



Classical to Jazz: A Chasm Too Wide? A Comparison of Jazz and Classical Vocal Pedagogy to Interpret Challenges in Crossing Over, and a Model for Navigating this Teaching/Learning Space

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Introduction

This paper investigates the skill acquisition process of a classically trained musician crossing over from classical to jazz singing, through a phenomenological interrogation of the author's experience. The goal of this research was to ascertain how the experience of trained classical singers wanting to develop the skills to sing jazz can be improved (that is, expedited, better understood to avoid cognitive dissonances as they arise, mapped out with developmental skill acquisitions that acknowledge the learner's initial skillset, referenced for a realistic trajectory, etc.). Investigating this juncture of classical to jazz upskilling is valuable as part of a profession-wide narrative of an increase in classical musicians attempting inclusion of other genres in their performances and in the idea of crossover albums,¹ as well as calls within the profession for more cross-training opportunities for teachers and students, to "prepare them for professional success, service to, and artistry in our society."²

The methodology of this research is an autoethnographic critical analysis of a personal situated inquiry. This research is solely concerned with singers that have extensive training in the Western classical music tradition learning to sing jazz. The term jazz is used to cover many subgenres including traditional jazz, mainstream jazz, the roaring 20s, the swing era, the big band era and the repertoire of The American Songbook. Improvising and melodic/rhythmic interpretation are a minor component of the larger skillset of competently presenting a gig of the above-mentioned repertoire. Excluded from scrutiny is research concerned with jazz of the latter 20th century, often primarily instrumental subgenres, that have experimental improvisation as the central tenet, such as bebop, freeform, hardbop and avant-garde.

As my experience did not involve any formal jazz-focused tuition (all my education and training has been in the Western classical tradition), I initially reviewed the jazz pedagogy literature expecting to find useful shortcuts and teaching strategies from a comparison of underlying principles. No such shortcuts presented themselves: the two pedagogies are discrete. In a second attempt to interpret useful knowledge from the insights gained from phenomenologically interpreting a personal situated inquiry, I constructed a theoretical model that accounted for and explained the nature of the crossover challenges and their resolutions as I experienced them. Practical teaching principles derived from the presented framework are then presented to assist teachers navigating this crossover space.

The following table outlines some of the transformative processes that occurred, which

exemplify for me why the efforts to find authentic jazz skills were justified.

Table 1

My Experience of Performances

Early in Crossover Journey	Later in Crossover Journey
Very enjoyable and musically rewarding gigs	Very enjoyable and musically rewarding gigs
Many hours of individual preparation of songs	No preparation time
Heavy cognitive load at all times of lyrics, forms	Forms and lyrics flow without specific attention
Loud audiating of form throughout all solos	Genuine enjoyment and active listening of ensemble members
Exhausted after performance	Energised and re-invigorated after performance

Literature Review

A review of the literature related to learning classical singing, learning jazz singing, and the lesser volume of literature specifically examining the crossover space, led to a broad expectation of (1) needing to develop new vocal tones with a vocal tract setup more similar to speech, and (2) a need to develop familiarity with jazz conventions, with a core emphasis on aural facility with jazz chords and scales. The posthumous examination of my own skill acquisition process found that there were other transformative new knowledges that grew from the catalyst of crossing over that were not covered by these two ideas, hence the presented theoretical model.

Classical Singing Pedagogy

Classical singing is supported by several centuries of treatises and pedagogical traditions found to be largely accurate and effective with the empirical investigations of the last century.³ Titze republished in 2019, a 1945 article that stated the seven tenets of classical singing were: diction; posture; breathing; release; resonators; pronunciation and articulation; and, vowel and consonant formation. On the topics of posture, breathing and release, “there is little that 75 years of additional science and pedagogy can refute or state more elegantly” and of the further four tenets only one has had a principle adjustment.⁴ The vocal tone qualities and underlying anatomy and physiology of classical singing are empirically well-researched.⁵ Note that, in direct contrast to jazz pedagogy, all the topics in classical singing texts are related to how you produce your sound.

