

## **BMPF 7003: Working and Learning: An Introduction to Work-Based Higher Education**

### **This is a two-part assignment**

#### **Part 1**

Critically evaluate a range of theories and models that you have recently studied, explaining their relevance to your workplace practice and procedures and develop a strategy applying what you have learned to improve your practice.

This part of the assignment is 2700 words and is 60%

#### **Voice Registers: What is the most effective terminology to use when teaching students, the technique of vocal register and how to transition between them?**

The objective of this study is to unearth the chaos of the historical adaptation of vocal register terminology whilst, deepening my insight into functional anatomy of the larynx, in particular during vocal register transition. I intend to further my knowledge, through researching scientific studies conducted by vocal scientists, in hope that I uncover a pattern, of universal agreeability on correct terminology that will enable me, to guide my students more efficiently.

I run my own small business, Vocally Yours LTD® whereby contemporary (CCM) singing is taught, in a private setting on a 1-1 basis. I have recognised that when teaching students, the technique 'vocal register', using terms such as 'head' and 'chest' register is confusing without further explanation. I intend to enhance my knowledge and understanding in the field to be able to serve my students with a better and clearer understanding through use of appropriate terminology.

A much-debated question is whether a vocal register exists at all (Doscher, 1994). The ambiguity around the meaning of a vocal register term and its characterisation has evolved over centuries meaning as a result, singers, singing teachers and scientists debate (Jennings *et al.*, 2014), years on, what the correct term to use is.

To fully understand the chaos of register terminology I must firstly, understand where the terminology originated from in the first place and discover why, certain language was chosen as a label.

“The term *register* was borrowed from the terminology of keyboard organs (Merkel, 1863)” (Thurman *et al.*, 2004, p.3). It has been used in vocal terminology since at least the 13<sup>th</sup> century (Thurman *et al.*, 2004). Using logic as the only guide available in this era besides “personal perception and metaphoric communications” (Thurman *et al.*, 2004, p.3). If vibrations were felt in the head when singing ‘upper pitch range’, this would be determined as the ‘head voice’ and the same applied for the ‘lower pitch range’ believing that the voice was coming from the ‘chest voice’ (Thurman *et al.*, 2004).

The problem with the method and terminology is, it has created misconception, (Chipman, 2008, p.79) into believing that a register can be ‘placed’, “when they changed from one place to another, they physically felt the transition from one “place” in the body to another” (Thurman *et al.*, 2004, p.4).

My students appear confused when asked to transition from ‘head’ to ‘chest’ voice, it usually requires further explanation and demonstration. I do ask students to place hands on their chest to feel the vibration ‘switch’ however, I agree with Chipman, it does cause misconception because it is not at true reflection, it is a façade thus, I will look to implement changes in my practice, introducing new language.

In the 17<sup>th</sup> and 18<sup>th</sup> century terminology to describe the voice register was still descriptive to the location of where the sound of pitch felt like it was coming from due to vibratory resonance and terms such as; full voice, voice of the throat, voice of the head and voice of the chest (Thurman *et al.*, 2004) were being used to describe vocal registers.

Originally, vocalists related a vocal register as a series of similar tones from low to high and relied on the resonance chamber (Thurman *et al.*, 2004). Garcia, with use of his invention in 1854 (Radomski, 2005, p.1) of the Laryngoscope was able to confirm vocal registers by demonstrating the vision through the apparatus, of the glottis and part of the trachea (Mackinlay 2011, p. 201) as ‘separate mechanical principles, which were different laryngeal functions’ (Radomski, 2005, p.20) and described these as ‘chest, falsetto (which he also called medium) and head’ (Radomski, 2005, p.20). When determining the mechanical principle of a vocal register in ‘chest’ register, Garcia, explains how the arytenoid cartilage in terms of its actions are engaged in vibrations and as the sound rises the lip tension increases (Radomski, 2005, p.20). The arytenoid cartilages are pyramid shaped and the vocal

folds are suspended in-between these cartilages enabling sound when brought together as air passes through, they vibrate, as a result of the arytenoid cartilages rotating inward (Dimon, 2008, p.26).

