

## The status and the problem of Western vocal music teaching in Myanmar

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### Abstract

The purpose of this research was to study the voice teachers, voice, voice teaching as well as problems. This research used qualitative methods, formal and informal interviews and observation. There were six vocal music teachers from a variety of Music Centers in Yangon, one vocal music teacher from The Myanmar Institute of Theology (Liberal Arts program), Music Department in Myanmar and one vocal instructor from an independent unit who are currently working in that area with at least 2 years' experience in western vocal teaching as full-time and part-time teachers. This research focused on an analysis of vocal teachers, status of vocal music teaching, voice teaching methods and contents, music skills of voice major students, repertoires or songs used in teaching voice majors and some of the main problems of teaching western vocal music in Myanmar. Teachers are needed to work another job that is related or unrelated with music for emphasizing vocal teaching. Current teaching of vocal music cannot teach using the same procedures as western vocal teaching; it depends on voice students level and what they could learn. Choosing standard repertoires or songs such as classic or music theatre songs for the studies in Myanmar really made it difficult for the teachers. Most of their students music skills in voice were at a basic level. Group vocal lessons and teaching sight singing classes were the most popular vocal teaching methods in Myanmar. The common problems were students interested in learning classic voice, classic voice opportunities in Myanmar, status of solo singers and audiences in Myanmar, musical equipment, and common vocal problems of teaching. Students' interested in learning classic voice relied on classic voice opportunities. The main effect of the lack of opportunity for western vocal classic music was the situation of musicians and audiences appreciating classic voices. Accepting unqualified singers in Myanmar was the main point for the careers of classic singers. Tongue and jaw relaxation, incomplete inhalation and understanding of resonance were the main problems that teachers faced while they were teaching voice to Myanmar voice students.

*Keywords:* Voice, Western Vocal Music, Vocal Music Teaching in Myanmar

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### INTRODUCTION

A marker for individual personality is the human voice. Two voices cannot have the same sound. When the speaking voice is extended into song, it becomes the supreme articulator of human desires, emotions and aspiration (Potter 1998). But singing is a performing art based on creating, performing and responding, in which one's enjoyment increases exponentially with one's understanding. Singing offers unique learning opportunities to explore individual creativity, artistic expression and a more in-depth understanding of past and present cultures in our diverse world community. Singing is one form of human communication and expression. Mainzer (2013) stated that singing, undoubtedly, constituted the ground work of musical education. In general formal education, singing can be perceived as an enjoyable activity in which students can express their emotions, stimulate their imagination, and have positive reinforcement as it allows them the opportunity to excel.

In Myanmar, significantly, there has been interest in vocal music for several years. In recent years an increasing number of people with different educational backgrounds and different ages are interested in vocal music. Part-time students make up the greater part of this increase in Myanmar. Indeed the number of full-time adult students is still quite small, particularly at four-year colleges and universities. There are only a few students interested in Western Classical vocal music. Most of the local voice teachers rarely teach Western vocal music.

Therefore, the researcher is interested to seek why students are not particularly interested in learning Western classical vocal music and why it is not taught. What are the problems of teaching and learning Western classical vocal music? The aim of this study is to identify and recommend solutions to the problems not only in

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teaching but also in learning Western classical vocal music. The research will also consider the benefits of solving these problems.

The primary objective of this study was to infer the status and the problems of Western vocal music teaching in Myanmar and to explore the appropriate methods for the solution of the problems in the environment of the government school system.

## **LITERATURE REVIEW**

### **Brief History of Vocal Pedagogy**

Current vocal performance practice is thought to be inherited from the Ecclesiastical Chant, of Hebrew synagogues and the Liturgical Chant of the Catholic Church, both of which were strongly influenced by Mediterranean culture (Coffin 1989).

The earliest examples of this practice are found in the cultures of the Hebrews and the Greeks. Musical training in Hebrew culture was limited to those members of the Leviticus tribe who participated in temple worship services. From the earliest times the Church used special singers in the musical part of the liturgy. The scholar thus became the practical vehicle for training such singers, an important band of musical pioneers who would become the leading force in the development of choral music in Western culture. The first choral society that achieved significant musical and artistic success was the Berlin Singakademie founded in 1791 for the specific purpose of providing an opportunity for singing (Robinson and Winold 1992).

