การประยุกต์ใช้ “SIS” ในการสอนดนตรีขับร้องเพลงยอดนิยมในวิทยาลัยดนตรีเสิ่นหยาง มณฑลเหลียวหนิง สาธารณรัฐประชาชนจีน

The Application of “SIS” In the Teaching of Popular Vocal Music in Shenyang Conservatory of Music, Liaoning Province, the People’s Republic of China

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Abstract

Speech Level Singing (SLS) is a vocal technique that emphasizes singing with the same ease and naturalness as speaking. This paper explores the effectiveness of SLS in training breath control and resonance, and its advantages in popular music performance. SLS was developed by vocal coach Seth Riggs, who has trained numerous successful pop singers, demonstrating the technique's relevance and effectiveness in the genre. The technique focuses on maintaining a consistent vocal posture and minimizing tension, allowing singers to access their full vocal range with ease and comfort. One of the key aspects of SLS is its emphasis on proper breath control, which is crucial for sustaining notes and maintaining vocal quality. By training singers to engage their diaphragm and intercostal muscles, SLS promotes efficient and healthy breathing habits that support vocal endurance and projection. Additionally, SLS encourages the development of resonance by teaching singers to utilize their vocal tract effectively. This results in a richer, more powerful sound that is highly desirable in popular music performance. The application of SLS in popular music has several advantages, including increased vocal range, improved tonal quality, and reduced vocal strain. Singers who employ this technique can achieve a more natural and expressive sound, allowing them to connect with their audience on a deeper level. Furthermore, the focus on vocal health and sustainability makes SLS an ideal choice for professional singers who must maintain their voices over long periods of time and rigorous performance schedules.

Key words:

SLS; Popular music; Singing method

Background and Research problems

Speech Level Singing (SLS) is a vocal technique that emphasizes natural and effortless sound production, like speech. The technique was developed by Seth Riggs, a renowned vocal coach who has worked with many famous singers, including Michael Jackson, Stevie Wonder and Barbra Streisand. The goal of SLS is to maintain a consistent and balanced vocal effect throughout the singer's range, allowing for greater vocal freedom and reducing the risk of vocal cord strain or injury.

In recent years, there has been a growing interest in the use of SLS in popular music. This is due to the increasing demand for singers to have versatile and adaptable vocal styles that can convey a wide range of musical genres and emotions. In addition, the contemporary music industry often requires singers to perform live and record in the studio on a regular basis, which makes vocal cord health and longevity a priority. The SLS singing method can better protect the singer's voice and vocal cords, but few instructors use this scientifically advanced vocal method in Chinese popular music teaching, so it is important and meaningful to introduce it into Chinese popular music teaching.

Research purpose

The objectives of this study were to (1) introduce SLS singing into Chinese popular music teaching and (2) produce an exercise book for SLS singing.

Literature Review

1. “SLS” sound method
2. Shenyang Conservatory of Music
3. Popular songs
4. Teaching of popular vocal music
5. Lesson plans
6. Course Evaluation
7. Related research

Research Methodology

Qualitative /Quantitative mixture

Research Findings

Create Exercise book.

Chapter 1 : Learn about the origin of SLS singing.

Part 1: The Origin of SLS Singing Method.

The Speech Level Singing (SLS) technique is a revolutionary vocal training method that has its roots in the Bel Canto singing style, which originated in Italy during the 16th century. SLS was developed by renowned vocal coach Seth Riggs, who has worked with some of the world’s most famous singers, including Michael Jackson, Stevie Wonder, and Barbra Streisand. Riggs’ extensive experience in the music industry and his deep understanding of the human voice led him to create this unique approach to singing, which focuses on maintaining a natural, speech-like quality in the voice throughout the entire vocal range.

The origins of SLS can be traced back to Riggs' early career as a singer and vocal coach. He studied under several prominent voice teachers, including the legendary Italian baritone Tito Gobbi, who was a master of the Bel Canto technique. Riggs was fascinated by the effortless power and beauty of Gobbi's voice and became determined to unlock the secrets of this ancient singing style.

Through years of research and experimentation, Riggs discovered that the key to achieving a Bel Canto-like quality in the voice was to maintain a consistent vocal cord configuration, like that used in speech, throughout the entire range of the voice. This led him to develop a series of vocal exercises designed to help singers achieve this balanced vocal cord configuration, which he called "Speech Level Singing."

The SLS technique emphasizes the importance of maintaining a relaxed and natural vocal production, free from tension and strain. It teaches singers to develop a strong and connected voice by focusing on breath support, vocal cord closure, and resonance. By training the voice to function efficiently and effortlessly, SLS allows singers to access their full vocal potential and achieve a wide range of vocal styles and genres.