In early reflection of my research so far, it is interesting to discover that even when given a tool to look at the anatomy of the vocal function, terminology remained similar to that in 17<sup>th</sup> century. It is thought-provoking that an opportunity to develop an anatomical term to reflect the honest action of a vocal register was not drawn.

It was not until the 19<sup>th</sup> century that terminology began to develop and differentiate between genders "Merkel (1873) wrote of chest and falsetto registers in men" (Thurman *et al.*, 2004, p.4) and this is when, the evolution of the register terminology confusion was activated.

If science is correct in that the laryngeal behaviour is what determines the vocal register then determining a register against a resonance would be deemed incorrect, "Registers originate in laryngeal function" (Mckinney, 1994, p.93). With this in mind, I am curious to see if resonance definitions continued to reference the definition of vocal registers after Garcia continued to operate with original terminology even after, physically being able to prove the mechanics.

I will now compare voice scientists' descriptions of 'what is a register' aiming to uncover the correct terminology, that I can incorporate into my practice now that it had been recognised that resonance definition is misleading, (Chipman, 2008, p.79).

Hollien, declares a vocal register as a laryngeal event, "a range of consecutively phonated frequencies" (Hollien, 1974, p.125) that produce "a nearly identical vocal quality" (Hollien, 1974, p.125) believing it should be looked at operationally, "(1) perceptually, (2) acoustically, (3) physiologically and (4) aerodynamically" (Hollien, 1974, P.126). The approach Hollien foresaw is similar to that used by other researchers in the 20<sup>th</sup> century who have gathered a homogenous overview on the meaning of a vocal register in that they believe it to be similar tones driven by the same mechanical drive (Herbst *et al.*, 2019) and as such believe in four vocal registers; vocal fry, chest, falsetto and whistle register.

Sundberg, claimed there is no clear definition of a vocal register but that there is a "common description" (Sundberg, 1987, p.49) and that is a "phonation frequency range" (Sundberg, 1987, p.49) meaning that frequency, produced similarly, that has

the same character (Sundberg, 1987, p.49).

“Vocal registers arise from the different vibratory patterns produced by the vocal cords” (Mckinney,1994, p.94). As technology developed over time, acoustic and aerodynamic studies have allowed us a greater understanding into the world of registers, “The term ‘register’ has been defined as a series of tones and frequencies that are perceived to be of similar vocal quality” (Jennings *et al.*, 2014,p.652.e21) and with new electroglottography (EGG) technology, it has allowed us to be closer to understanding certain types of registers such as; chest, falsetto and glottal fry (Kochis-Jennings *et al.*, 2014).

At this stage in my research, it is clear to determine that voice register terminology is confusing (Sundberg,1987). Most commonly, three registers are used; chest, middle and head register (Sundberg,1987) which, is the register terminology I currently use, passed down by word of mouth from teachers and singers around me. I am seeing a pattern on general agreement amongst voice scientists in that when a singer ‘moves through pitch range and qualities’ (Shewell,2009, p.174) it is understood that this is due to the vocal fold vibration and not the resonance chamber, on where vibration is felt in the body. I will explore this further to gain a deeper insight to see if I can make sense of why such terminology is used to date, to support with my discovery into becoming more anatomically knowledgeable.

Evolution has formed upper folds (exit valves) that are downturned, preventing air from exiting the lungs and lower folds that are upturned preventing air coming into the lungs. The evolutionary development in the thyroarytenoid muscle meant that the larynx could produce sound as an outcome because the lower folds (vocal folds) can vibrate freely, it allows more control to be able to produce “a greater range of pitches, volume, and different thickness, or registers” (Dimon, 2008).

Thick vocal fold edges with a ‘longish closed phase’ (Shewell,2009, p.174) will produce a rich sound ‘chest’ registers and a softer, lighter sound is the result of thinner vocal folds often referred to as ‘head’ registers (Shewell,2009, p.174) which, to me, does make sense, I can hear when a student talks before they sing if they have a thick or a thin vocal fold. In 1995, physiologist Johannes Müller through anatomical and physiological study explained that “in chest phonation the vocal folds are thick, the vibratory amplitude is large, and the glottal closure is complete” (Vilkman, Alku and Laukkanen,1995, p.66) and “ in falsetto the vocal folds are thin, only the vocal-fold edges vibrate, and the glottal closure is incomplete” (Vilkman, et

al., 1995, p.66), similarly, "In 1875, John Curwen suggested *thick, thin and small* as names for vocal registers" (Thurman *et al.*, 2004, p.4) which, highlights the debate, can we imagine what we hear? If equipment was not available in 1875 to support this theory yet the results descriptions are the same years on.