According to Harris (1989), pedagogy was placed in the middle of several important Italian schools of singing, such as the Bolognese School founded by castrato Antonio Pistocchi, and the Neopolitan School founded by Niccolo Porpro which were the two most important schools in the 18th century. Around the 19th century, opera roles began to be classified by particular voice type.

### **Philosophy of Vocal Pedagogy**

Pedagogy is the science, art, and profession of teaching based on principles and methods that result in systematized learning; and a pedagogue is simply one who teaches. For the vocal pedagogy, the combination of principles, rules and procedures referring to the development, exercise and practice of the art of singing and process of training, and a recommended course of study of technical discipline (Fields 1947). For the singing, the vocal techniques (or) vocal pedagogy are the most important things for singers. Why are vocal techniques important? "Vocal technique" encompasses those physical skills required to use the singing voice as a means of musical expression.

From the researcher's point of view for singers or other professional voice users, to gain the most amount of success with their own voice, vocal pedagogy can have a whole body approach and this method can be used. The study of vocal pedagogy provides skills for solving many problems in singing. In many university singing programs, pedagogy has become a required course because the concepts learned in vocal pedagogy are helpful when addressing problems with breathing methods and techniques associated with the different genres of music.

### **Western Music in Myanmar**

Every country has their own culture of music. Each region preserves their musical traditions by using their own records and symbols. In Myanmar, music can be divided into six periods: Thaton, Thayaekyittaya, Bagan, Inwa, Konbaung and modern periods. People used music to celebrate ritual and religious occasions. Myanmar music is based on three original uses. First, music is to accompany the agricultural activities of farmers. Second, music is to worship the Nats (Spirits). Myanmar people used to worship to the Nats (Spirits) before Buddhism arrived in Myanmar and music is a part of the ritual to propitiate the spirits. The third theory states that when Buddhism spread throughout the country, the devotees paid homage with music, holding pagodas festivals. During the First World War, according to Myanmar Encyclopedia, Western music was adopted in Myanmar. Western instruments, such as guitar, violin, and banjo became very popular, especially among the youth.

### **Anatomy for Singing**

The body is a wonderful machine. At once simple and complex, it is capable of an extraordinary range of movement and action. In daily life, the physical actions need for inhalation and exhalation exist below our conscious control and occur more or less automatically.

According to the McCoy (2004) theory, there are ten steps listed to represent the production of vocal sound occurring. For instance, you have been asked a question such as “Are you okay?” To form the one-word answer, “Yes”, the brain must tell the body to:

- 1) Open the glottis to permit inhaled air to flow into the lungs
- 2) Contract the aspiratory muscles to induce inhalation
- 3) Induce exhalation through relaxation of inspiration muscles and gentle contraction of expiratory muscles
- 4) Close the glottis to make the vocal folds vibrate in the moving stream of exhaled air
- 5) Lift the soft palate to ensure no air escapes out the nose
- 6) Move the tongue into a forward position in the mouth for the creation of the initial phoneme
- 7) Slide the tongue a little backward for creation of the vowel
- 8) Open the glottis to end phonation while maintaining a gentle stream of air
- 9) Close the jaw and raise the tongue to produce the sibilant consonant
- 10) Stop the flow of air and release the tongue and jaw to their resting positions.

Before teachers teach the students singing, the students must learn anatomy and terminology of physiology that are important to understand in singing. On the other hand, whole bodies are supported and organized centrally around our spines; when we sing well we sing with our whole bodies. Singer may observe balance and poise around their spines using their lives and body awareness, but “standing up straight” and slouching are the enemies of body balance. For understanding body balance, a singer must know much more about anatomy.

### **Related Research**

The American Academy of Teachers of Singing researched the coaching and teaching of classical singers in 2010. According to their study, a vocal coach and a vocal teacher are necessary for every singer because they act as both technician and musical advisor.

