

***Exploring strategies in the
singing studio that enhance
vocal technique when
approaching Pre1965
Musical Theatre repertoire***

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Introduction

Musical Theatre (MT) is a theatrical performance that integrates spoken dialogue, acting, singing, and dance (Kenrick 2010; Becker and Watson 2022). The singing voice is fundamental to the art form, serving as a defining characteristic that distinguishes MT from other theatrical performances (Asare 2022). Legit MT is the Broadway/West End shorthand for legitimate, which refers to singing in a Western European Classical style (Edwin 2009). The legit vocal quality supported by LoVetri (2014) is grounded in Western Classical tradition, arising out of the popularity of operetta in the early 20th century (Bourne, Garnier, and Kenny 2010). Pre-1965 MT, also known as the Golden Age, refers to a period in MT which presented groundbreaking, influential musicals that represent a significant time in the genre's history (Wright 2012; Tonguette 2021). Singing during this era was defined by its Western Classical vocal techniques, lyrical melodies, and intricate orchestrations (Naden 2011; Hurwitz 2014).

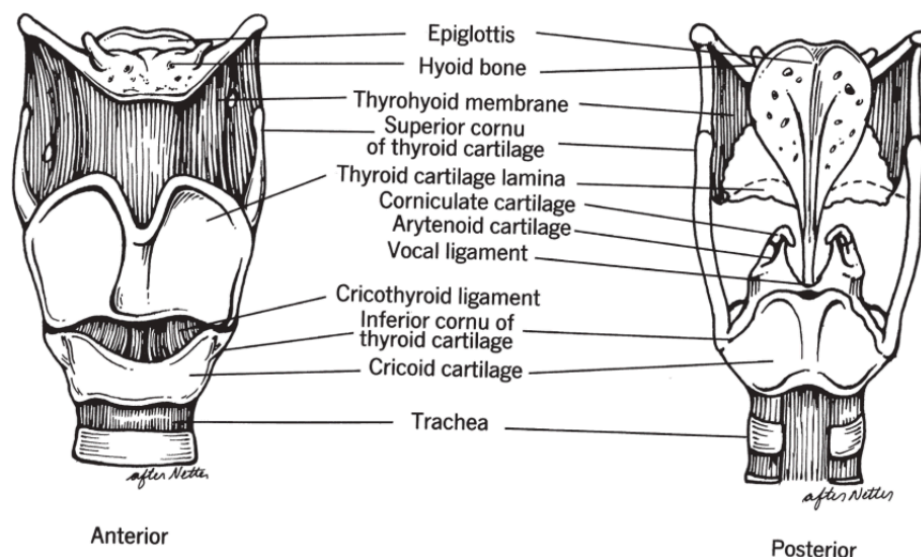
Currently I work as a singing teacher across Performing Arts colleges in United Arab Emirates, teaching students aged 14-25 who are performing professionally or auditioning for drama college with the intent to pursue a career in MT. Exploring critical reflective models to guide my process (Hickson 2011), I was enlightened when researching Brookfield's, *The Four Lenses of Critical Reflection*, (Brookfield, 2009; 2017). This model encourages educators to reflect on their practice from four distinct viewpoints: an *autobiographical lens*, the *learner's lens*, the *colleagues' lens*, and the *theoretical lens* (Ndebele *et al*, 2016). I feel Brookfield's model of critical reflection particularly appeals to this topic, as it encourages the exploration of multiple perspectives in vocal training embracing varied teaching lenses when approaching Pre1965 repertoire (Noroozizadeh, 2010).

Graduating in MT from Arts Educational Schools, London in 2017, I experienced the demands of triple-threat training in singing, acting, and dancing (Taylor & Symonds, 2017). Reflecting on my training, I recognise the importance of flexible teaching methods to avoid a 'one-size-fits-all' approach (Edwin, 2003). Today's female MT performers face intensified vocal demands, requiring varied vocal qualities to enhance competitiveness and appeal to casting directors (Rutherford, 2012; Zuim, Stewart & Titze, 2024). Students require a versatile, athletic voice and a repertoire that meets the industry's evolving expectations (Clark, 2009; Green *et al.*, 2014; Deer & Dal Vera, 2021).

Strategy 1 (Vocal Anatomy)

To effectively address the diverse needs of students in vocational training, it's essential to go beyond traditional methods and explore innovative strategies in helping them to develop awareness of the mechanisms involved in producing vocal sounds (Friedlander, 2018). Reflecting on previous student challenges, I discovered that visually exploring vocal anatomy can be highly beneficial in the singing studio and research supports singers gain from understanding the

intersection of vocal science and the art of singing (Broaddus-Lawrence *et al.* 2000; Bennett 2017; Kayes and Bartlett 2024). To support this research I wanted to share larynx imagery (Appendix A) with my students bringing anatomy insights into the singing studio (Kwak *et al* 2014, Estill 2005). This was new in my practice and I was inspired by the *four critical reflection lenses* by Brookfield (2009) and in this case specifically, *the colleagues lens*. It opened up a dialogue across the singing department when using visual anatomy imagery and in turn brought diverse professional insights into the teachings of how students can use on kinaesthetic imagery to enable development (Lotze, 2013). I found this a valuable tool in which students could visualise what is happening when we create sound (Sataloff, Heman-Ackah, and Hawkshaw, 2017) . For example, singers may picture the larynx as floating, gliding or tilting (Appendix B) whilst performing certain vocal exercises, enhancing muscle memory and developing vocal space (Brown 2023). Using this critical reflection model opened a verbal dialogue with other colleagues upon the importance of being able to combine both scientific and artistic approaches to singing (Miller, 1996; Brookfield 2009; Wilson, 2011; Bourne, Kenny, 2016; Estill, 2017).



