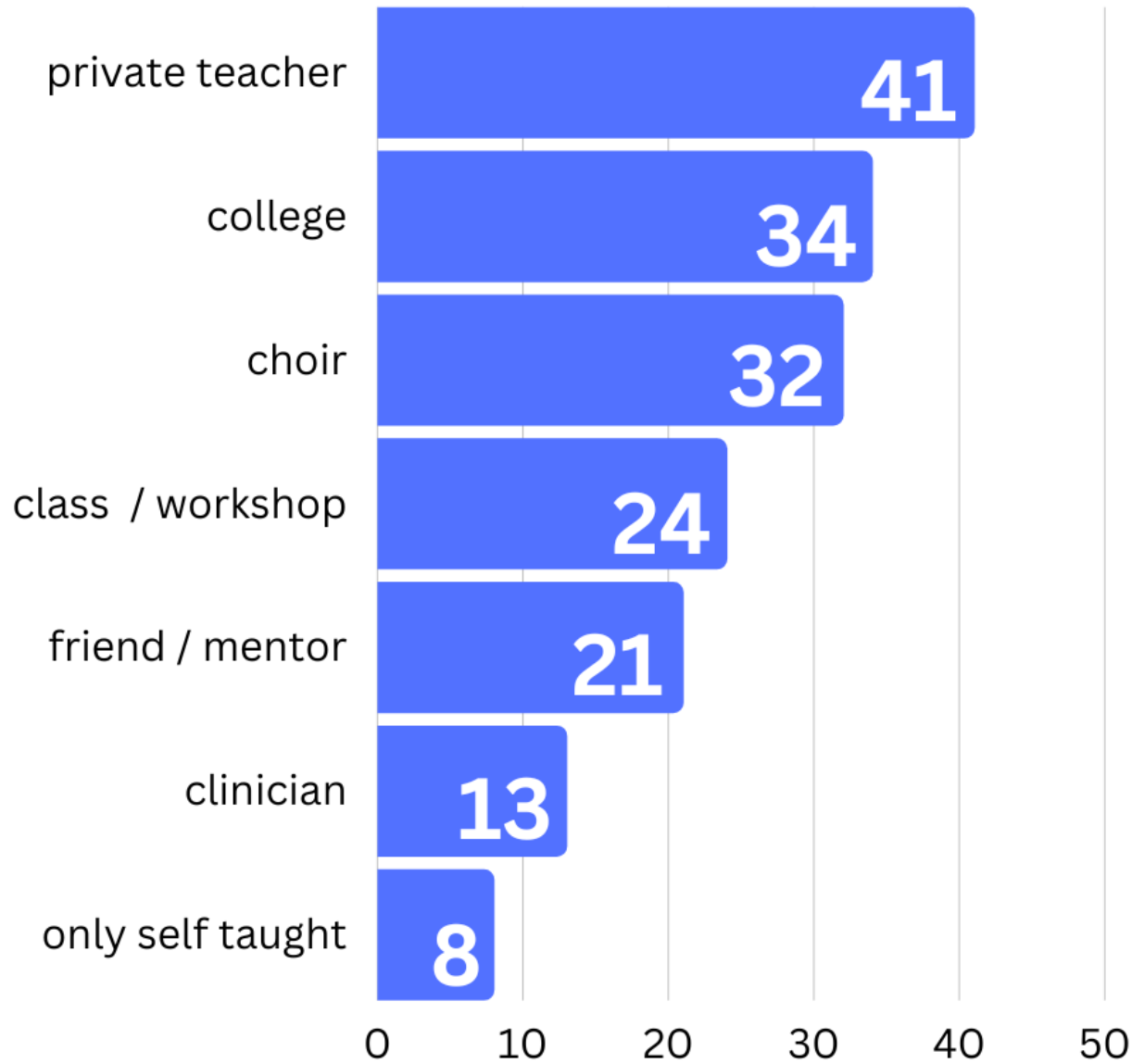


FINDINGS

VOICE TRAINING EXPERIENCE

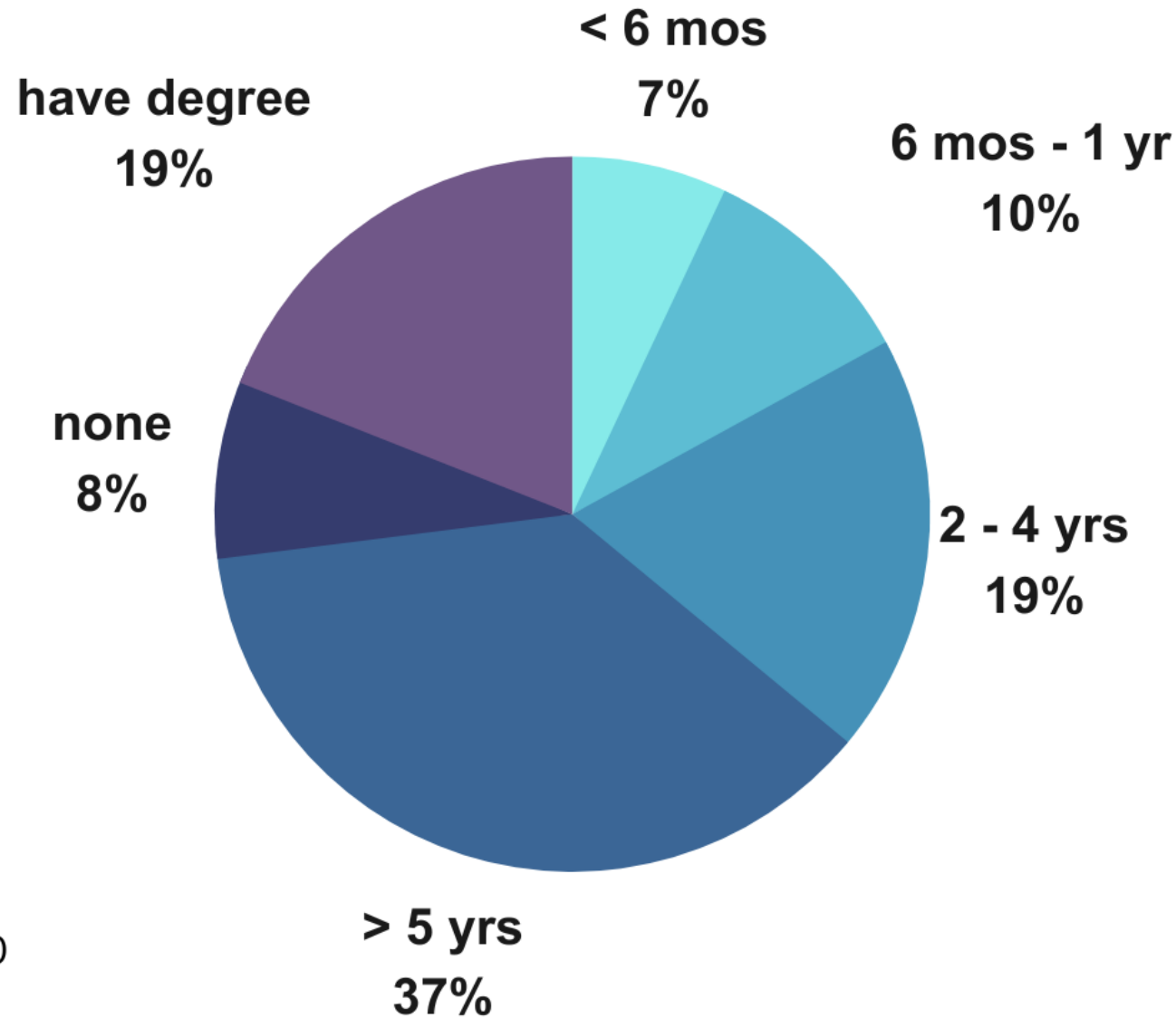
- Singers reported an average of three voice training sources.
- 69% used YouTube, 46% used an online course (such as Masterclass), and one third used social media.

sources of vocal training*



*participants were encouraged to check all that applied.