Over the years, the SLS method has gained widespread recognition and acclaim for its effectiveness in helping singers of all levels improve their vocal technique. Riggs' groundbreaking work has inspired a new generation of vocal coaches and singers who continue to explore and refine the principles of Speech Level Singing. Today, SLS is considered one of the most influential and respected vocal

training methods in the world, and its impact on the art of singing is undeniable.

Part : 2 The benefits of SLS singing in pop music application in singing

The Speech Level Singing (SLS) technique is a revolutionary vocal training method that has been widely adopted by many successful pop singers and vocal coaches around the world. Developed by renowned vocal coach Seth Riggs, SLS focuses on maintaining a consistent and balanced vocal production throughout the singer's entire range, resulting in numerous benefits for pop music performance.

One of the primary advantages of SLS for popular singers is the development of a seamless and connected vocal range. By training the voice to maintain a consistent tone and volume across all registers, singers can effortlessly transition between their chest, mixed, and head voices without any noticeable breaks or shifts in quality. This enables popular singers to tackle a wide variety of songs and styles with ease, as well as showcase their vocal versatility and agility.

Another significant benefit of SLS is the improvement of vocal stamina and endurance. The technique emphasizes proper breath management and vocal cord coordination, which helps singers avoid unnecessary strain and tension in their vocal muscles. This not only allows popular singers to perform for longer periods without fatigue but also reduces the risk of vocal damage and promotes long-term vocal health.

SLS also enhances a singer's ability to convey emotion and connect with their audience. By focusing on maintaining a natural, speech-like quality in their singing, popular vocalists can deliver more authentic and expressive performances. This is particularly important in the Popular music genre, where storytelling and emotional resonance are often key components of a successful performance.

Furthermore, the SLS technique encourages vocal flexibility and adaptability, allowing popular singers to experiment with different vocal styles and textures. This can be especially beneficial in a genre that is constantly evolving and incorporating new influences. By mastering the SLS technique, popular singers can easily adapt their vocal approach to suit various musical styles and trends, ensuring their continued relevance and success in the industry.

Lastly, SLS promotes efficient vocal practice and accelerated progress. By breaking down the voice into manageable components and focusing on targeted exercises, singers can quickly identify and address their specific vocal challenges. This results in more effective practice sessions and faster overall improvement, which is crucial for popular singers who often face intense competition and high expectations from their fans and the industry.

In conclusion, the Speech Level Singing technique offers numerous benefits for popular music performers, including a seamless vocal range, increased stamina, emotional authenticity, stylistic versatility, and efficient progress. By incorporating SLS into their vocal training, popular singers can unlock their full vocal potential and achieve greater success in their careers.

Chapter 2: The basic structure of vocalization

In vocal music, the basic structure of vocal production involves several key components that work together to create sound. These components can be broadly categorized into three main areas: the power source, the vibrator, and the resonator. Understanding these elements is essential for singers to develop proper vocal technique and produce a beautiful, healthy sound.

Part : 1 Power Source

The power source for vocal production is the breath, which is generated by the diaphragm and the intercostal muscles. The diaphragm is a large, dome-shaped muscle located at the base of the lungs, and the intercostal muscles are found between the ribs. When a singer inhales, the diaphragm contracts and moves downward, creating space for the lungs to expand and fill with air. During exhalation, the diaphragm and intercostal muscles relax, allowing the air to flow out and provide the necessary energy for vocal production. Proper breath support and control are crucial for maintaining a steady, consistent sound.

Part : 2 Vibrator:

The vibrator in vocal production is the vocal folds, also known as the vocal cords. These are two bands of elastic muscle tissue located within the larynx, or voice box. When air from the lungs passes through the vocal folds, they vibrate, creating sound waves. The pitch of the sound is determined by the tension and length of

the vocal folds; when the vocal folds are stretched and tightened, the pitch becomes higher, and when they are relaxed and shortened, the pitch becomes lower. Developing good vocal fold coordination and flexibility is essential for singers to achieve a wide range of pitches and maintain a clear, focused tone.

Part : 3 Resonator

The resonator in vocal production is the vocal tract, which includes the throat, mouth, and nasal cavities. These spaces act as amplifiers for the sound waves produced by the vibrating vocal folds, enhancing and shaping the overall quality of the sound. The shape and size of the vocal tract can be adjusted by altering the position of the tongue, jaw, soft palate, and other articulators. This allows singers to modify the timbre and resonance of their voice, creating a variety of vocal colors and expressive qualities.

In summary, the basic structure of vocal production in singing involves the power source (breath), the vibrator (vocal folds), and the resonator (vocal tract).By understanding and mastering these components, singers can develop a strong, healthy, and versatile voice that can convey a wide range of emotions and musical styles.