Jazz Singing Pedagogy

Jazz singing does not have an organic traditional pedagogy from its origins in the early twentieth century; jazz singers of this time were not trained for a role in the way that classical singers

were. Often they had no formal music education.⁶ The first tertiary course appeared in 1945.⁷ Current twenty first century pedagogy literature suggests much is borrowed from the extant classical vocal pedagogy principles rather than having evolved from the artistry and traditions of the genre itself.⁸ In the absence of early jazz treatises and pedagogy texts aimed at singing, instrumental pedagogy texts were surveyed. Witmer and Robbins' survey of historical jazz pedagogy texts indicates that when learning to play instrumental jazz, the following skill areas are developed (in ascending emphasis): ear training; transcriptions; typical progressions; rhythm/swing; and, chords and scales.⁹ There is no notable overlap in pedagogical concerns between jazz and classical, with classical being all about sound production, and jazz having no reference to sound production.

Classical to Jazz Crossover Literature

This is a relatively new field with the existing literature often being practitioners sharing their expertise with fellow members of their community of practice.¹⁰ Articles offer practical suggestions, however empirical research offering a clarity of the intent of instructions is lagging. Bartlett postulates that “voice pedagogy [for CCM] has moved at a snail’s pace, especially in the area of training/equipping teachers with the essential toolkit to assist their singer-students to successfully cross style borders.”¹¹ A position statement from the peak body for American singing teachers indicates that CCM (contemporary and commercial music) enjoys an established role as a viable and valuable genre.¹² However, more than a decade after the position statement was published, Edwards and Hoch suggest “lumping all CCM styles together as a singular group is now beginning to hold us back from taking our training of these artists to the next level.”¹³ It is clear that there is an appetite for scientific research dedicated to subgenres and as these are better understood separately, comparing and navigating the differences will have a more substantial evidence base for consultation by teachers.

Vocal Tone Literature

CCM and crossover literature has ‘speech like production’ as a core tenet.¹⁴ However, there is little empirical research exploring and defining the audible differences of classical and jazz vocal tones. As anticipated, the underlying anatomical and physiological underpinnings of these differences are not empirically well-researched either. Two studies deliberately contrast jazz singing with other genres.¹⁵ Thalén and Sundberg compared a single four-note arpeggio in a subject’s ‘jazz voice,’ to three other genre ‘voices’. Manfredi et al compared acoustic parameters of operatic and jazz singing using a singular long note from each singer. Using such limited samples offers value when investigating classical voice as a homogenous vocal tone is a feature of the genre: “Typically, classical training seeks to blend registers into a seamless whole: the voice is expected to sound essentially the same at all pitches and dynamic levels.”¹⁶ With jazz, a variety of vocal tones will not be represented or extrapolatable when using such small samples, effecting the validity and generalisability of the findings. Further research surveying both the

range of vocal tones found in jazz and the corresponding vocal tract anatomy and physiology is needed to have an evidence base to review.

Results

Challenges

The challenges experienced and resolved in the journey from ‘singer trained only in the Western classical tradition’ to ‘working jazz singer’ were distilled into the following list.

Table 2

Musical Challenges

Musical Challenges that were Overcome
Finding Starting Notes from Unfamiliar Introductions/Set Ups
Not Using Fully Notated Sheet Music
Learning Many Songs from Memory
Learning Songs Quickly by Ear
Any Audible Wrong Note in a Gig Being Privately Upsetting for Days
Allowing Physical Movement of My Body to the Music
Referencing Beats 2 and 4 in Introductions
Rhythmic Conflicts
Vocabulary for Describing Styles/Vibes
Vocabulary for Discussing Chords/Progressions
Coming in After Solos (Particularly Drum Solos)
Fully Engaging with Other Players’ Solos
Directing on the Spot Endings
Directing Lightly Charted Arrangements

Table 3 is a representation of the new experience of performing jazz gigs, after the above challenges were resolved (over several years of regular performing in the genre).