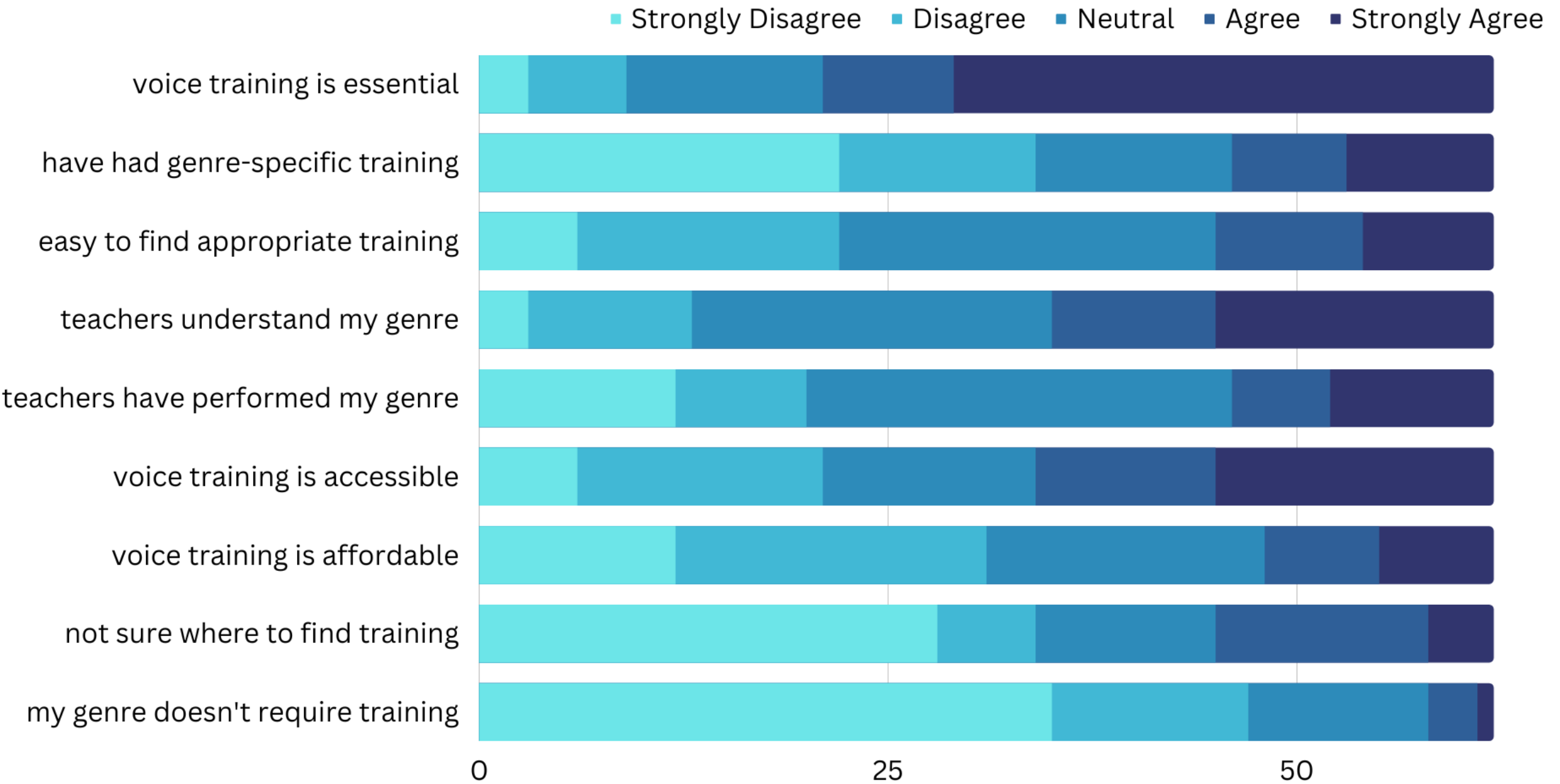
length of training from all sources combined