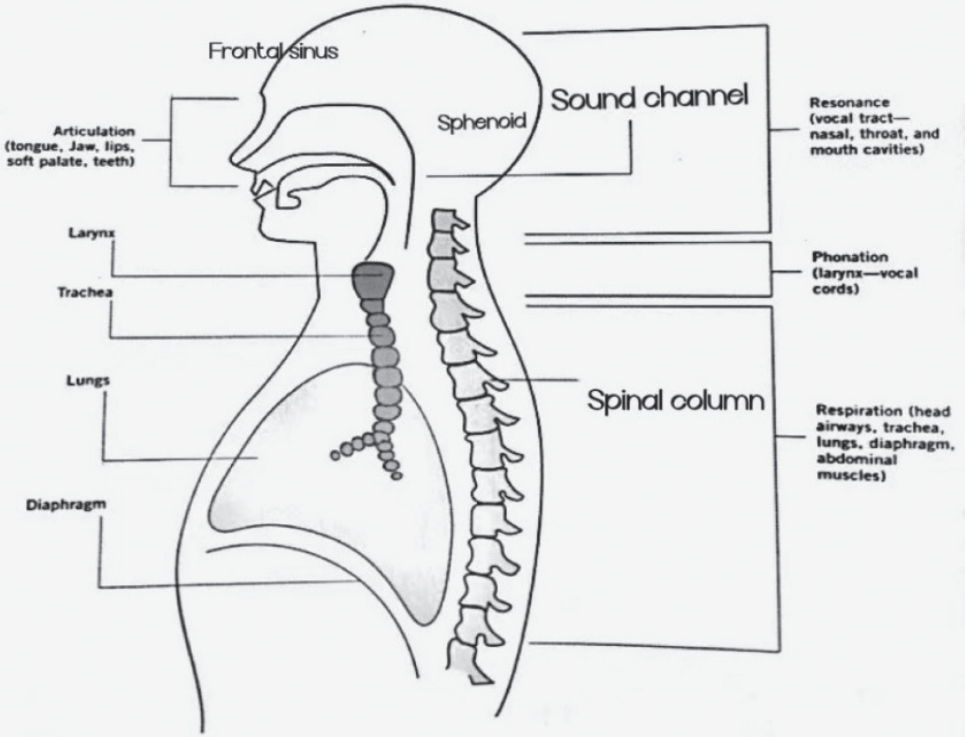


Figure : Human vocal structure composition

Source: https://study.com/learn/lesson/vocal-tract-diagram-anatomy.html

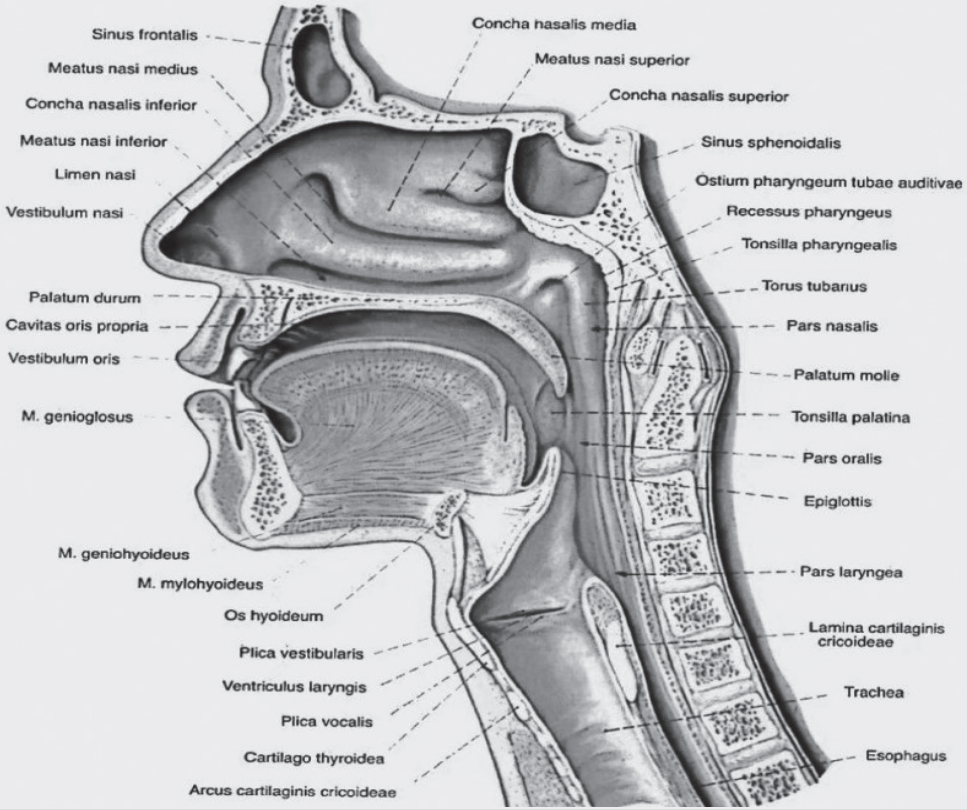


Figure: Anatomical diagram of human physiological

Source: https://study.com/learn/lesson/vocal-tract-diagram-anatomy.html

Chapter 3: Breathing and Resonance

Part 1: Breathing

During inhalation, ribbed breathing is relaxed with the lower abdominal muscles and combined. While the abdominal muscles are relaxed, you can inhale deeply and when exhaling, reduce the tension in the throat and neck. The exhalation movement creates an opposite force with the diaphragm, and the lower abdominal muscles will feel a slight contraction, which is controlled by the force of the rib cage opening and closing. The reason why your larynx then functions properly and can control the breath without being disturbed by other peripheral muscles is the cooperation of the rib muscles, diaphragm, and abdominal muscles together.

Breathing Exercises:

1. Relax the lower abdominal muscles and obtain sufficient breath to ensure a sense of power in singing, standing at a certain distance length from a table, which should be of moderate height.

2. Tilt your body slightly and bend over, as if looking at something on the table, and put your hands on the side of the table.

3. Breathe deeply, do not control the abdominal muscles, and feel the feeling that your stomach is going to fall to the ground, that is, a sense of falling.

4. Exhale with powerful abdominal muscles.

5. When you breathe in again, you can feel your back muscles expand and your abdominal muscles relax toward the ground.