Table 3

Changed Musical Parameters

New Experience of Song with Regular Performing
I do not audiate to know where the song is.
I do not refer to a mental representation of the song as a score.
I experience the beat as a well-defined and reliable construct that is almost external to the song; it does not feel as if it requires my input and effort to exist once it is established.
I do not need to have starting notes given to me before beginning nor engage cognitively with the idea of the score or audiate the melody. Regardless of the set-up, as long as there is enough information to establish the key, the starting notes are mentally effortless.

New Experience of Song with Regular Performing

I play with melodies and rhythms with a sense of contained abandon.

I genuinely hear, enjoy and respond to other musicians' playing.

I trust that in the event of the unexpected the musicians and I will find an impromptu musical solution that is at the very least, musically pleasant.

I am totally comfortable that lyrics will unfold and do not pre-check what is coming up.

How Were the Musical Challenges Resolved?

It was in the doing and then the repetition of doing, in performance situations, that songs began to be 'known' by me in a different way resulting in experiencing the song as a very different artefact. My relationship to beat changed significantly over the years. Initially I had a radar attending to tempo, investing energy into monitoring and maintaining tempo (or thinking I was monitoring and maintaining tempo). With some musicians, if I counted in in an unintended tempo I could immediately adjust and have them come with me. The bulk of the jazz musicians that I worked with, however, I found very frustrating because they would look up to get the tempo but once locked in, I could not implement adjustments via singing or body movements. I interpreted this at the time as these musicians being a little unaware and stubborn. There was a frustration with the incongruence in expectations between them and me of the most musical and professional course of action. Since then I have realised that the musicians who allowed me to lead some change in tempo were actually being particularly supportive and compensatory outside their usual charter. The beat in jazz is externalised with the trademark unapologetic count in as it is then a locked-in anchor serving as a strong referent for all band members, with the rhythm section in particular having the onus of keeping solid time. The beat's stoic insistence and strength (not to be confused with loudness) are, ideally, inherent and reliable, and can be used to create laziness without slowing and drive without speeding. A locked in beat is used as the backbone of feels such as shuffle and swing. It is the fact that it does not move that creates these rhythmic capacities and frees musicians to pay attention to other musical variables. I did not understand this at the start of my jazz gigs. My classical interpretation of beat as a tempo that could be influenced easily at any time, was initially a source of frustration and dissonance. There are junctures where attention is required (e.g., a count in, at endings, when a rhythmic idea is deliberately directed via a communication in the chart or with a quick word around the band, etc.) and there is a notable lift on stage of collective awareness and adherence to a leader's directives at these times. For the bulk of performance time, though, the beat is a laid down, locked-in, reliable underpinning. The energy I invested whilst thinking I was affecting it was poorly spent, and the frustration at not being able to effect it was unnecessary.

In the first year of organising gigs, I would have a 'game face' of appearing like I was paying attention and responding to instrumentalists' solos, and I was to a small extent, but a large part of cognitive activity was taken up with audiating the song loudly in my head and thinking about upcoming lyrics, form, ideas for melodic interpretation, etc. I interpret my mental 'busy'-ness as

having a parallel with Rogers and Farson's model of active listening.¹⁷ Their then revolutionary idea was, in simplistic terms, that to truly listen to another person's communicative output, you should turn your full attention to what they are saying as opposed to planning your response as they speak. I think I was doing the musical equivalent of planning my response during my colleagues' solos. Although I yearned to fully engage with actively listening to their output, I simply did not have the facility at the time. I was mentally busy ensuring I was fulfilling my responsibilities of knowing where the song is and being prepared to perform my contribution with artistry. In the early gigs, I relied on my game face to portray a greater engagement with the unfolding music than I could actually afford.