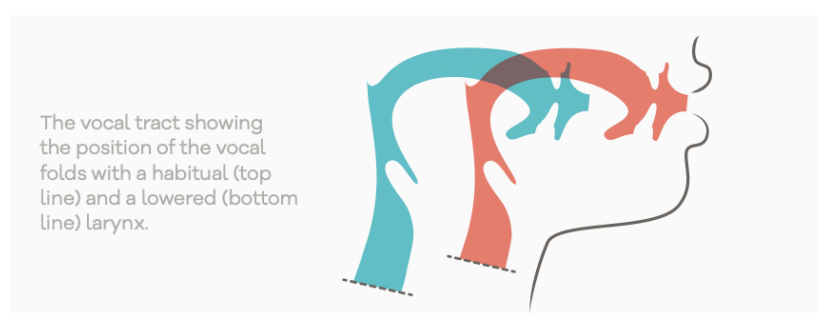
(Fig 1 Sataloff, Heman-Ackah and Hawkshaw, 2017, Cartilages of the Larynx, pg52).

Strategy 2 (EVT Sob)

Estill Voice Training (EVT) is a method developed by Jo Estill that focuses on the physiological aspects of vocal production (Estill, 2017; Caleo, 2018). The Estill Model identifies laryngeal and vocal tract configurations responsible for producing vocal sounds and varied qualities (Baroncelli, 2015; Steinhauer, *et al* 2019) (Appendix C). By integrating EVT model with traditional Bel Canto techniques for pre-1965 legit MT singers it can offer the performer a more diverse and evolved strategy to vocal training in MT in 2024 (Green *et al*, 2014).

The *sob* quality is particularly useful for singers seeking to add depth to their Western Classical technique by creating a rich, resonant tone that promotes emotional expression (Estill, 2005;

Moore, 2017). An exercise by Estill to find this vocal posture is the suppressed “sobbing of an adult that mourns”, (Estill, 2005, p.58). Estill research suggests the sob quality is characterised by a lowered larynx (Sundberg, 1977; Macpherson, 2019) in which it is lowered via a contraction of the infrahyoid muscles that lengthens the vocal tract and in turn creates a darker tone (Laukkanen, Björkner and Sundberg, 2006). A lowered larynx provides a darker tone because it lengthens the vocal tract, which enhances the resonance of lower frequencies in the voice (Welch and Sundberg, 2002). Practitioner research would deem when the sob setup is activated the singer effectively achieves the desired *chiaroscuro* tonal quality for Pre1965 legit MT (Fisher and Kayes 2018). Kirkpatrick (2009) describes *chiaroscuro* as the combination of *chiaro* (bright) and *scuro* (dark). It is generally agreed that singers should strive for a blend of both to achieve optimum vocal tone and colour (Bjorkner *et al* 2004; Miller 2004).



(Fig. 3, Fisher and Kayes, 2018, This is a Voice pg144).

However, with a lowered larynx other issues may arise through postural tension or tension in the jaw or tongue, hence an aural and visual observation is important during lessons (Lowell *et al*, 2012; LeFevre 2015). Reflecting on *Brookfield's* (2017) emphasis on the importance of discussion in learning, I've come to recognise how valuable it is in my own teaching practice. Discussion doesn't just encourage critical thinking; it actively engages students, allowing them to explore different perspectives and deepen their understanding. I've observed that when students articulate their findings during discussions, they develop a greater understanding of what they are working on and connect more meaningfully with the learning process (Hickson, 2011).

Paying close attention to students' aural feedback and body language has strengthened my understanding of their response to vocal techniques, shaping a more adaptive approach in the studio (Samah, 2013). Moving forward, I plan to incorporate structured discussions to fine-tune my teaching, using these moments to make my teaching more responsive to individual needs and foster a student-centred learning environment (Brookfield, 2017).

There is evidence to support an open throat, lowered larynx is an essential component of the strategy to achieve the desired Western Classical singing technique and indeed for Pre1965 MT repertoire (Mitchell *et al*, 2004; Sundberg 2019). The term open throat from analysing research is

where the pharynx and surrounding muscles are relaxed and expanded, allowing for optimal resonance and airflow during vocal production (Fantini, *et al* 2016). Other key features include a balanced level of sub-glottic pressure (Björkner, 2008; Herbst *et al*, 2015), a lifted soft palate that promotes rounded vowels, and a balanced tone quality that combines both brightness and warmth (Caffier *et al* 2018).

Finding the sob figure involves lowering the larynx and lifting the soft palate (velum) to create more space in the pharynx (Hall, 2014). Lifting the velum enhances overall resonance and promotes a brighter sound when transitioning from chest voice to head voice, minimising nasal qualities during higher pitches (Cielo *et al.* 2013). Research indicates that a lifted velum optimises resonance, enhances vocal tone, and stabilises the vocal folds, allowing for greater agility between pitches without tension, resulting in a consistent sound across the range (Hall, 2014; Roll, 2016). However, caution is essential during repeated exercises, as this may lead to tension and or disorders like muscle tension dysphonia (Desjardins *et al.* 2022). As educators, we must vigilantly observe changes in vocal quality, such as hoarseness or strain, which may signal the onset of vocal damage or inefficient technique (Milo, 2014; Thomas *et al.* 2023).

Reflecting critically on my teaching, I recognise the need to monitor students' vocal health closely and provide feedback when changes are detected. Through the *learners lens*, I consider both technical and external factors—such as rehearsal load, stress, or warm-ups—that may impact vocal changes (Moorcroft and Kenny, 2013). Using *Brookfield's* (2009) model, I strive to create a space where students feel comfortable discussing vocal discomfort, balancing technical demands with vocal care to support their longevity and career success.