6. Try to sing a short simple melody, and as you inhale, let your abdominal muscles descend toward the floor.

7. In a standing position, try to find the same relaxed feeling in your abdominal muscles as you hold the table.

Part 2: Resonance of Sound

Resonance is the vibration produced by amplifying sound when it passes through a resonant cavity in the body.

1. Pharyngeal Cavity

The pharyngeal cavity refers to the area behind the throat, nasal cavity, mouth and throat. The tongue (bite), lips, cheek muscles and jawbone can be used to change the size and shape of the mouth to affect the sound quality when singing.

2. The Thoracic Cavity

It contains many organs that absorb sound when singing, and the vibrations felt when singing bass or at high volumes come from the oral cavity, so it is not an effective resonator.

3. Laryngeal Cavity

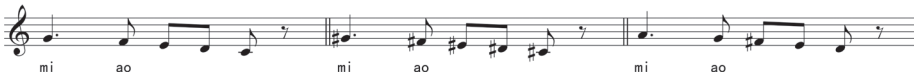
The two small folds directly above the vocal folds are called the “falsetto”.

When we sing and speak normally, the falsetto does not vibrate or produce sound. There is a space between our real and false vocal folds, and it is a very small and important resonating organ.

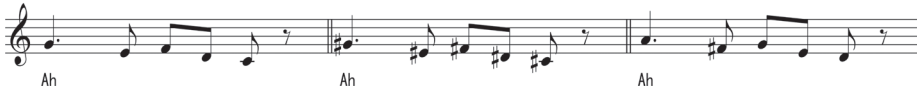
4. Nasal Cavity

When you speak or sing freely, there is a distinct sense of vibration in the nasal cavity, which originates from the nasopharyngeal cavity.

Practice part : Exercise 1



Exercise 2



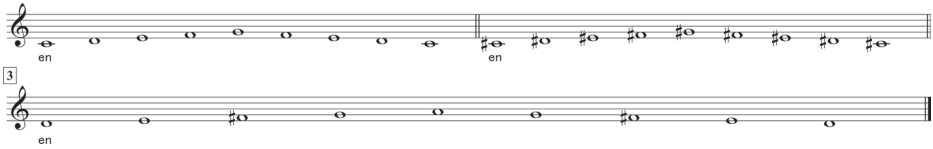
Chapter 4 : Application and Training of the "Speech Level Singing" Method

Part 1: The 7 steps of "Speech Level Singing"