The initial methods I used to learn new songs reflected the strategies of my upbringing. I would learn from the score, only bringing a chord chart to gigs once I was able to sing the piece confidently a cappella. I needed to see the score as I would continue to refer to a mental representation of the score, 'reading' it in my mind in melodically challenging parts long after I no longer referred to the music. In addition, learning by ear without referencing the score was extremely time inefficient. I have been known to transcribe parts of songs that I could not commit to memory easily, only to use it once, and then commit to memory with accuracy and ease.

Once I could accurately sing the entire song a cappella I would introduce the chart to the band at gigs. This meant that as long as I could find the key or asked for the first note, I could sing it accurately. The occasional unexpected chord by the chord player was unable to put me off as I was not using the accompaniment to realise the song. It was only once it had been included in performances several times, and I trusted both the chart and my expectations of what the players might do, that I would start to relax, listen to the players, lower the amount of active concentration and finally find a playful and emotionally connected response within the singing. For possibly the first 70 songs of the genre I relied on my established learning habits.

Interpretation of Results

Interpreting Musical Challenges through Comparison of Jazz and Classical Pedagogical Content

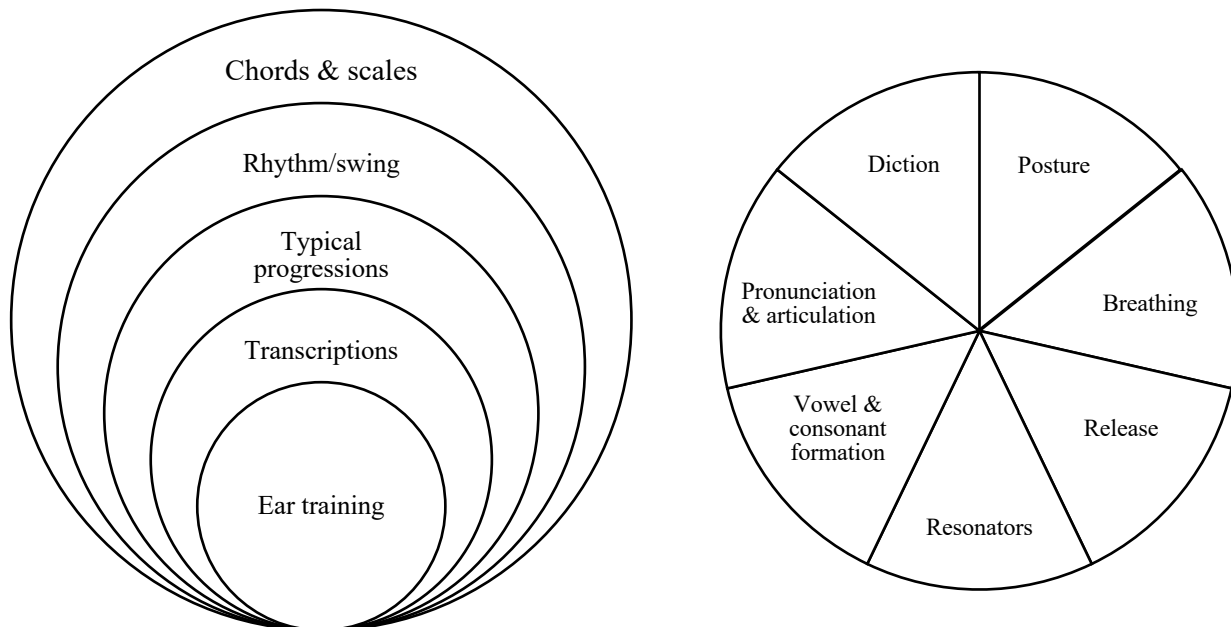
Using an inductive theory of teaching, overlap in the content of the jazz singing and classical singing pedagogies was sought. Deploying a figure of the content in jazz pedagogy adjacent to the figure of content in classical pedagogy highlights the revelation that there is a stark lack of shared tenets.