According to Robyn Frey-Monell, learning in order for students to attain their full potential, the teachers’ motivation is necessary. The motivation for children who play musical instruments defined the foster intrinsic motivation which is motive, method, time, performance outcomes, physical environment and social factors. The foster intrinsic motivation refers to the feeling of freedom that a student may have in accomplishing a goal.

As regard the survey of this research, providing interesting repertoire, positive feedback, and individual attention to student development are some of the top motivating strategies that the voice studio used. The studies also determined that the student-teacher relationship with compatibility between students and teacher is necessary to avoid declining motivation and withdrawing socially forms the subculture in case of the students and teacher relationship being insignificant.

## **MATERIAL AND METHODS**

### **Study Area and Data Collection**

This research was conducted in order to explore the current status of teaching Western vocal music in Myanmar and to investigate problems of teaching to the Myanmar students in Yangon. Research was conducted in and around Yangon, Myanmar.

Respondents are music teachers with at least two years of experience in Western vocal teaching as full-time and part-time teachers at private music schools in Myanmar.

The key informants were selected by the researcher as follows:

- Six vocal music teachers from a variety of music centers in Yangon.
- One vocal music teacher from Myanmar Institute of Theology (Liberal Arts program), Music Department in Myanmar.
- One vocal instructor from independent units

The researcher asked questions on the status and problems of Western vocal music teaching to informants who have specialized knowledge about the vocal teaching. Questions were free flowing and allowed the informants to provide their knowledge and expertise on the topic.

### **Data Analysis**

Interview data were analyzed and transcribed into documentary forms. The researcher took notes and made an audio recording with the permission of the informants. The recorder files were transcribed word by word. After that, the researcher identified problems about studying and teaching in Western vocal music. The researcher analyzed the comments, needs and suggestions of the informants, which were used to reach final conclusions.

## **RESULTS AND DISCUSSIONS**

### **Status of Vocal Music Teachers in Myanmar**

Current voice instructors in Myanmar are not as qualified as instructors of other instruments such as violin, piano, etc. Among the number of instructors who teach voice students, they agreed that they needed to be improved in voice teaching by experienced teachers. It was found out from the research that all vocal music teachers who teach around Yangon needed to do communication and sharing with each other about their teaching and learning about western vocal music. Throughout the course of my study, every music center and music department from the institute needed to get a well-trained and experienced resource person for teaching in the voice major.

The researcher found through the interviews that most of the vocal music teachers did not study in voice much and most of them did not have the opportunity to study music since they were young. Most of them taught voice to students based on only their experience and what they learnt from experienced teachers. None of the voice music teachers was music majors for their bachelor's degree too.

Music teachers who taught music at government schools were not really music teachers. The subject teachers just attended the teacher training and they teach students as curriculum which is set from the educational ministry. According to this, students did not have the opportunity to at least the basic of music.

Therefore, studying music as a bachelor's degree was the difficulty not only for those voice music teachers but also for future voice music teachers.

The researcher also discovered another fact were voice teachers' lives. Their lives cannot stand only as a voice music teacher in Myanmar. Vocal Music teachers needed to struggle in order to be a vocal teacher. Looking at some of the interviewees, they needed to work another job for emphasizing in vocal teaching. The situation in Myanmar is that, they had to work at least two jobs a day whether all are vocal teaching or not. Some vocal music teachers work in other fields of entertainment or participate in TV shows.

### **Status of Vocal Music Teaching in Myanmar**

The first things that I found out from the interview was, 70 percent of the vocal music teachers came from a Christian background and they could teach students in Western vocal music fair because vocal music teachers who are from a Christian background used to sing choir every week at church and they could learn about the western vocal technique more than other teachers.

"In Myanmar, there were two types of teachers in teaching voice. They were not well-known teachers in teaching voice. Most of the vocal teachers were from Christian society. They taught the students technique and Western vocal music because most of them had at least experience in learning Western vocal music at church. According to an interviewee, famous teachers only taught a song or songs to the students that the students wanted to sing, Khine Myal Thar (2015)."

In Myanmar, studying music since youth is not for all. The students who were studying music since they were young outside could be counted in government schools, but most of the church Sunday school children got that chance to learn in music when they were attending church. Church society always offered the music class or instrumental class for all children every year. Then children had to sing choir since they were young at church. According to that fact, most of the vocal music teachers emerge from Christian Society than others.