Defining a firm definition of the vocal register is appearing to be difficult and some pedagogues, are relying on singers themselves to conclude the term (Miller, 2000, p.128). Terminology, seemingly, is being caught as opposed to taught and has been for centuries (Chapman, 2006), it would appear language to describe sound is much like a game of Chinese whispers, in that it could be misunderstood or made sense of, either way it shifts with time and still, is misconstrued (Chapman, 2006). The resonance chamber method in the 18<sup>th</sup> century must have been the instigator for the 'Chinese whisper' (Chapman, 2006) of language of the voice register terminology by the singer claiming the location of the vibratory sensation, as an indication of where the sound register was being produced.

Lack of clarity on the description of vocal register over the centuries has led to the development of mechanistic terminology exiling the term register and replacing it with a 'range', "The range of the human voice can be divided into four ranges (registers)" (Unteregger *et al.*, 2017). Vocal registers take many forms; M0 (vocal fry) M1 (head register for men), M2 (head register for women), M3 (whistle register), (Roubeau *et al.*, 2009), fry, strohbass, pulse; perceiving low frequencies and flageolet, flute, whistle and sifflet used to perceive high frequencies (Roubeau *et al.*, 2009). Although mechanical alterations were developed, these terms still do not reflect the anatomical action of a vocal register, they merely relate to an instrument 'flute' and lack in vocal identity and I fail to see any benefit in using these terms in my practice.

There are reports of hundreds of terms being used, (Herbst *et al.*, 2019) and after much research, these findings suggest that in general many formations of the meaning exist, are still forming and yet none, have been identified as a correct term of use, to my belief. It is unknown how many registers actually exist with reports varying from one to seven, (Mckinney, 1994). The old Italian school claimed that there were two registers, "chest voice and the head voice" (Stark, 2008, p.57) Brown and Behnke proposed five register; lower thick, upper thick, lower thin, upper thin, and small (Thurman *et al.*, 2004).

Whilst Miller, investigates pitch adjustment aided by use of spectrograms, claiming a boundary 'where F1, firmly linked to the second harmonic, reaches its upper limit'

(Miller,2000, p.134) eventually stretching the vocal folds to the max until the voice will 'break', if the singer wanted to transition to the next higher register. This is a useful concept with wanting to further my understanding of the anatomical adjustment of the 'break' or transition between registers when teaching CCM style in my practice which, does not necessarily require a smooth transition.

"The register break occurs when the mucosal stiffness grows and/or the thyroarytenoid muscle can no longer maintain the vertical thickness of the glottis" (Cleveland, 1999, p.68).Theories suggest a skilled singer will sing with no breaks (Herbst *et al.*, 2019 ). A break is recognised as the transitional hurdle between registers (Stark, 2008, p.57) or, a 'passaggio' in western operatic tradition, if a tenor was to manouvre their voice from 'chest' to 'head' (Miller,2000, p.127).

In contrast to the above statements, in the early 20<sup>th</sup> century, Fröschels declared, " a "natural" voice has no registers, so that voices were only one register" (Thurman *et al.*, 2004, p.4). It is thought that acoustic pressure has a protuberant effect on whether the stability of a register change will jump or 'break' (Guzman *et al.*, 2013, 523.e19).

Fröschels fails to address any sense of perception to that of the external listener in comparison to Herbst's theory who uses anatomical justification. Herbst, proposes an opposition of perception to that of Fröschels explaining how transitioning registers are that of an anatomical skill, "fine-tuning the action of the cricothyroid muscle vs. the thyroarytenoid muscle" (Herbst *et al.*, 2019, p.13) and it is this technique that offers the audience the perception of no register.