Figure 1

A Comparison of Pedagogy Contents- Jazz and Classical

Jazz Pedagogy Content

Classical Pedagogy Content



Source-Author's comparative figure of pedagogy topics covered in Witmer and Robbins, "A Historical and Critical Survey of Recent Pedagogical Materials for the Teaching and Learning of Jazz," 1998, and Titze, "Training the Vocal Instrument: A Statement of The Laws and Precepts About Which There Should Be Universal Agreement Among Teachers of Singing," 2019.

The disparate content of these two genres is logical as historically they have very distinct and discrete paths to skill acquisition: one has a tone related idea as its meta-goal; the other makes no mention of tone. What is also immediately apparent is there are no obvious shortcuts that can be used to expedite accessing the knowledge and skills held in one of the pedagogical bodies of work, given a high level of skill in the other. In summary, no expediency of jazz mastery is offered to the accomplished classical singer using the pedagogies as an indicator.

The Development of a Model for Interpreting the Challenges of Classical to Jazz

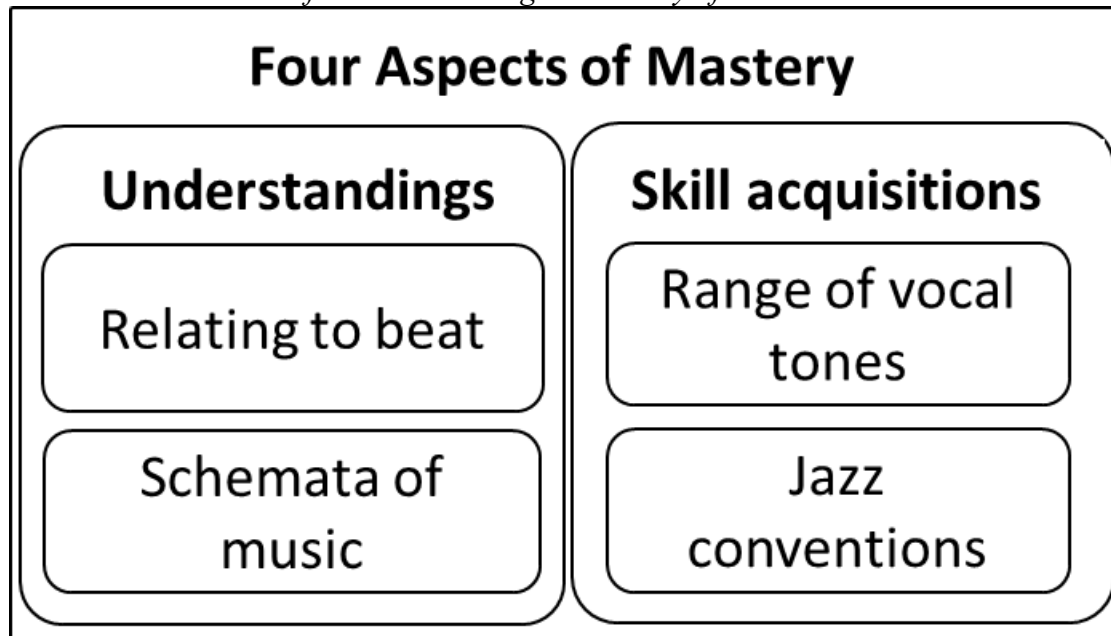
Description of Theoretical Model

Reflection on what transpired in my musical experience revealed that I developed, through necessity, a different set of schemata for what constitutes a song and a different relationship to beat. As the schemata at the core of what I was musically engaging with transformed to a more fit-for-purpose understanding, mental and musical facility and a holistic mind/body/ensemble engagement ensued. It was also apparent that I employed a different (and wider) range of vocal

tones in jazz, and I developed a literacy of a shared repository of jazz performance conventions. The following figure represents this journey as a four-part theoretical model, with those four aspects grouped into two sections: new understandings of known concepts and new practical skill acquisitions.