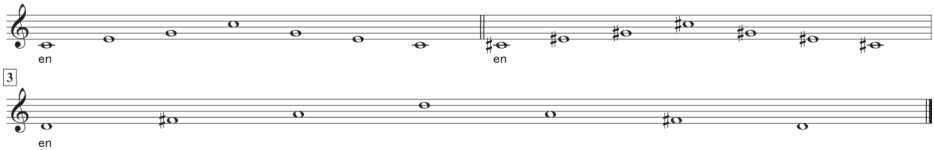
1.Humming hot sound

"It is very important to open the nasal and pharyngeal cavities and leave the breath channels as wide as possible, so that the breath can pass through these channels smoothly and enter the butterfly sinus of the head along the pharyngeal wall of the mouth and the wall of the nasal cavity, which is at the brow of our forehead. This "humming" brow is the cephalic resonance we are looking for. Remember to use the correct position to hum the hot sound, the correct hum must be "in the throat", so that our chest and head cavity can be better linked to produce the correct sound. Practice the "en" sound, experience the relaxation of the jaw muscles, and make the sound gently, linking from the bass to the treble, until the vocal cords are awakened and flexible.

Exercise 3



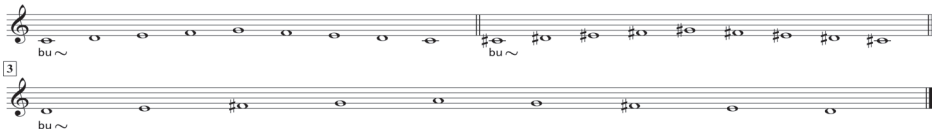
Exercise 4



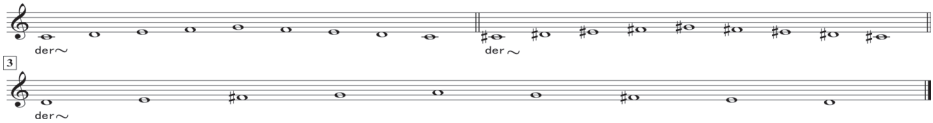
2. Training Lip Trills

Training lip trill is an important action in the learning of "Speech Level Singing". In singing, through the practice of lip trill, we should relax all the muscles and find the direction and state of airflow. The upward state and parabolic type of direction, to grind the change of voice point, that is, smoothly through the change of voice area, to solve the problem of difficulty in articulating the change of voice point when singing, training, pay attention to not straight up and down, break through the transition when the sense of the border.

Exercise 5



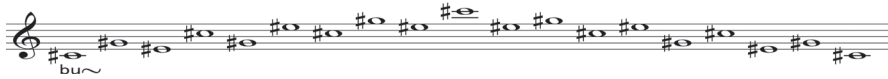
Exercise 6



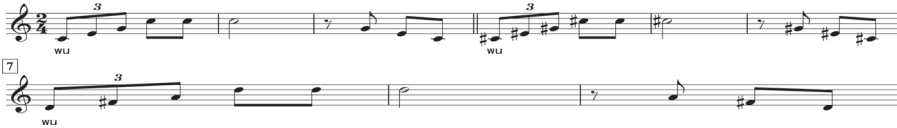
3. Head Voice Training

The head voice is the sound produced by the resonance of the head cavity. The fastest and best way to ensure that the height of the tone is sung is to develop the head voice, remember not to roar hard, the correct head voice first to avoid leakage, then connect the chest voice from the top down, from the bubble sound pulled towards the head cavity, to get a purer head voice. There is a fundamental difference between “head voice” and “falsetto”, it is not pure falsetto, falsetto is a leaky, vocal folds are not completely closed sound, singing without power, occasionally used to modify the tone, while the head voice refers to a well-closed sound, the head voice is high The head voice is a high position, tough, concentrated and powerful voice, so pay attention to the difference between the two.

Exercise 7



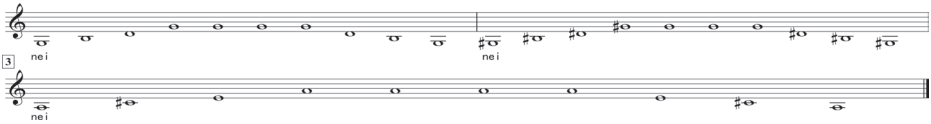
Exercise 8



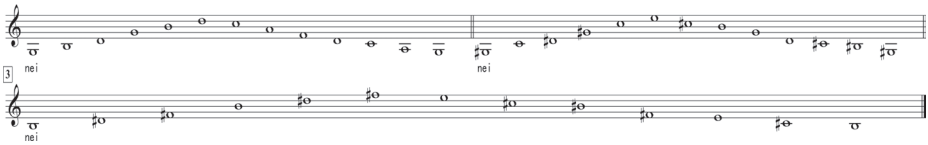
4. Training Pharyngeal voice

Find the pharyngeal tone, pharyngeal tone is to increase the power of the voice, based on the “head voice”, plus pharyngeal tone, the overall sound will be more colorful, more penetrating, the formation of the initial mixed voice. Singing soprano with full chest voice lacks persistence and fluency but using pharyngeal tone can achieve the effect of singing soprano easily and protect the vocal folds well.

