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# Diva Diversity: National Vocal Schools and Qualities

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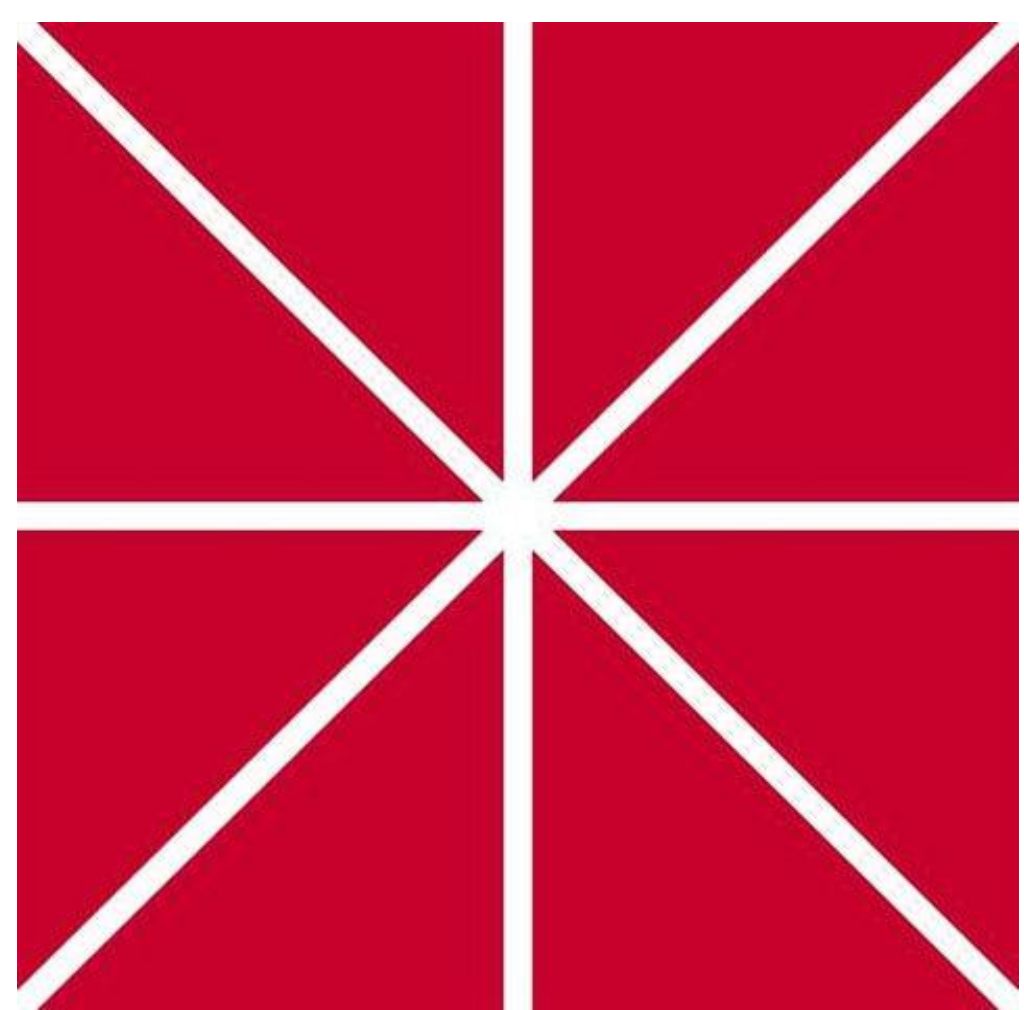