Actioning of Sob

- *The “yawn” - both voiced / unvoiced (Aura et al 2019). This can create a tall vocal posture desired for legit singing, allowing for more resonance and clearer, rounded vowels (LeFevre, 2015). It is stated by lifting the soft palate, students reduce nasal resonance and achieve a richer, more classical tone—qualities desired for the stylistic demands of pre-1965 legit repertoire (Echternach et al, 2014).*

In the context of pre-1965 legit MT repertoire, such as the works of Rodgers and Hammerstein, this exercise helps singers maintain a classically oriented vocal posture, preserving the stylistic demands of the genre (Bourne, Garnier and Kenny, 2010).

Strategy 3 (Cry)

Staying with (EVT) research, another helpful quality to offer to the student vocal toolbox is the *cry* quality - which is characterised by a tilt of the thyroid cartilage which when in a tilted position aids the larynx in lengthening the vocal folds to raise pitch and in turn may also create resonant qualities like clarity of tone due to the lengthening of the vocal folds (Moore, 2017; Steinhauer and Klimek, 2023). In EVT *sob* and *cry* have distinct tonal qualities, the *sob* technique is characterised by a darker tone, often associated with a relaxed throat and a lowered larynx (Sundberg 2019). This approach creates a rich, resonant tone that can convey a sense of yearning or melancholy. In contrast, the *cry* technique typically involves a brighter sound, often produced by a higher laryngeal position and a more forward tongue placement (Steinhauer *et al*, 2017). How I found this to help students is when smoothing transitions between registers and simultaneously when the thyroid is tilted it creates the timbre familiar to Western classical *bel canto* singing (Miller, 1996; Unteregger *et al*, 2019). For *legit* singing, having smooth transitions between these vocal qualities is important as these transitions ensure that singers can effectively convey a range of emotions that MT repertoire demands while maintaining vocal health and the ability to navigate between *sob* and *cry* enhances the storytelling of a song (Swickard, 2007). The cry quality aids range development and significantly alters the resonance characteristics of the voice which in MT can contribute to the overall performance and indeed emotional stakes (Estill, 2005; Benson, 2017).

Actioning Cry;

- Place your fingers gently on your larynx, just below the jawline. Speak the short phrase "I need you" in a crying, whimpering manner there you will notice the slight tilt of your thyroid cartilage as your voice rises in pitch and emotional intensity (Steinhauer *et al*, 2017)
- An exercise by (DeVore and Cookman, 2009 pg112) involves placing fingers on your larynx and humming through a siren to feel the vibration and tilt of the thyroid cartilage. Repeat this method to become familiar with the sensation of the cartilage tilting. Suggested repertoire to try *cry*: *If I loved You*, (Rodgers and Hammerstein, 1945, *Carousel*.)
- Identify a phrase where the emotional intensity peaks, such as "*longing to tell you, but afraid and shy, I let my golden chances pass me by*" (Rodgers and Hammerstein, 1945, *Carousel*.)
- Applying the *cry* quality to these words, using a slight thyroid tilt to enhance the emotional intensity can be used as a tool for students to enhance their connection to the text and aligning their vocal performance with the pieces emotional and dramatic demands (Steinhauer, 2008). Both the cry and sob figures help students make informed character

choices, enhancing vocal and emotional expression for a more authentic performance (Caleo, 2019).

- A useful example researched; Joshua Henry and Jessie Mueller (Rogers and Hammerstein 2018).

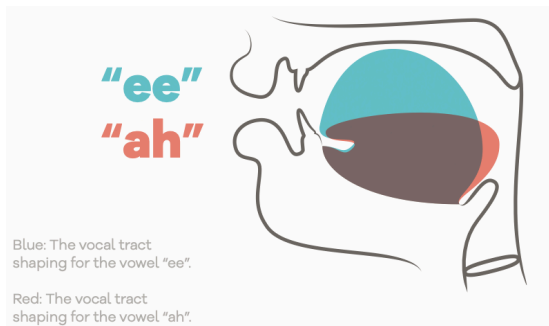
Julie Jordan is a central character in the musical *Carousel* (1945), her character embodies the themes of love, sacrifice and the pursuit of happiness that permeate the musical. Mueller (2018) uses the cry technique in her portrayal of Julie Jordan to express innocence and longing. The emotional quality it provides enhances the sense of Julie's vulnerability, making her emotions more palpable and relatable (Moore 2017). The use of this technique ensures that simultaneously the character's heartache and hope are felt, particularly in her quieter, more reflective lines. Producing the cry with correct understanding and technique can both support and enhance both storytelling and longevity in the voice (Speed, Chicurel, & Sussuma, 2011; Milo 2014).

There are contrasting views on thyroid cartilage tilt highlighting a broader discussion about the interplay between pitch-changing tilt and resonance changing tilt (Miller 2004). Research discusses how tilting the thyroid cartilage helps elongate the vocal folds and when the thyroid cartilage is tilted it assists to achieve higher pitches with less tension and more ease (Doscher 1994; McCoy, 2012). The cricothyroid muscle plays a crucial role in pitch adjustment as when it contracts, research suggests it tilts the thyroid cartilage forward, stretching the vocal folds and raising the pitch (Fantini, *et al* 2016) (Appendix D). Doscher (1994) states the tilt of the thyroid is primarily used as a means to change pitch, aligning with the classical *bel canto* understanding of vocal mechanisms. The elevation of the larynx and a slight tilt using the 'cry' method are involved when ascending higher in pitch enabling substantial range development (Aaen, McGlashan and Sadolin, 2019).

