



The Vocal Athlete

By Wendy D. Leborgne, Marci Rosenberg

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The Vocal Athlete and the companion book *The Vocal Athlete: Application and Technique* for the Hybrid Singer are written and designed to bridge the gap between the art of contemporary commercial music (CCM) singing and the science behind voice production in this ever-growing popular vocal style. This book is a must have for the speech pathologist, singing voice specialist, and vocal pedagogue. Heavily referenced, this text is ripe with current research on singing science as it relates to the CCM voice.

In addition to general singing science, *The Vocal Athlete* is the first book of its kind to address the unique vocal and physiologic demands of commercial singing from a sound scientific and pedagogical standpoint. Historical review of classical vocal pedagogy is interwoven and transitioned to current pedagogy of CCM. Anyone who trains singers will gain insight into the current research and trends regarding the commercial music artist. Specifically, promotion and maintenance vocal wellness unique to the high demands of the CCM artist are provided for career longevity. Readers are provided additional resources on the multidisciplinary roles relative to managing vocal injury for this high risk group of singers.

The Vocal Athlete distinguishes itself from other pedagogy texts by incorporating current peer reviewed literature in the area of CCM and its studio application. Also unique to this text are chapters on body alignment, traditional and holistic medicine, the lifecycle of the voice, and the physiology of belting.

The companion book *The Vocal Athlete: Application and Technique for the Hybrid Singer* is a practical array of vocal exercises and techniques described by experienced CCM vocal pedagogues. This book comes with a CD of the singing exercises to further enhance understanding of techniques and skills used in training these singers. These books are invaluable tools for anyone who uses or trains the singing voice.

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Editorial Review

Review

With the publication of *The Vocal Athlete*, singers and voice teachers now have access to a remarkable, unprecedented collection of resources. The breadth and comprehensiveness of this two-volume set are remarkable... The phenomenon of the hybrid singer has led to the proliferation of a hybrid teacher ... Early responses suggest that this kind of teacher will find *The Vocal Athlete* to be an incredibly valuable resource, a compendium of some of the best and most current thinking in the field, complemented by a thoughtful review of the scientific literature. ... [The companion] workbook and CD provide both teachers and students with the opportunity to explore some of the best practices of the world's top pedagogues... --Charlie Gilbert, The SAVI Singing Actor (9/8/2014)

In writing *The Vocal Athlete*, LeBorgne and Rosenberg had no small task before them. Even today, much of the information on singing commercial music is scattered among various sources (some of which are pedagogically dubious). Much of the information available has been passed down from teachers in the guise of this always worked for me which, though often successful, can be difficult to corroborate. Although academic journals continue to publish studies designed to help define and identify the elements of successful and sustainable CCM singing, many voice teachers feel ill equipped to tackle the more dense concepts of voice science. In this regard, *The Vocal Athlete* is an important and necessary resource to further bridge the gap between the lab and the studio, translating academic knowledge into useful information through effective and codified tools. As voice scientists and speech-language pathologists, LeBorgne and Rosenberg provide data, techniques, and context that are well referenced and thoroughly researched. As singers and voice teachers, they write in a way that facilitates understanding and highlights practical implications for the voice studio. --Brian Manternach, D.Mus, in *Classical Singer*, December 2016

There's no stone unturned in *The Vocal Athlete*. In fact, the information is so thoroughly presented it probably deserves a second or third read. This text emphasizes the importance of body work and mindful practice in addition to correct technique, which is a large step in the right direction. You need strength and hunger in equal measure to get through this book, but you will feel more accomplished as a result. --Freya Astrella, M.Mus in *Voice Council Magazine*, October 23, 2016

About the Author

Dr. LeBorgne is the voice pathologist, singing voice specialist, and director of the Blaine Block Institute for Voice Analysis and Rehabilitation (Dayton, OH), and The Professional Voice Center of Greater Cincinnati (Cincinnati, OH). Additionally, she holds adjunct professor positions at Cincinnati College-Conservatory of Music as a Voice Consultant and in the College of Allied Health. Dr. LeBorgne holds a B.F.A. in Musical Theater from Shenandoah Conservatory and both her masters and doctoral degrees from the University of Cincinnati in Communication Sciences and Disorders with a specialty in voice disorders. Her research has focused primarily on the area of the professional singing voice (specifically the Broadway Belt Voice).

Marci Daniels Rosenberg, MS CCC, is a singer, and a speech language pathologist/research investigator in The University of Michigan Departments of Speech Language Pathology and Otolaryngology. After completing degrees in classical voice performance from Peabody Conservatory of Music and then in speech language pathology at Towson State University, she completed a research fellowship in the Voice and Speech Lab at the National Institute on Deafness and Other Communication Disorders (NIDCD) in 1996. There she received the Voice and Speech Faculty Award for Research Excellence, NIDCD. She then completed her Master's degree in speech pathology at Bowling Green State University. As a Voice and

Singing Specialist, and lead speech pathologist at The University of Michigan Vocal Health Center, Ms. Rosenberg works clinically to rehabilitate injured voices. She has particular clinical interest in contemporary commercial vocal styles. Her research focuses on vocal health for the performance voice. Some of her presentations include workshops and posters at The Voice Foundation in Philadelphia in addition to numerous lectures, workshops and master classes at regional colleges and universities.

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