Exercise 9



Exercise 10

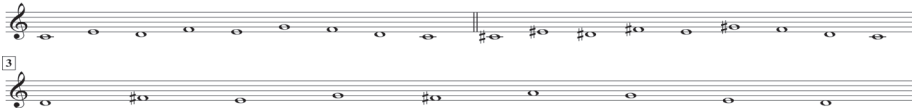


5. Relaxing the Jaw Muscle Groups

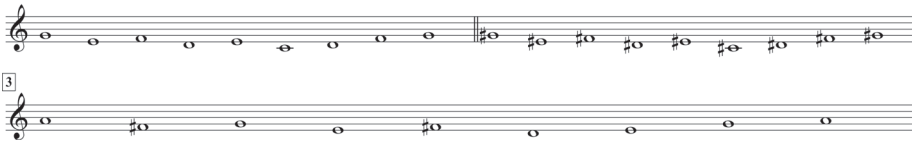
The main relaxed muscle parts: swallowing muscles, teeth, one muscle of the downward jaw, and tongue.

Relaxed muscles are essential for singing, and they can greatly improve the level of singing. Tense muscles can be gradually relaxed through training.

Exercise 11



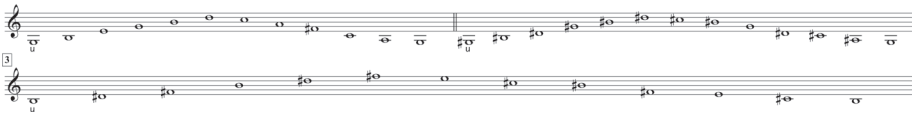
Exercise 12



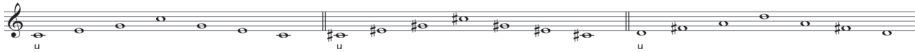
6. The Muffled “u” Sound

This exercise is mainly to better connect the sound and quickly find the feeling of resonant connection between the mouth, nose, and throat.

Exercise 13



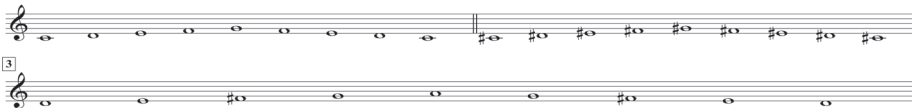
Exercise 14



7. Tongue Like a vampire

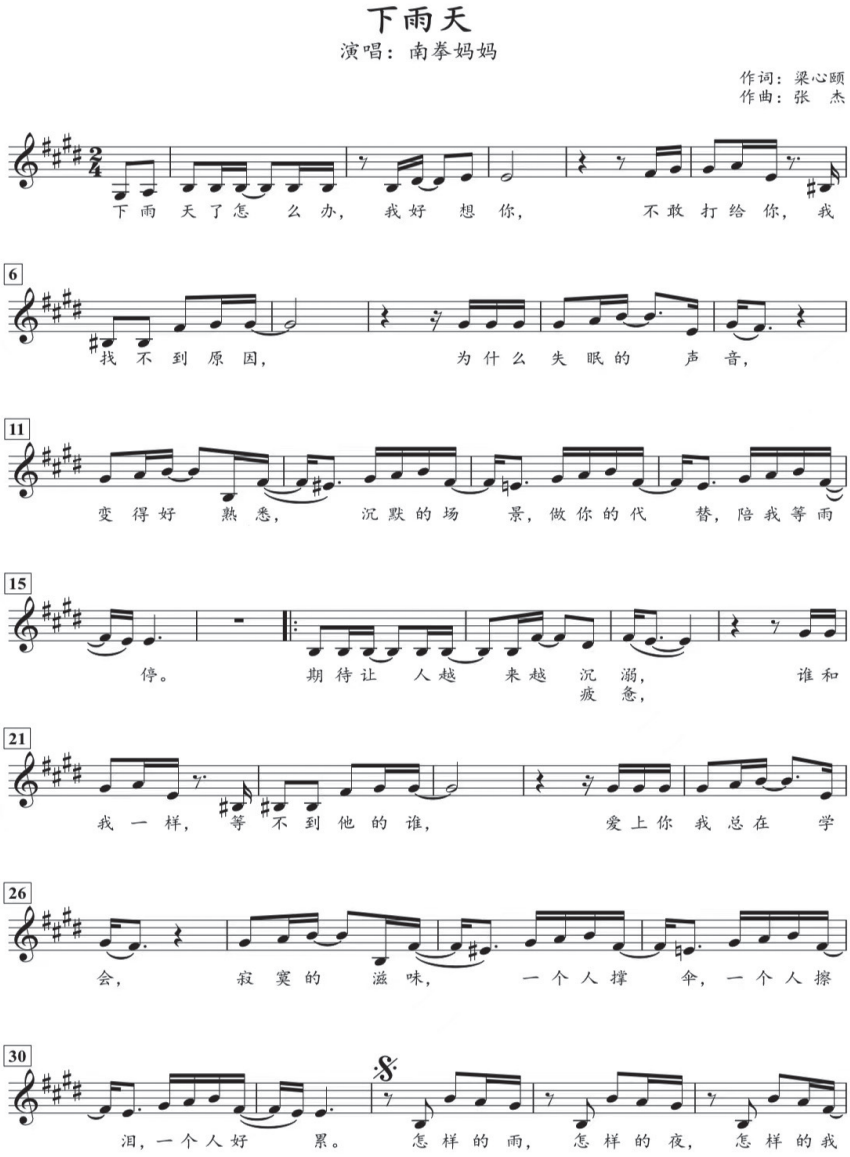
This exercise is also designed to better connect the sounds and consolidate the previous exercises.