In Pre1965 MT singing, the singer's choice between *cry* and *sob* techniques will often depend on the emotional and vocal demands of the piece. For lighter, more vulnerable moments that require agility and a sweeter tone, cry with its slightly elevated larynx might be preferred (Fantini 2017). For moments of emotional intensity or dramatic weight, where a darker, fuller sound is desired, the sob technique with a lower laryngeal position could be more effective choice for the performer (Caleo 2019). Joshua Henry and Jessie Mueller (Rogers and Hammerstein 2018) transition between tender and more dramatic vocal choices in '*If I Loved You*', their use of 'cry' or 'sob' may shift based on the required vocal intensity (Penny 2015). The lighter, brighter cry may be more appropriate for moments of reflection, while the deeper, more resonant sob technique is useful for delivering the song's climactic emotional points (Schoeneweis, 2018).

Using the process of *critical reflection* (Brookfield, 2009; 2017) to guide my strategy thus far has been invaluable I aim to create a learning environment where flexibility is key (Webster-Wright, 2009). Moreover, these *reflective* practices have enabled me to challenge dominant, hegemonic

norms in teaching (Gramsci, 1971). The process of reflecting and being able to adapt my teaching philosophy based on new insights, literature, or student feedback. Gramsci's theory suggests hegemony is constantly evolving which opens up a deeper exploration of my skills as a vocal practitioner. As *Brookfield* (2017, p.64) wisely asserts, "we need to be able to see ourselves from unfamiliar angles," and it is through these unfamiliar perspectives that I evolve as an educator, ensuring that my approach remains both relevant and transformative (Fook and Askeland; 2007).



(Fig 3 Fisher and Kayes 2018, pg149).

Strategy 4 (*Elongated Vowels / Legato Lines*)

The application of *Bel Canto* techniques specifically exercises and principles named in this strategy can improve the vocal stamina of the student aiding their longevity to sustain legato lines, making it easier for them to navigate the stylistic demands of this repertoire (Melton, 2010; Gordon, Robert and Jubin, 2012). *Bel canto* techniques used when training the Pre-1965 legit sound help students authentically recreate the vocal style of the genre whilst also protecting their vocal health, ensuring they can perform demanding roles for many years without damage or fatigue (Popeil, 2007; Green, Freeman, *et al* 2014).

Bel Canto, techniques offer advantages to MT singers in the development of their instrument, specifically when focusing on use of legato lines and phrasing (Björkner, 2008; Bourne, Garnier, and Kenny 2010; McHenry, 2016). The exercise below I found to be a beneficial for both myself as a practitioner and for students when aiming to achieve a *Bel Canto* sound as it can encourage students to produce space in the pharynx, while providing a brightness due to the smaller space at the front of the mouth (Guzman *et al*, 2015).

Exercise

- *Singing the word 'deep' on an arpeggio scale ascending and elongating the "ee" sound of the vowel. Students should notice the position of the tongue – the sides should be touching the upper molars, while the tip remains relaxed. This is the typical placement for producing an elongated "ee" vowel (Fisher and Kayes, 2018 pg148).*

- The vowel “ah” is also well-suited for the exercise on an arpeggio scale above due to its neutral tongue position as McCoy (2012) states; vowel shape and resonance tuning are integral to achieving vocal balance across the registers.

Brookfield’s (2009) learners lens reminded me that each student brings unique experiences, preferences, and vocal abilities, underscoring the need for tailored teaching strategies (Noroozizadeh, 2010). Moving forward, I plan to implement more individualised approaches based on student progress to continuously meet their needs.

The exercise outlined below can help to develop vocal agility, pitch accuracy, and muscularity for lyrical lines in MT repertoire and by developing these through targeted vocal exercises we aim to achieve long-term vocal health and performance success (Berg, 2011) (Appendix E). For example, the refrain section of ‘Hello, Young Lovers’, from *The King and I*, Rodgers and Hammerstein (1951), serves as an effective application as it exercises legato lines that build vocal agility and muscularity, helping singers manage the nuanced demands of the repertoire, such as transitioning between dynamic levels while maintaining a seamless tone (Kayes 2017).



(Fig 2. Saunders-Barton, Bel Canto/Can Belto Musical Theatre Singing for Women, 2007)

Integration of Pre195 Legit Singing to enhance Contemporary MT Singing

In today’s MT industry, proficiency in both *legit* and *contemporary* singing is crucial for developing versatile performers that can meet the vocal demands of audition requirements (Dal Vera & Deer, 2015). Utilising the *autobiographical lens* (Brookfield 2009) I reflect on my own experiences as a performer navigating the vocal demands of both legit and contemporary MT in auditions and an eight show week. This *autobiographical* critical reflection has greatly influenced my teaching as I now emphasise to students that by separating and balancing both *legit* and *contemporary* techniques it is essential for vocal health but also for versatility in today’s competitive MT landscape (Green *et al* 2014).

Research suggests MT singing can be categorised into two dominant vocal styles: *legit* and *belt* (Radionoff, 2008). Some voice teachers would state that belting is fundamentally enhanced by legit techniques (Edwin, 2007; Echternach *et al*, 2010). The traditional belt sound, exemplified by performers like Ethel Merman and Patti LuPone features a full, speech-like, loud quality, and is chest-voice dominant (Roll, 2016; Neher, 2017). In contrast, the modern evolution of belt singing which involves higher extensions, often in the D5-F5 range, seen in contemporary performers like Caissie Levy and Rachel Tucker (Roll, 2019). This shift in vocal demands has required contemporary MT singers to develop new techniques, especially mix-belt approaches that balance chest and head voice to safely reach higher belt pitches (LoVetri *et al.*, 2014).