It was another fact found out from interviews that, most of the vocal teachers say that all of the students are really weak in basic musicianship skills. And, even if they are adults, they have to learn very basic music for playing, singing etc. In Myanmar, music curriculum is not that popular in the public schools. Even at international schools in Myanmar, music classes started only several years ago. If children want to learn music or an instrument, they have to think about cost and seek a teacher, and they do not have choice in the quality of teacher. Therefore, usually they only study music after their high school or their bachelor's degree.

### **Teaching Method and Contents**

According to the interviews, Myanmar vocal music teachers' teaching methods were almost the same in teaching because most of the vocal students' levels and their interest levels were the same in Myanmar. Before learning in vocal private class, group vocal lessons and teaching sight singing class were really popular in Myanmar because all of the teachers believed and stated that the students needed to be educated in vocal learning first.

I found out from the research that teaching methods of eight instructors from Myanmar change according to the situation of students. The studies will be about basic singing principle on how to sing a song, techniques, scales, studies and songs. The instructors used the literature and pieces to teach the students that are chosen appropriately for students' knowledge and talents. Most students have low level skills; therefore, students' qualifications affect studying and teaching plans.

### **Music Skills of Voice Major Students**

There were all together three music centers and one music department from the institute that researcher researched. It was found out from the interview that normally, all of the instructors agreed that the students' qualifications were different from each other according to their musical background but most of their students' music skills in voice were at basic level.

It was found out from the research that the students' qualifications are divided into three groups. The first group includes the students who have no musical background but they are talented in singing. The second group includes the students who have musical background and they also have talent in singing. The last group includes the students who have no musical background and also they have no talent but they give their time to long term training in singing. Altogether, they all are basic level because the majority of the students were absent from practices. It has become the same level for all students. The research suggested that practice is another important thing for the students who had to be improving their skills in voice study.

### **Repertoires or Songs Used in Teaching Voice Major**

The instructors had mutually agreed upon the standards of choosing songs to be used in teaching voice. But the selected songs would be based on the students' ability, knowledge, talent and admiration. The study found out that most of the students have unequal talent and music skills. Therefore choosing standard repertoires or songs for the voice studies in Myanmar was really made difficult for the teachers. From the interview of teachers, I found out that most instructors had chosen songs for students as world music for understanding music scales, voice education and sight singing; for the art song or some opera could not be given to them to sing currently because of the students' music skills. It was found out from interviewing the instructors about choosing repertoire, that in voice majors the way of choosing the pieces should be related to students' talents and songs should necessarily come from different genres such as Broadway music and some art songs.

### **Some of the Main Problems of Teaching Western Vocal Music in Myanmar**

Talking about teaching Western vocal music in Myanmar, the students were the main problem in teaching voice. Currently, there were a lot of students really interested in learning voice because they want to be a famous singer in Myanmar. All of the instructors had mutually agreed that the interest of students in learning vocal was high after 2000. There were a lot of song competitions persuading them to learn music to be a singer in the later of years of 2000s. Their interest was not in the learning how to use the voice; it was in only singing a song. Most of the students did not want to give that much time for practicing, therefore learning classical voice made them

have burden in their studies. Students' practice is important for rapid development. The research suggested that the majority of students did not practice enough.

Besides, there were a very little number of activities which promote students' inspiration in western vocal leaning. According to the research, pure Western voice recital and master class were rare in Myanmar. Western vocal music could not lead to students' interest because there is no performance opportunity for classical voice in Myanmar. Talking about the entertainment voice opportunity and classic voice opportunity, out of ten singing contests for entertainment, there was only one concert or recital for classical voice performers.

It was found out from research that students' interest in Western vocal learning was less because of the influence of solo singers in Myanmar. The students believed that there were no singing techniques needed to be a solo singer. It led to the problems when teachers taught the vocal techniques from western vocal exercises. Another problem is that there is no evidence to show them that the classic solo singers could stand their career as classical performers in Myanmar. All of these instructors mutually agreed that Myanmar audiences were still accepting the unqualified singers. Therefore, a classical soloist could not really stand as a singer for their career in Myanmar.