Figure 2

Author's Theoretical Model for Classical Singers Mastery of Jazz



Aspect of Developing a Range of Non-Classical Vocal Tones

In my personal journey, I was well-situated in regard to accessing a range of vocal tones. Parallel to my school and university training, I defied my classical singing teachers' direct instructions and surreptitiously continued to sing Celtic folk music, choral repertoire and I fronted an Indie shoe-gaze pop band in the 90s. As for the other three aspects, at the beginning of my jazz work, a colossal amount of personal preparation and set list/chart admin went into each gig to ensure performances appeared authentic to the genre whilst these aspects were not well developed. For singers who sing exclusively classical music and for whom learned vocal tract adjustments are thought of as permanent schema of a constant construct of their one 'voice', the necessary development or accessing of a variety of vocal tones may represent the greatest challenge. A singer's sound and the idea of authenticity of sound can be enabling or constraining depending on attitude and approach; much of the practitioner led crossover literature describes possible ways to approach accessing new sounds from a classical singer whilst still being conscious of the concerns and the sensitivities of the psychodynamics of the voice.

Aspect of a Phenomenological Shift of the Schemata of Music

A fully notated score for an unrehearsed jazz band, possibly encompassing non-readers, is not a viable or useful tool. The concept of a song in jazz is not created or stored with reference to a realised fully notated score at all. It is a melody within a set of harmonic referents, usually subdivided into conventional sections which are accessed and stored as ‘chunks’. The harmonic referents are not locked into individual chords; there is room for substitutions of related chords that still feel secure and expected. There is often communication amongst rhythm section players, sometimes verbal, sometimes just a ‘falling in line’, of what chords to lay down as the song cycles back and sections are played again. When calling a tune that is known to have a number of well-known chord substitutions with unfamiliar musicians on the gig, I will share a chord chart from my personal chartbook. This is not because I prefer those chords but rather to clarify a unified starting point, making it easier for the band to lock in with each other with confidence.

Having articulated that the actual chords have interpretive leeway, in effect, so too does the melody when vocalising. There can be play with timings of delivery and note choices, but in terms of the question ‘what are the parameters of the schemata of a ‘song’?’ as stored in my mind and accessed for performance, only a sense of the original unadorned melody and associated chords are included. Neither melodies nor lyrics are written into regular jazz charts, and for regularly played well-known standards, no-one in the band requires any information other than, key, tempo and a thought about the set-up before starting. Even endings and introductions are not part of my conceptual storing of the song; only the melody and chords of the sections (e.g., head, bridge, verse, chorus etc.) form the constructs of the schemata of the ‘song’. The ending is usually not discussed before the song and there is a sense of heightened awareness and attention between players as the ending is nigh whereupon it is negotiated in real time.

Aspect of Developing a Literacy of Jazz Conventions

Ideas for the actual realisation of a song beyond the simple chords and basic melody cover all manner of interpretive actions such as tempo, vibe (e.g., Latin, swing, shuffle, etc.), musical conventions (e.g., stops, riffs, pedal notes, etc.), conventions around solos (e.g., order, whole forms or passing over at sections, trading two, four or eight bars between players, referencing other songs that fit on chords, etc.), form (e.g., one verse and then all choruses or returns to the verse at times, taking many choruses if particularly inspired to build a larger set of ideas through a solo, truncating forms to come in at the bridge after the end rather than cycle back to head, only playing the tag on the blues in vocal forms, etc.). These conventions are separate to the idea of the song, or ‘the music’; they are negotiated in situ and are responsive to individual input. In addition to song influences that can be worked out in situ, there is a repository of commonly played and known introductions and endings and riffs that are learnt after exposure to either

listening to the original version that has become a staple or learnt on gigs as other musicians execute them. None of the possible influences and treatments of the music listed above derail the shared understanding of the logic of “where we are” in the piece, as the basic referents of the chords with the implied melody are a dependable anchor. Musical conventions as described above are able to be incorporated into the performance of any song with choices often reflecting a relationship with previous or upcoming songs. For example, if the introduction to the song prior was a long pedal note with a repeated riff, a different convention would be suggested for the next song. Similarly, vibes and tempos are deliberately shifted around throughout a set.