LoVetri (2009) suggests *legit* is a classically-based vocal technique that utilises unaltered vowel sounds. For *belt* singing teachers hold varying opinions on the physical aspects of belting, with much of the debate focusing specifically on vocal registers (Spivey, 2008, Lebowitz, Baken, 2011; Roll, 2016). One of the most traditional and widespread view is that belting involves using only the thyroarytenoid (chest voice) function, pushed beyond its typical western classical range of G4-G5 (Spivey, 2008). However, many teachers now believe belting primarily engages the chest voice whilst incorporating elements of cricothyroid tilt, also known as mix (Bourne, and Kenny, 2016) which could also be described as a belt sound blended with chest and head register, which is more audible when the pitch rises (Titze, Worley and Story, 2011). Some practitioners, see a narrow definition of belting problematic for the student as belting can be focused too much on chest voice dominance without a balanced integration of mixed techniques leading to vocal strain especially if the student is repeating a specific exercise (Berg, 2011; Phyland *et al* 2013). Scientific research suggests *mix* is a blend of chest and head registers, or a combination of TA-dominant and CT-dominant vocal fold function (Pabon *et al*, 2014; Young 2019). Further research would deem mix as a lighter version of belt (Edwin 2007; Gebhardt, 2016) whilst others suggest it is similar to *legit* but with added twang (Bourne and Kenny 2016). As a practitioner with my own students I support the research given that legit, bel canto, western classical techniques can support the belt sound in MT providing vocal stamina and longevity to sing eight shows a week (Edwin 2007; Roll 2019). Mix can represent a singing technique that mirrors healthy speech, featuring forward placement and consistent sound quality throughout the midrange easing the transition between chest and head register (LoVetri, Saunders-Barton and Weekly 2014).

Utilising the *theoretical lens* of critical reflection, connecting practical experiences to broader pedagogical research, I found extremely beneficial (Goldman *et al* 2023). Theories such as differentiated instruction (Tomlinson, 2001) and constructivist learning (Piaget, 1970) advocate for teaching methods that acknowledge students' varied learning processes. By drawing upon these theories, I am reminded of the importance of flexibility and individualised learning paths, particularly in the field of MT, where each performer's journey is inherently unique. Fook (2002) encourages us to question not only what we know but also how we come to know it. Reflecting on my work with a student on "It's A Perfect Relationship" from *Bells Are Ringing* (Green and Comden, 1956), this student is in the process of discovering how to utilise a mix to achieve a lighter, brighter

sound. By critically reflecting on this process, I evaluated the strategies used and found that the cricoid tilt technique was particularly effective in helping the student achieve a more balanced and sustainable sound we worked on some technical exercises to enhance this quality (Appendix F). This critical reflection emphasised the importance of individualised strategies to meet a students evolving vocal needs (Gates 2022).



(Fig 2. Saunders-Barton, *Bel Canto/Can Belto Musical Theatre Singing for Women*, 2007)

Conclusion

The integration of the strategies—vocal anatomy, utilising (EVT) sob and cry techniques, and exercising elongated vowel sounds, has significantly enhanced my students development in the singing studio. The methods drawn from Bel Canto, EVT, and pre-1965 legit MT training embrace the vocal diversity and evolution of the industry in 2024 (Wilson, 2011; Green et al, 2014; Sansom, 2023). By applying *Brookfield's* (1995) model of critical reflection to my teaching strategies, I have not only enriched my students' learning experiences but also fostered my own professional growth. Engaging with the *four reflective lenses*—*students'*, *colleagues'*, *autobiographical*, and *theoretical*, has enabled me to adapt my teaching to better meet the diverse needs of my students (Kenrick, 2010; Pallangyo and Isangula, 2013; Becker & Watson, 2022).

This journey of critical reflection has allowed me to challenge my assumptions about vocal pedagogy and find a balance between traditional and contemporary approaches to pre-1965 MT vocal training. The vocal athleticism gained through Bel Canto exercises has proven essential for maintaining the integrity of the repertoire (Gordon & Jubin, 2012). At the same time, modern EVT techniques have broadened my toolkit, equipping students with skills for vocal control, versatility, and long-term vocal health (Caleo, 2018; Gates, 2022).

Through critical reflection, I have cultivated a more inclusive and flexible learning environment that prioritises ongoing assessment and adaptation of my teaching strategies (Hickson, 2011). This practice not only heightens student engagement but also reinforces my commitment to professional growth. Ultimately, the integration of these strategies, coupled with *Brookfield's* model (2009; 2017) is instrumental in actioning traditional and contemporary pedagogical approaches set to enhance vocal technique when approaching Pre1965 Musical Theatre repertoire in the singing studio. To demonstrate this commitment to my ongoing professional practice see (Appendix G).