For voice teaching, there is a lack of facilities and equipment which is obviously needed for voice teachers to teach privately. All of the rooms for voice teachers have to be shared with other instruments and sometimes it was not comfortable for teaching with two or more other instrumentalists studying at the same time in one room. There are not enough pianos and practice that students have to practice privately with their pianist. Students are not only lazy but also there is no practice room available. All pianos, which are very important in studying Western voice, are out of tune. One of instructors said, "Yes, I face a lot of problems when I teach voice. The students are really shy and they cannot sing freely because we do not have private lesson rooms. The main problem is an out of tune piano." The library does not have enough of repertoires, DVDs, CDs, or pedagogy books about classical voice. Those make the teachers and students unable to get in, search for data and borrow books.

The research found out how to address the common vocal problems in Western classical vocal teaching in Myanmar. There were three main areas of concern existing that the students met when they learned vocal music.

Tongue and jaw tension are the main problems that Myanmar students meet when they learn classical voice, according to the interviews. Some people retain from childhood a loose, flexible, and mobile lower jaw. However, many people had moderately tight or restricted lower jaw movement, and rigidity of the lower jaw prevents the ideal working of the entire vocal mechanism. Students needed to know how to improve vocal quality, how to sing comfortably, how to free the jaw and tongue when they sing.

Several of the interviewees mutually agreed that it was due in part because of old habits that they used to sing influenced by singers who did not sing with natural voice, lack of understanding in releasing the lower jaw, and their shyness. Students needed the systematic techniques in voice lesson because they might have the bad habits of singing without relaxing the tongue, tide lower jaw movements and without taking proper breath when they sang.

Not only students but also professional singers were really weak in producing the sound when they sang because taking a full and complete breath to gain maximum breath support was failed when Myanmar voice students sang. Myanmar students and singers must understand more about the physical production of sound, which was not commonly taught before. Nay Win Tun (2015) stated that most of the singers and students used calvicular breathing when they sang.

Another intrinsic problem for Myanmar voice students was a lack of understanding about how the sounds are produced. Most of the singers and students did not have knowledge about the resonance such as the power source, the vibrator, the resonator and the articulator because Myanmar language is produced in the front of the mouth, and often the sounds are nasal and lack resonance.

Sut Aung (2015) described that Myanmar language used much nasal song. People were rare in using all resonance that much when they spoke. However, when students sang a Myanmar song, the techniques were a bit different from western vocal music because all of the English or Western languages can be sung with a lifted soft palate. But for Myanmar language meaning can change when they sing by lifting the soft palate. Myanmar language is a tonal language therefore; the meaning changes when the tone changes. Sut Aung stated that what

he could do for students was giving the suggestion to practice, only. The research suggested that students do not have knowledge in vocal music education since they were young. They have no music activities since they were in primary school. Therefore, students learned from their favorite singers' singing style. According to the interviews, teachers suggested that students had influence from their idol singers even if they did not know how to produce this sound. It was found that approximately 70 percent of the students did not know the anatomy of singing.

### **Discussion**

The research suggested that the Western vocal music teaching should be improved in Myanmar because voice teaching skills did not comply with the required standards. Improvement can be made by as upgrading voice teachers' level of teaching and learning, teaching methods, using a wider range of repertoires, music equipment, etc. A voice teacher needs to acquire knowledge and develop skills in a variety of areas to be a well-rounded, effective teacher.

According to the research, teachers needed to teach the systemic methods and techniques in voice to students in Myanmar. Currently, singer-teachers are more than teacher-singers in Myanmar. Singer-teachers are the professional singers who become teachers of voice. Their teaching is garnered from extensive professional experience, but students were unable to catch with this experience easily even the teacher taught with enthusiasm about teaching. The research found out in Myanmar, voice teachers have to learn more about vocal pedagogy. That is the profession of teaching based on principles and methods. That is based on a pedagogue, (Ware 1998). To get the aggregate of principles, rules, and procedures pertaining to the development, exercise and practice of the art of singing and process of training is based on teachers who had learned in vocal pedagogy (Ware, 1998).