Aspect of a Paradigm Shift in Relating to Beat

Classical conventions dictate that tempo is directed and controlled by a defined leader who in turn is making tempo related decisions designed to serve the intended artistry inherent in the composition. There is an expectation that musicians are acutely aware of the conductor/director/singer/soloist and will stay with their tempo. A jazz specific sensibility of timing is a construct that is almost external to the music. Once established it is expected that the beat will continue as a rock-solid anchor until acted upon by deliberate direction. The beat being locked in serves the genre in a variety of ways: it liberates the musicians’ attention as they are not required to be ready at all times to follow tempo direction from one responsible leader; it allows individuals play with a sense of anticipation or laziness without actually changing tempo; it allows for stops to occur and the band to all swing in together afterwards; and, it allows for stabs to happen over otherwise unplayed bars as the external beat as felt by musicians keeps the song reliably unfolding.

Implications

Given this is a hypothesis based on my experiences, and no teaching with this as the underlying premise has been researched, there are no evidence-based practice implications to share here. However some logical derivations from accepting the model are offered.

Implications of this Model for Teaching Jazz to Classical Singers

Variety

The transformation of musical schemata for me occurred after many, many performances of a particular song, with not only a variety of musicians playing the score, but also experiencing them with the same musicians in different tempos and vibes. I think not hearing close replicates of the accompaniment was the key to developing a jazz friendly conception of songs. Approaching jazz performing using a framework of phenomenological schemata of a classical score created a mentally fatiguing and cognitively consumptive experience, leaving little room for a free engagement with the music and other musicians. To expedite accessing a jazz

appropriate set of referents for a song, singing teachers could present and rehearse songs in lessons in a variety of ways: different keys, changing the vibe (e.g., swinging it, as a shuffle, change from a duple to a compound time feel, choosing a Latin feel, etc.), and changing the tempo. This is easiest to achieve with a jazz chord player (guitar or piano) also in the lesson but can be approached using Ireal book generated accompaniments as all those variables can be adjusted by the user prior to generating the backing. Rehearsing with the same backing track or having a classical accompanist play a fully notated score is not beneficial as it returns the singer to hearing the same each time: this reinforces the classical tradition's understanding of a song being intertwined with the expectation of hearing a particular setting.

The notion of not singing exactly what is notated can be introduced by having students try to respond in the vocals to the change in vibe/style of the accompaniment. Specific parameters can be introduced to encourage playfulness in interpretation of both melody and rhythm by working through challenges such as always coming in late with the first words of each line, always coming in early with the first words, having the student's nominate their favourite note of each phrase and hold that one for a longer note than written, have a jazz musician make up a short phrase at the start of each two bar phrase which the student repeats, later the student responds with an answer rather than a repetition, try on four bars, then eight bars, essentially building up a repertoire of trading skills.

Lay It Down

After countless experiences of watching the sniff of a conductor breathing in an upbeat as the only cue of tempo prior to commencing, loudly declaring two bars of beats with “uh one....uh two..... uh one, two, three, four” initially felt silly and comparatively brutal and clumsy. Recognising the integral role a clear and present unapologetic laying down of the beat plays within the execution of great, unrehearsed ensemble playing, elevates it as a valuable skill to embrace. Have the student externalise the beat outside their body whilst singing and through introductions and breaks, with a movement such as clapping, walking, clicking, etc. Take care not to make vocal emphasis of beats- they are the backbone of songs, underneath the realisation of the song. Practise loudly and unapologetically counting in several bars before starting the song. If using arms to signify the beat, ensure that a fluid conducting pattern is not being smoothly executed, with a bias towards delineating the down beat- if there is any emphasis, it should reference two and four. Discuss roles and expectations of treatment of rhythm with clarity; the singer's chance to set tempo is at the start. Other changes need to be in chart or verbally shared before execution.