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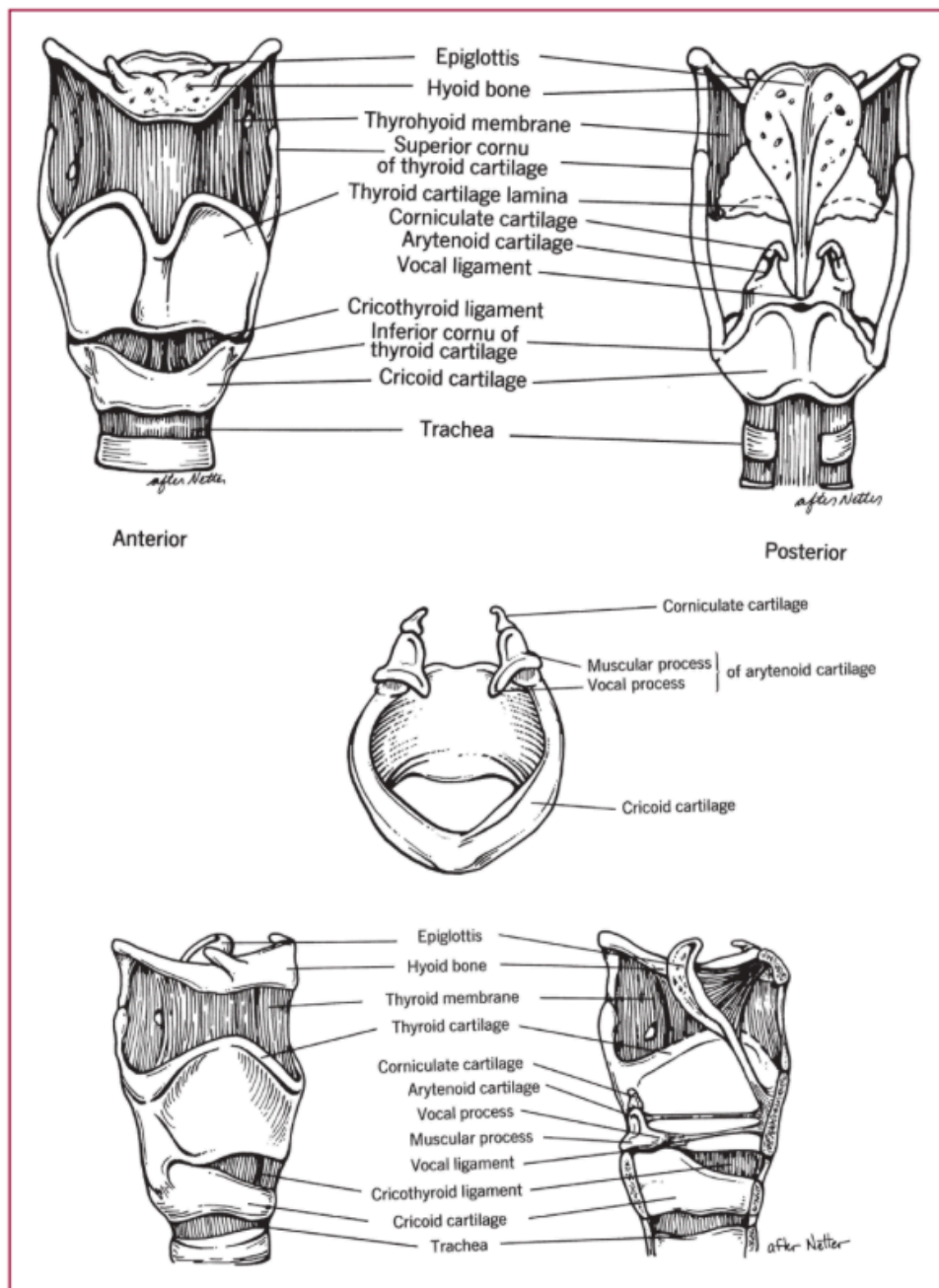
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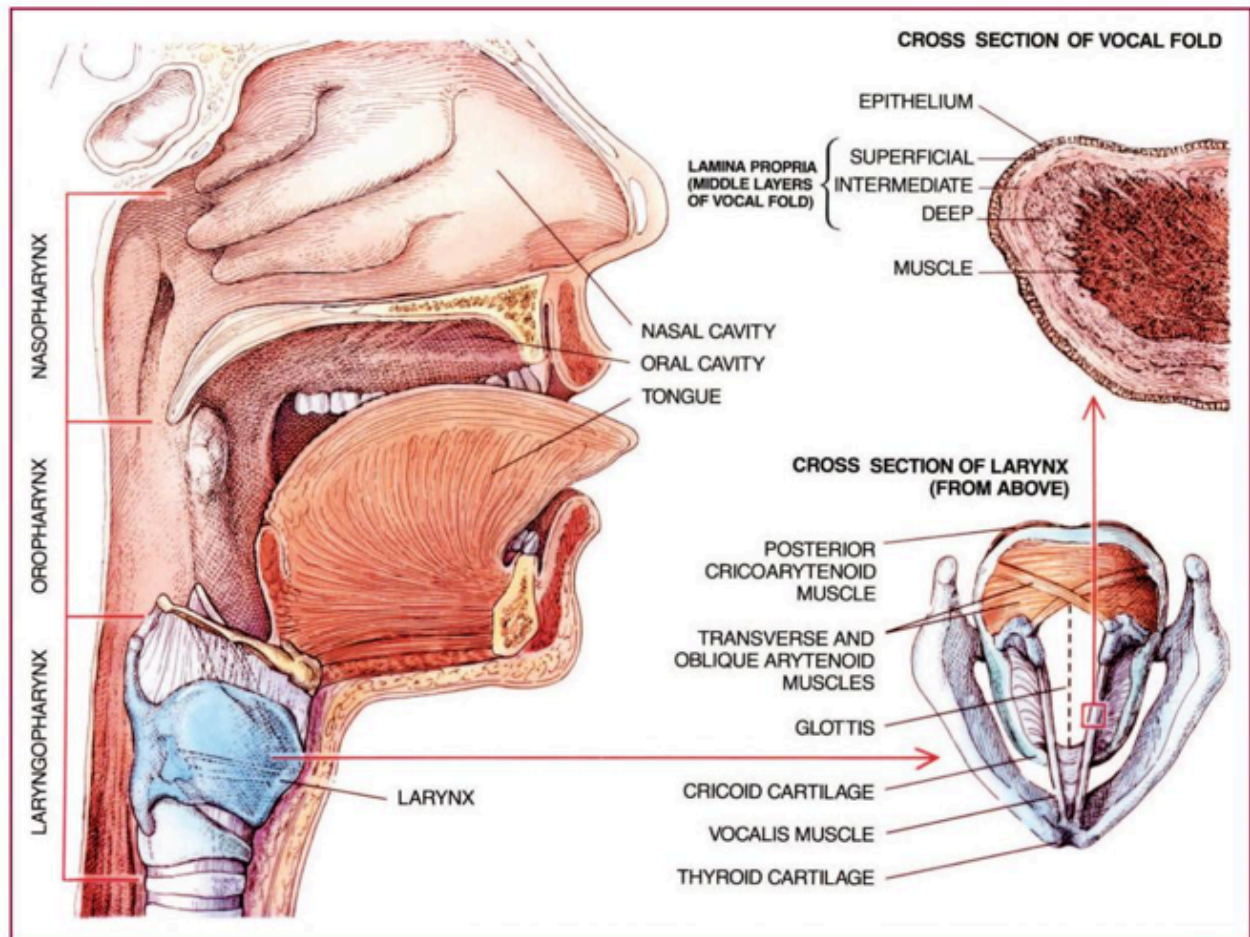
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APPENDIX