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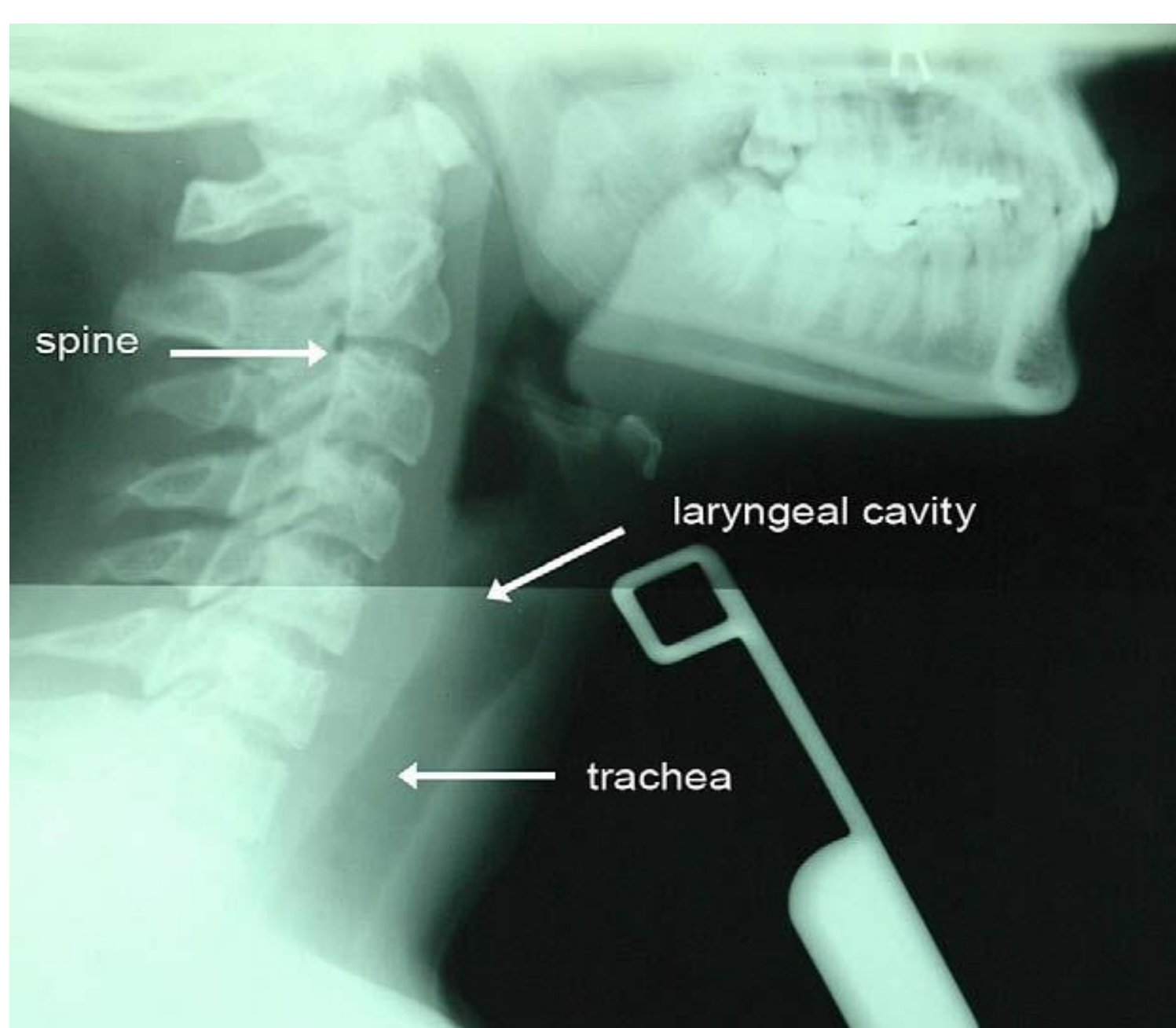
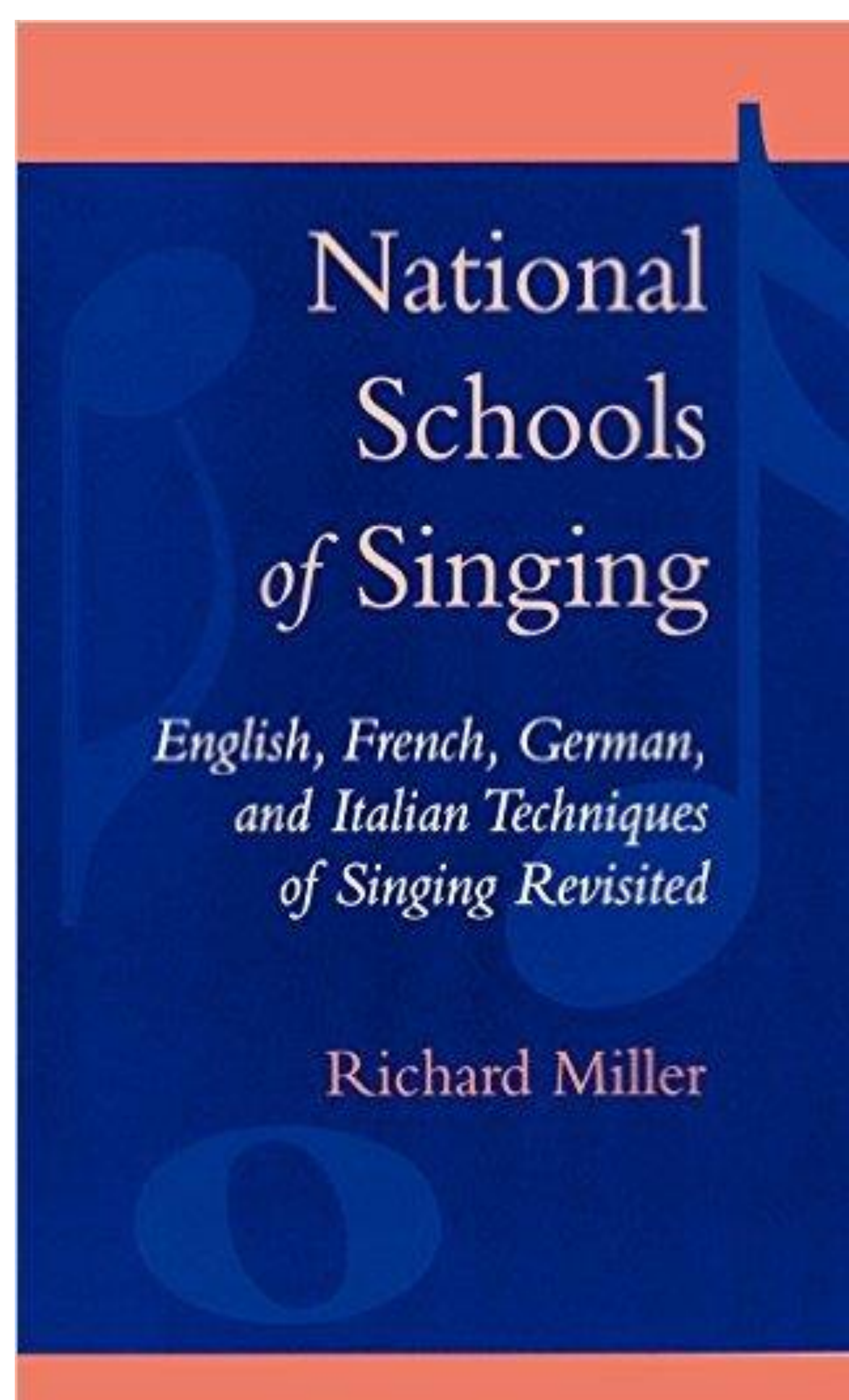
## Plotnik, Emma