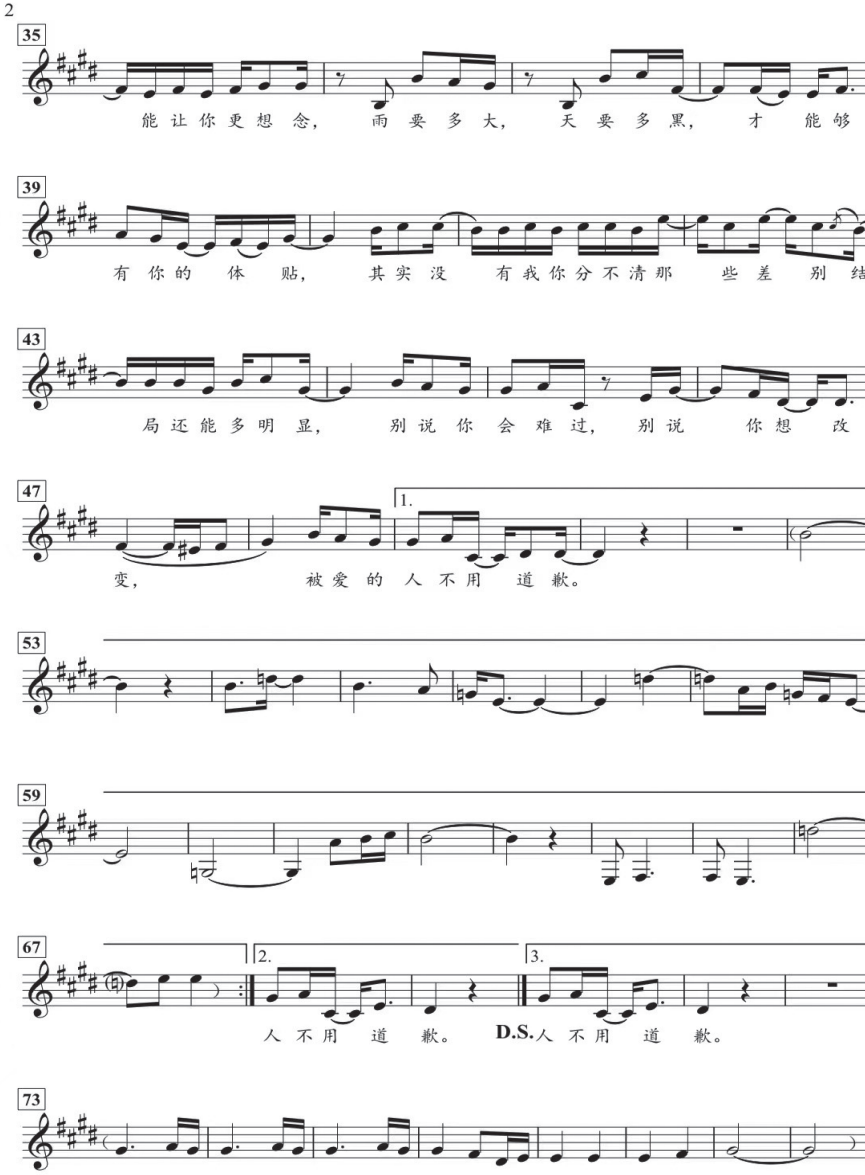
Exercise 15



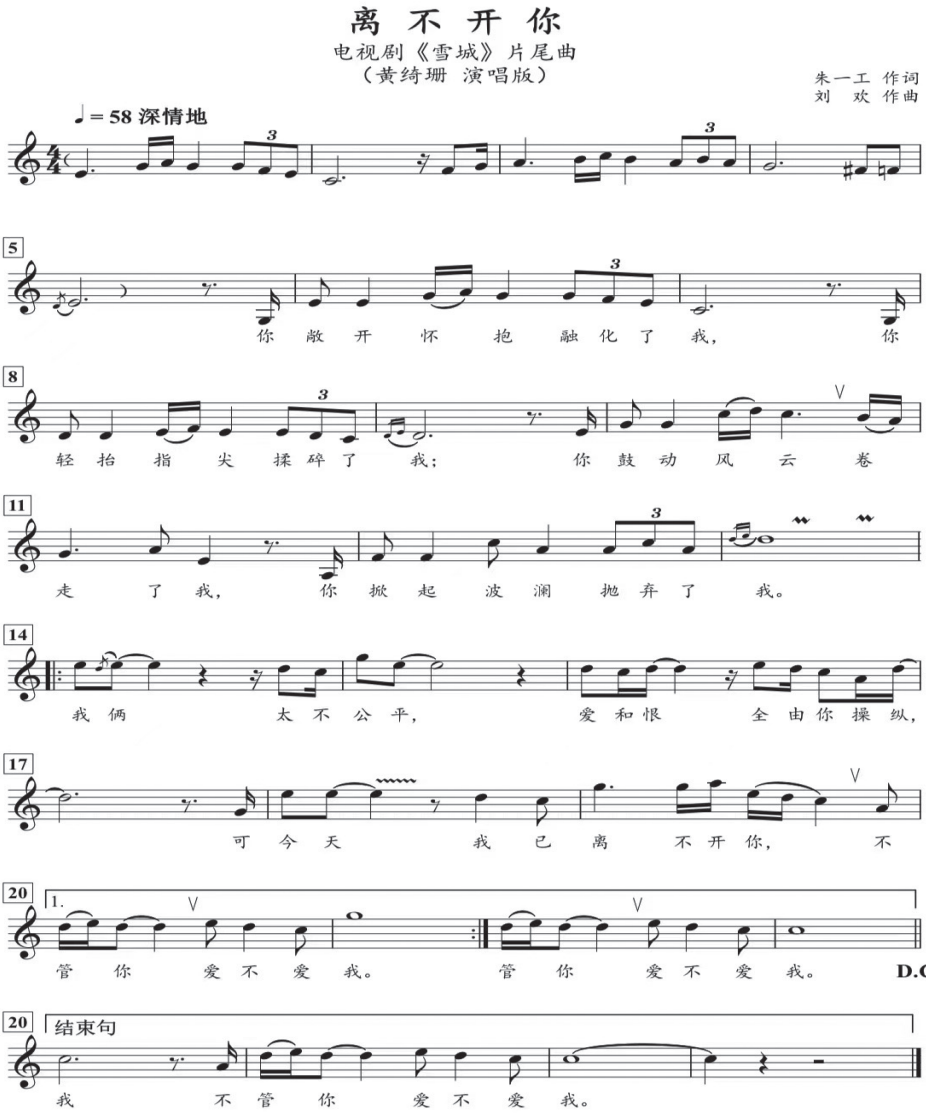
Part 2: Practice full song

Practice song 1:




2
35
能 让 你 更 想 念， 雨 要 多 大， 天 要 多 黑， 才 能 够
39
有 你 的 体 贴， 其 实 没 有 我 你 分 不 清 那 些 差 别 结
43
局 还 能 多 明 显， 别 说 你 会 难 过， 别 说 你 想 改
47
1.
变， 被 爱 的 人 不 用 道 歉。
53
59
67
2.
3.
人 不 用 道 歉。 D.S. 人 不 用 道 歉。
73

Practice song 2:



Discussion

Based on an exchange with three experts, the authors embarked on the preparation of an exercise book on the application of SLS in popular music. In order to ensure the rationality and rigor of the exercise book, the authors repeatedly reviewed a large amount of relevant literature and designed the exercise book in strict accordance with its theories and principles.

However, this study has some shortcomings. Although the exercise books have been produced, they have not yet been formally used for teaching, and there is not enough understanding of their use to further expand the study of their pedagogical effectiveness.

Recommendations

General Recommendations

1. SLS singing needs to be practiced step by step in the correct way of breathing and resonating, not in a hurry.

2. Although SLS singing can expand the range, it can also be used for the most basic breathing exercises.

Academic Suggestions

The style of songs chosen for this exercise book is relatively single, different styles of popular music have different requirements for breathing, next time we will choose richer content for the compilation of the exercise book.

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