### **Suggestions**

#### *Music Activity in Government School Program*

According to the study, people from Myanmar appreciate music education. However, not everyone has the opportunity to study voice in Myanmar. There is no music class in the government school, making it hard for children to learn music in Myanmar. In my experience, as one who attended a government school, the students who are studying music outside can be counted in government schools since all of the music concerts and art shows are only for those students. On the other hand, the students and parents are unhappy. Parents want their children on stage, but they cannot support them. However, 70 percent of the students who have been instructed in musical instruments are from a Christian background in Myanmar. Of course, those children get a chance to learn music because church society always arranges music classes for the children.

In my opinion, providing the music activities such as vocal music and music theory starting in elementary education is the best way to develop the understanding of music in children because vocal music is the most effective and low cost way to learn music. The music curriculums for public schools in Myanmar also need to explore the appropriate vocal music class, such as a choir class for all children in public schools with no extra cost. The benefits if government school can offer the music education in school time and parents' expenses can cover it, children can learn to feel freely in music their first step, and all round, a lot of expert musicians can emerge from the government schools in Myanmar. Singing is the easiest, most economical and beneficial activity because the human voice is the most familiar sound for people. In our body, we possess the vocal cord which is the main music instrument for singing, and because of this, singing is such an economical entertainment for people. A music teacher is the most important factor to teach a student a good skill in singing because singing is the skill that has to emphasize and develop children's music ability. To learn vocal music, choir music is the main lesson for all beginners who want to learn music. Then, choir singing is an important music activity which is more suitable for all levels of students than other instruments.

Teaching musical content should start from sound. Sound is more important because music is a sound. Therefore, starting with learning vocal music is more effective than learning instruments for children. Students should be able to sing at least ostinato with a familiar song and sing as part in a round while maintaining a steady tempo if they are musically educated from the time they are in pre-elementary school according to Pawakarnkadee (2005) In the study of Pawakarnkadee (2005), children would have confidence in their music ability and living

environment by learning music. Then, the note reading and singing skill of students that have been taught by Kodaly's western music teaching are better than those of students who have been taught by traditional method since grade 2. Effective learning of music is not only for music ability but also for their living style. According to Pawakarnkadee's (2005) studies, you can have good physical and mental development and complete maturity, and be a qualified citizen because of studying music fundamentals in childhood, so that learning music is necessary for all children. Then, all students can learn at the same time with low cost lesson. To be successful in learning vocal music when they are adults, students should have creative performance and understanding of music. To get that kind of ability, some students have those as in-born talent, but some students need to learn from the time they are young. If children have been learning music at least 2 hours per week since they were in elementary school, children can develop all skills, such as note reading, listening, singing and performing etc., when they are adults. Studying music can give the creative activities, ability, kind heartedness, discipline, good characteristics and work in harmony at the same time.

### *Teaching Method*

Jane R. Heirch (2005), suggested that voice teachers-in-training, voice teachers of students who are new in voice work, and choral conductors should apply the Alexander method while teaching. Of the two voice teaching traditional techniques, the centuries-old Italian bel canto tradition of voice technique and the hundred-year-old F.M. Alexander Technique, in my opinion, the Alexander technique is the most suitable technique for Myanmar voice students and teachers. The Alexander method is a general foundation for how to use our voices as we speak and sing in our daily activities and much more suitable for beginner and non-voice major students. Most voice students in Myanmar are at a basic level in singing. Therefore, the research suggests that using the Alexander methods can lead to a greater understanding of voice technique in students.

In the Alexander technique, there are eight steps to vocal perfection from a basic primer of voice techniques that teachers should teach to students before they sing. The primer is a way of getting acquainted with one's own voice. But if there is no practice, printed pages cannot teach good vocals. However, these eight steps will start them on their way (Heirch, 2005). These eight steps are 1) Learn to release the lower jaw, 2) Learn to dome the soft palate and the muscular arches, 3) Learn to open the throat, 4) Learn to shape vowels and articulate consonants, 5) Learn about the breath, 6) Learn to adjust the vocal folds per pitch, 7) Learn about hard palate sensations and 8) Learn about getting louder speaking and singing with power. If students learn these eight steps, they will have healthy voices for whatever their purpose. What are the results of learning these basic skills of vocal technique? Heirch (2005) is an Alexander and voice teacher, and she claims four things; an "effortless effort" of posture and sound production, vitality and sparkle without stress, resonance development without strain and intelligibility throughout the entire vocal range whatever the language or style of singing and the dialect or volume level of speaking. All of the voice teachers should design studying and teaching procedures before they teach students.