(Sataloff, R.T. ed., 2017. *Neurolaryngology*. Plural Publishing, pg52)



A

Figure 5–3. A. An overview of the larynx and vocal tract, showing the vocal folds, and the region from which the vocal fold was sampled to obtain the cross section showing the layered structure. (Reprinted with permission from Sataloff.¹²) (*continues*)

Continued on next page

(Sataloff, R.T. ed., 2017. *Neurolaryngology*. Plural Publishing pg57).

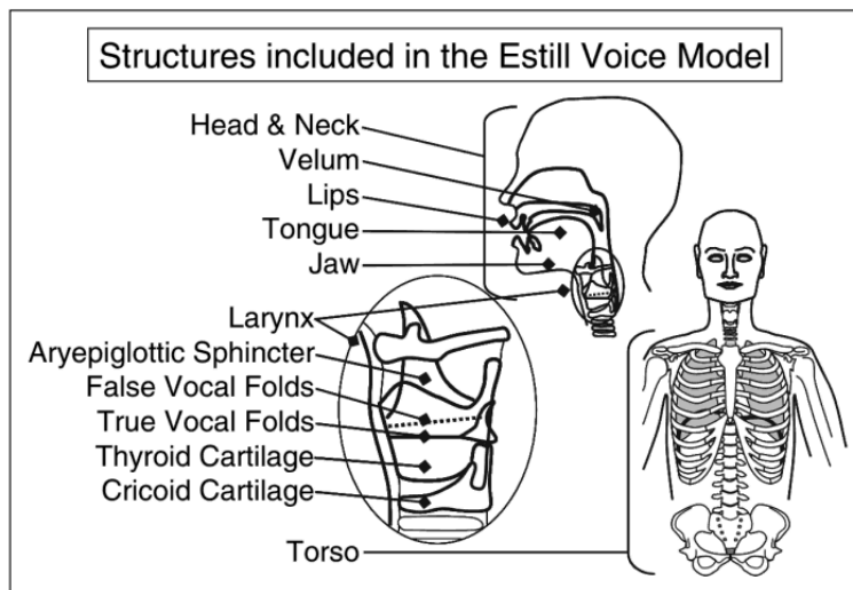
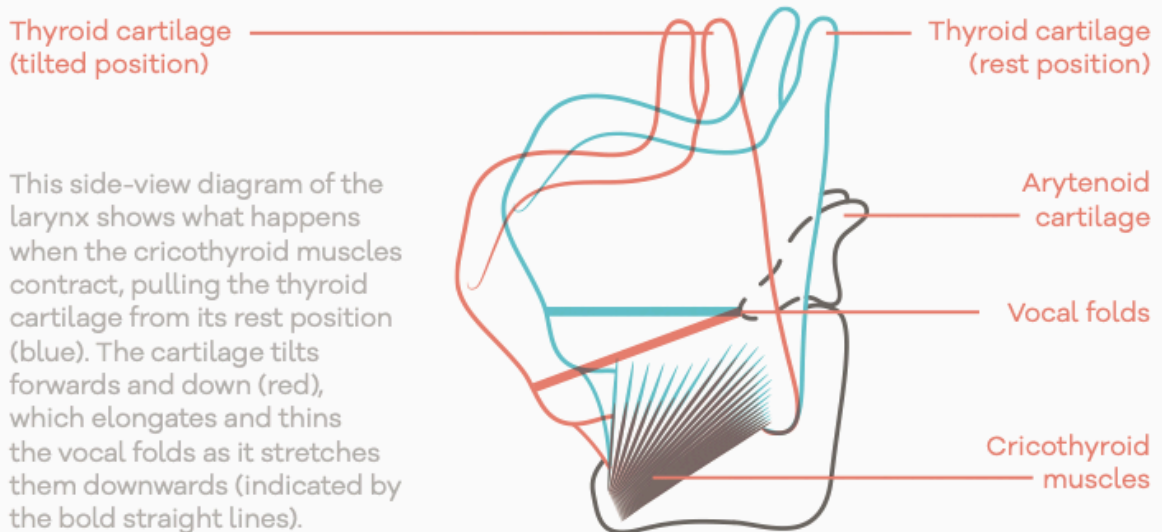


Figure 6–2. Anatomical structures controlled in the Estill Voice Model.