Develop a Repertoire of Conventions

Introduce a range of frequently used conventions (e.g., pedal note/chord as an introduction, last eight bars as the introduction, slowing down the last phrase, a 3-tag ending, a vamp and fade

ending, picking up at the bridge, swinging an eight bar section and returning, double time for a section, etc.) one at a time, practicing each on several different songs and at different tempos within the lesson. Have students construct simple single page charts. Rehearse in lessons in any key but for use in gigs, select horn friendly keys. Familiarise your student with the order of instruments for solos, and pairings of instruments that will likely work for trading. Encourage your student to know the norm but be prepared for variations. Practise hypothetically keeping an eye on everyone in band, with checking in on likely ‘next up’ players. Encourage the use of humming and audiation as long as needed, then try listening with curiosity to solos.

Develop a Range of Vocal Tones

No shortcuts are offered to the classical singer from examining the relevant pedagogies. The implication then is that it may actually be harder for an advanced classical singer to develop an appropriate vocal tone palette than for a non-trained singer starting out in jazz. Mastering changes in tone will be slow and likely perceived as a difficult task by the well-trained classical singer.

As already noted, principles and practices around vocal tone work could be borrowed from the contemporary commercial music pedagogy. However, note the intended learner for regular CCM pedagogy literature will often be an untrained singer learning a new craft, so careful monitoring of expectations and outcomes is recommended for an already trained classical singer. Crossover literature offers practical strategies from expert opinion, tailored for learners already proficient at classical singing. Further research to support this space with empirical evidence-based understandings is warranted.

Implications for Teaching Young Students/Beginners

To keep options open for students should their musical tastes turn towards jazz in the future, consider including the following: deliberately continue to develop learning by ear even after establishing fluent sight singing/reading skills (learning new music does not need to be an opportunity to reinforce reading—it can be an opportunity for reinforcing aural memory); perform some scales and arpeggios diatonically; and, include call and response exercises.

Conclusion

If wanting to add a small number of jazz songs to use as contrasts in otherwise classical performances, the greatest challenge for the singer is to find and use an appropriate range of vocal tones—the other elements of a jazz performance can of course be predetermined and rehearsed, and presented as any other piece within a program. Further skills are required if the same audience is to be exposed to the ‘jazz’ piece multiple times or if exact songs are liable to last minute change, or if a singer wants the capacity to perform jazz gigs experiencing the joyful

benefits that literacy of the genre offers. Ascertaining whether a student wants to ‘sing some jazz songs’ or ‘be able to sing jazz’ will guide whether the goals are to access some jazz vocal tones and learn some jazz arrangements from fully notated scores, or whether the aims encompass developing all four aspects of mastery of the presented theoretical model.

The latter is a sizeable challenge that will likely require the perseverance, grit, capacity to self-reflect and acceptance of feedback that was required to learn to be a highly trained classical singer in the first place. Particularly as it is possible that the more advanced and embedded a singer’s classical skills and sensibilities are, the greater the challenge of each aspect except the learning of jazz conventions which is unaffected by prior classical singing skill. Developing vocal tones and changing how you think of and experience both beat and score, are enormous tasks for advanced classical singers that present many and varied challenges of a metacognitive and a kinaesthetic nature. The journey also offers junctures of reward at functionally significant points of incremental mastery, and superb fun all along the way for those who love the genre.

This research was initially disappointing as I had hoped existing pedagogies would offer some clear answer as to how good classical singers could learn to also sing jazz well. The stark lack of overlap of content offered a discouraging insight: There are no apparent shortcuts from shared pedagogical premises. The autoethnographic analysis of my experiences of learning jazz was undertaken in an effort to find an answer to the research question from a different perspective. The process of reflection, description, analysis, and interpretation has led to a theoretical model of the essentially transformative process of experiencing and ‘knowing’ music in a different way for jazz, alongside the necessary practical skills needed for authentically singing jazz.

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