The Artistry of Vocals

[Name of the Writer]

[Name of the Institution]

The Artistry of Vocals

Music is considered to be the food for the soul. Just like the real food consists of various ingredients and a number of tasteful elements combine together to bring the best of taste in a dish, similarly, various elements come together to create a masterpiece in the form of a song or a musical symphony. These elements include variations of different instruments, inclusions of various sounds and the regulation of different frequencies (Hughes, 2014). But the most important element that matters in a song, especially which includes a singer as well, is the Artistry of Vocals. Here, the question arises that “What exactly is Vocal Artistry and how it contributes to creating a perfect masterpiece in the form of musical symphony or a song?”

The Artistry of Vocals refers to the use and regulation of the voice within a specific genre or outside the genre (Hughes, 2012, July). Composers and singers use different kinds of tools and technologies in order to create the right mix of sound that they exactly want. Sometimes, the original singer of the song and the vocal artist, both are different (Radhakrishnan, 2012). A vocal artist uses a number of notes and melodies to create the right blend of sounds and get the perfect symphony or song that was desired (Hughes, 2013). A natural singer is usually a good vocal artist as well.

Persistence is the most significant angle while preparing and adjusting vocal generation. Vibrato can be defined as a regular and/or irregular change in pitch. “In vibrato, the voice is alternating subtly and very quickly between two pitches that are very close together. This periodic variation in the pitch (frequency) of a sustained musical note or tone should not exceed a semitone either way from the note itself. The effect is believed to add warmth to the voice” (O’Connor, 2010). At any rate, any singer can achieve a properly regulated and even vibrato with concentration, proper instruction, and by embracing the process rather than the result.

**References**

Hughes, D. (2014). Contemporary vocal artistry in popular culture musics: Perceptions, observations and lived experiences. In *Teaching singing in the 21st century* (pp. 287-301). Springer, Dordrecht.

Hughes, D. (2013). 'OK, great sound, what are you experiencing as you're singing that?': Facilitating or impeding the flow of vocal artistry. In *Shifting Sounds: Musical Flow: A Collection of Papers from the 2012 IASPM Australia/New Zealand Conference* (p. 80). International Association for the Study of Popular Music.

Radhakrishnan, M. (2012). Musicolinguistic artistry of niraval in carnatic vocal music.

Hughes, D. (2010). Developing vocal artistry in popular culture musics. In *Perspectives on teaching singing: Australian vocal pedagogues sing their stories* (pp. 244-258). Australian Academic Press.

Hughes, D. (2012, July). Mediocrity to artistry: Technology and the singing voice. In *Educating professional musicians in a global context, proceedings of the 19th international seminar of the Commission for the Education of the Professional Musician (CEPROM) International Society for Music Education, Athens, Greece* (pp. 60-64).