(Steinhauer, K., 2008. The estill voice model: Physiology of emotion. *Emotions in the human voice*, 2, pg87)

The vocal folds can be tensioned by changing the relationship between the cricoid and thyroid cartilages that house them. When the thyroid cartilage tilts forwards on the cricoid cartilage, the vocal folds inside will be elongated, similar to pulling on an elastic band. Broadly speaking, when the vocal folds are relaxed and short, the pitch of the voice is lower; and when they are stretched and tensioned, the pitch is higher.

An alternative way of changing length and tension in the vocal folds in order to raise the pitch is by relaxing the vocal fold muscle itself. When the muscle is relaxed its overall length is longer, and the ligament layer is stretched, which allows it to vibrate faster in response to higher driving airflow.



(Fisher, J. and Kayes, G. (2018) *This is a Voice*. Foreword by C. Matthews. Introduction by S. Connor. London: Profile Books, Profile Trade (pg35)

Mary Saunders-Barton

Bel Canto/Can Belto

Musical Theatre Singing for Women
Vocalises For The Flexible Vocal Tract

Objective #1 The "Hoot" Space--Finding The Head Register

The Owl

Hoo hoo hoo hoo hoo hoo hoo hoo

Onsets--try 1st with "h" then without.

hoo hoo hoo hoo hoo hoo hoo hoo

Staccato / Legato

Oh oh oh oh-oh-oh oh Oh oh oh oh-oh-oh oh

Legato / Staccato

Oo oo oo oo oo Oo oo oo oo oo

(Saunders-Barton, Bel Canto/Can Belto Musical Theatre Singing for Women, 2007)

Integration of Objective #2

C. Vocalizing the mixed voice in the middle speaking range

With energy and attitude! Speak the phrase then sing it.

Oh no you don't! Oh no you don't! Oh no you don't!
May I come in? May I come in? May I come in?
I yearn for you! I yearn for you! I yearn for you!

Oh no you don't! Oh no you don't! Oh no you don't!
May I come in? May I come in? May I come in?
I yearn for you! I yearn for you! I yearn for you!

No way no way! No way no way! May Oh may I
Never no never no! Never no never no!

May-oh may-oh may-oh may-oh my May-oh may-oh may-oh may-oh my
Ne-ver ne-ver ne-ver ne-ver no! Ne-ver ne-ver ne-ver ne-ver no!

I - I see, I see! I - I see I see!

Damn cat! Damn cat! Damn cat! HEL - LO - O!!!

Nasalisation for focus (mwanh as in a "smooch") Whining child
Mwanh mwanh mwanh mwanh mwanh Wanh wanh wanh wanh wanh!

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(Saunders-Barton, *Bel Canto/Can Belto Musical Theatre Singing for Women*, 2007)

OBJECTIVE	ACTION	RESOURCES NEEDED	TIMESCALE
Strengthen knowledge of vocal techniques focusing on methods used in pre-1965 Musical Theatre, such as bel canto for training legit voices	Read recommended books and journals focused on vocal techniques that enhance teaching students repertoire from the pre-1965 era. Access through UWTSD journals for articles specifically addressing historical vocal techniques that specifically discuss bel canto and legit singing within the context of Musical Theatre.	Books 'On the Art of Singing' by Richard Miller 1996 'This is A Voice' Jeremy Fisher and Gillyanne Kayes 2016 Acting in Musical Theatre (2nd edition, 2015) by Joe Deer & Rocco dal Vera Journals; <i>Journal of Voice</i> <i>Journal of Singing</i>	Ongoing
To enhance my understanding of Cross Training MT method by engaging with VSC studio course by Mary Saunders Barton, enabling the application of new strategies and insights into my own teaching practice.	Use the VSC studio compilation of videos	Cross Training Musical Theatre Singers with Mary Saunders Barton	Complete by September 30th
Complete VSC Studio Course to aid my first strategy in my Mod 1 assignment,	Developing my knowledge of the anatomy and physiology of the singing voice in particular the anatomy of the larynx and vocal folds.	Use VSC Anatomy and Physiology of the Voice by Claire Thomas	Complete by end of Mod 1

OBJECTIVE	ACTION	RESOURCES NEEDED	TIMESCALE
Understand what critical reflection means	Implement reflective practices into my lesson planning and delivery to enhance student engagement and learning outcomes. Make notes on any break-throughs or moments of clarity for the student whilst using this method and overall its usefulness in the singing studio.	Critical reflection books and articles, such as: Brookfield, S. (1995). <i>Becoming a Critically Reflective Teacher</i>. Fook, J. & Askeland, G.A. (2007). "Challenges of critical reflection." Gather relevant articles from journals on education and pedagogy that focus on critical reflection in teaching. Keep adding to my reflective journaling to document thoughts on readings and personal insights related to critical reflection. Apply Brookfield's Four Lenses (student feedback, self-reflection, colleagues' perspectives, and theoretical literature) to assess teaching practices.	Ongoing
Question some of the common terms I use in the singing studio to ensure I don't use a one size fits all method. Predominantly Estill terms that have influenced my teaching culture	Watch online seminar of Dr Gillyanne Kayes on After Estill	After Estill Dr Gillyanne Kayes on Estill Voice Craft and problems https://www.youtube.com/watch?v=bs9dYs0Z4aw	Sept 30th

OBJECTIVE	ACTION	RESOURCES NEEDED	TIMESCALE
Teach in a higher educational establishment post attaining this qualification.	Complete MA in Vocal Pedagogy	Voice Study Centre MA	Ongoing