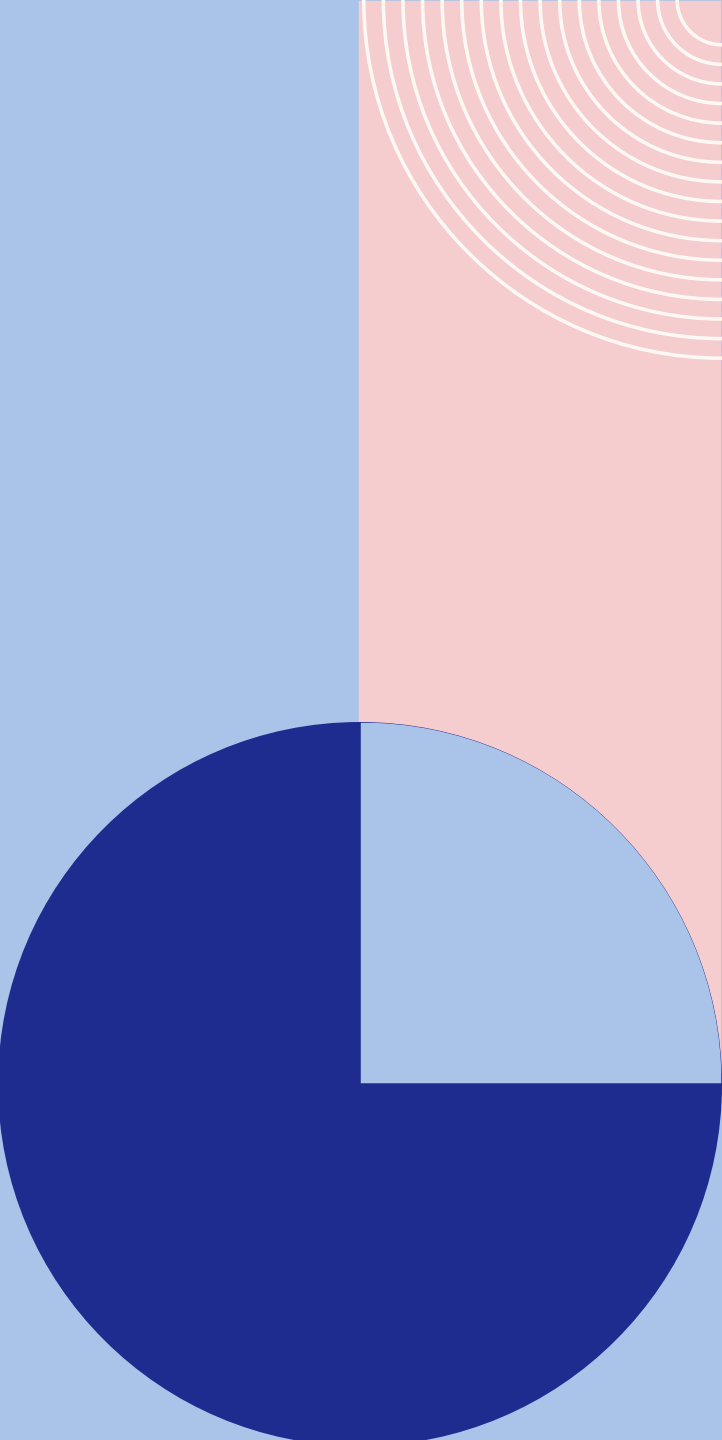


Desired Vocal Skills and Improvements

Functional Vocal Improvements		CCM Specific Vocal Skills	
Vocal health maintenance and / or injury rehabilitation	11	Extended technique (scream, growl, etc)	16
Range: expansion and / or strengthening certain areas	22	Improvisation (including jazz / scat singing)	17
Coordination phonation: pitch, intonation, breath, diction	9	Belt / mix	18
Tone clarity and variety	5	Agility and riffing	19
Smoothing register transition (break)	3	Stylistic variety	3
Power and volume	8		
Performance Skills		Other Skills	
Stamina and consistency	18	Voice feminization	1
Confidence and expressiveness	11	Vibrato	4
Musicianship: notation, harmonizing, self accompaniment	4	Classical / operatic timbre	1

attitudes toward vocal training





RECOMMENDATIONS

- DIVERSIFY CCM TRAINING, INCLUDE MORE POP SPECIFIC SKILLS.
- MORE POPULAR MUSIC VOICE EDUCATION IN COLLEGES.
- MORE SPECIFIC RESEARCH ABOUT POPULAR MUSIC SINGING.
- ACCESSIBLE VOCAL HEALTH EDUCATION.

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THANK YOU!

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