Ware (1998) stated that the number one responsibility of the voice teacher is recognizing and diagnosing vocal problems to help students sing efficiently. Heirch (2005) stated that voice teachers need to notice misuse or good use of students when they sing. For effective teaching, teachers should teach in a one-to-one setting rather than group voice lessons. It can promote problem solving during the lesson. In Myanmar, most of the western voice teachers are weak in solving the problems. Only teaching techniques are not enough for the students in Myanmar. According to Myanmar culture, most students never complain about their problems to teachers. Therefore, teachers need to notice students' problems and need to solve them together with the students.

It was found that the teachers have been learning vocal pedagogy less. The research suggested that teachers have to study vocal pedagogy by themselves first because Fields (1947) described that the pedagogy is the combination of principles and procedures referring to the development, exercise and practice of the art of singing and the process of training by a recommended course of study of technical discipline. According to Miller (1986), vocal pedagogy is the most important thing for singing; it can give the procedure and routines of how to teach singing. In addition, teachers should extend their knowledge in learning voice. The students could have both theoretical and practical skills continuously by being taught more related subjects. The important thing for students is being taught details at beginner levels.



## CONCLUSION

To conclude, in Yangon, voice teaching hours have to make fixed time as one or two hours per week. Teachers have to give education to students about learning in private lessons as students have to practice pieces and techniques before they come to another lesson. For rapid development, students' practice is important. The research suggested that not practicing enough is common in Myanmar. Therefore, teachers should have practicing rules for the students because students' qualifications affect studying and teaching plans. Teachers have to prepare the literary work and pieces to be used in the next lesson for students to up the level of those students. Voice teachers need to keep in touch with each other to be able to share knowledge and experiences about their voice teaching since there are not enough sources about music education and voice teaching in Myanmar. In order to improve the teaching standard of voice, all teachers have to share their experience and knowledge with each other and also needed a lot of voice teachers who could train as a voice teacher in Myanmar.

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Classes: Western Vocal Music Classes, Music Theory and more. 3 Yrs. of Experience. We teach the syllabus of trinity music college of London which offers both classical vocals and rock and pop .I have a record of teaching for only Contact. Cannot load the images due to some network problem. I am a music teacher, an upcoming playback singer and a performer. I have completed foundation course specialising in western vocals from AR Rahman Contact. Aditya Akkapeddi Vocalist | Western/Indian Vocal music teacher. Western vocal music. Vocal teacher. I myself enjoy teaching because I got to see talents and analysis of the emerging music sector. My teaching pedagogy involves in teaching the students and making them expertise in both theory and practical. Since it's a India. Some western diplomats in Hong Kong are pessimistic that their statements, or even US sanctions, have had any impact on halting China's political crackdown in Hong Kong. A number of nations released statements after China's legislature passed the law, but one diplomat said that protecting democratic rights in Hong Kong may be a lost cause. Meanwhile, since at least 2017 Chinese officials have challenged the status of the declaration, calling it a historical document without practical significance. That's fucking great. Gotta use that same excuse when they lay claims to the South China Sea. Western classical music history is traditionally understood as beginning with plainchant (also called "Gregorian" chant), the vocal religious practice of the Roman Catholic Church. Plainchant was transmitted by memory until the early 9th century, when the Holy Roman Emperor Charlemagne arranged for it to be notated, and for standardized plainchant books to be distributed to churches and monasteries across Europe. Two stylistic tendencies that partially define the Baroque were an increased interest in the solo voice and a rise in the status of instruments and instrumental music. The first of these tendencies was born in Florence, among a group of musicians and philosophers called the Florentine Camerata ("camerata" = chamber, as in a "chamber of commerce").