The differentiation that exists between European schools of training has sparked vocal stereotypes, which have typecast singers into the voice classifications presumed to be characteristic of their mother countries. I will not only investigate the historical roots and ideals underlying contrasting pedagogical models, but, will also examine the official language of each vocal school and the morphology attached to voice types specified by the Fach system.

### Pedagogical Model

- German Stereotype/ School:
  - Dark and weighty
  - Posterior approach (focus on throat cavity)
  - "Up and over"
  - Slavic and Nordic schools model this technique
- French Stereotype/School:
  - Nasal, forward
  - Sound inside mask
  - Natural breath
- Italian Stereotype/School:
  - Warm
  - Chiaroscuro/Bel Canto approach
  - Appoggio
  - North American and English schools model this technique



### Morphology

- University of Music Dresden, Germany Study-The length of one's vocal folds is dependent upon the distance of his or her folds from the subglottic-tracheal area from both anterior and posterior angles (STAP).
- Singers with high voices have shorter vocal tracts and vocal folds; singers with lower voices had lower vocal tracts and vocal folds.



### Selected References:

- Austin, Stephen F. "Words! Words! Words! More From Garcia." *Journal of Singing* 71.4 (2015): 513-520. Web.
- Miller, Richard. *English, French, German and Italian Techniques of Singing: A Study in National Tonal Preferences and How They Relate to Functional Efficiency*. Lanham: Scarecrow Press, 1977. Print.
- Roers, Murbe, and Sundberg. "Predicted Singers' Vocal Fold Lengths and Voice Classification—A Study of X-Ray Morphological Measures." *Journal of Voice* 23.4: 408-413. Web.

### Regional Language and Vocal Literature Example



- Manuel Garcia II explicates that the Italian language reflects rhythmic patterns, and may be modified slightly to aid in establishing sound technique when it comes to challenging vocal literature. Consequently, the warmth and ease which are thought to spring out of the classic Italian voice are not only byproducts of the educational methods and the language of Italy, but, also of Italian vocal literature.

### Conclusions

- Vocal stereotyping is more reflective of the ideals set in place by the Fach system than of educational philosophies or language.
- Solutions:
  1. Encourage opera houses to publish demographic information on the number of voice types there are per region
  2. Take an active over a passive approach to pedagogy, fusing all national models together.