Cleveland was an activist of the register and believed when "precisely timed and tuned" (Cleveland,1999, p.67), the register transitions are a "marvellous art form in themselves and a vocal gymnastic requiring skill and cultivation"(Cleveland, 1999, p.67). A listener to perceive no 'break' is a listener experiencing a skilled vocalist demonstrating control of the vocal mechanism (Herbst *et al.*, 2019 ); a singer must learn the technical adjustments to be able to prevent this from happening (Titze, 2013). This desirable skill is associated to a classical style yet, not all genre it would appear, requires or desires the 'firm closure of the posterioir glottis' (Herbst *et al.*, 2019 ), particularly for CCM singers such as those in my practice nevertheless, it is interesting to appreciate the similarity in that the 'basic mechanics remain the same'(Herbst *et al.*, 2019 ).

A singer should be aware that the sound they hear internally will be different from what their audience will hear externally (Yarnell, 2017) thus, the audience should in essence appreciate that the internal mechanism will feel differently from what is heard. A singer must be aware of their “internal and external auditory perception” (Yarnell, 2017, p.567) in order to become an skilled singer, “like any instrument, it must strive to give the illusion of perfection” (Stark, 2008, p.57).

“Sounds produced by the larynx are shaped by the pharynx and mouth” forming the vocal tract which receives frequencies acoustically through vibrations formed at the vocal folds creating pitch and then changes the sound by allowing the singer to shape vowels (Cleveland, 1993). Thus, singing by changing tongue placement, height and “lowering the larynx or protruding the lips” (Cleveland, 1993, p.37), creating the manipulation of the acoustical sound that is desired.

If the vocal tract was fixed, it would hindrance what we take for granted with the articulators that allow us to modify a frequency. Abduction and adduction of the vocal folds allow us to generate vocal effect by adding warmth, breathiness, pressed sounds etc., and elegance through the ranges, supporting with “acoustic transition” (Bozeman, 2018).

In this investigation, my aim was to uncover a pattern of historical, logical and anatomical voice register terminology, to discover how it evolved; clearly highlighting the correct use of language, that I should be using in my practice as opposed to the confusing terminology I am currently using.

My research has shown that although our knowledge on how the mechanics of the vocal register scientifically works has increased, the terminology of the technique is still up for debate, “What are the most accurate and helpful word labels for vocal registers?” (Thurman *et al.*, 2004, p.8). There are reports of hundreds of terms being used, (Herbst *et al.*, 2019) and after much research, these findings suggest that in general many formations of the meaning exist, are still forming and yet none, have been identified as a correct term of use, to my belief concluding that there is no defiant term for a vocal register.

I will draw from my research and present my core findings that will influence my future practice in terms of portraying a clearer understanding and transitioning of a vocal register:

- 'Head' or 'chest' for guidance of a vocal register placement is not only inaccurate it is misleading (Chipman, 2008, p.79) it would be more of a hindrance than a help to my practice with needing to further explain through demonstration.
- There is not one term of a vocal register thus, in terms of effectively teaching CCM students, I resonate mainly with thick, thin and small terminology, suggested by John Curwen (Thurman *et al.*, 2004, p.4) however, will experiment with variant terminology to determine if there is an efficiency pattern focusing on age and ability.
- I will introduce scientific explanation into my practice to support with vocal transition technique explaining the effect of mucosal stiffness has on the glottis (Cleveland, 1999, p.68) (using images) and 'vocal fold vibration' in the explanation of pitch range movement, explaining abduction and adduction as guidance for some but not all students depending on outcome of experimental research.
- My expanding knowledge on the functional anatomy of the larynx; understanding how sound is produced; arytenoid cartilage engagement in vibrations (Radomski, 2005, p.20) when brought together, air passes through, they vibrate (Dimon, 2008, p.26).

## Part 2

Reflective Review Comprising of Two Parts:

- a) Reflect on your recent learning experience, and the value of learning you acquired. Assess your current competencies and identify future development needs in the context of the work situation.
- b) Devise a detailed personal development plan which incorporates development objectives, activities to be undertaken, methods, resources review periods and timescales

Fullan (1993) proposes, “Scratch a good teacher and you will find a moral purpose...” (Warwick, 2007). I consider myself as morally good teacher in that I would consider doing what is right over what is worthwhile. I pre-empted teaching singing after I graduated because I believed, I had much more to learn before I considered myself a worthwhile teacher. I realise now that, I had more to learn that I could even imagine, I over analyse and pre-empt scenarios as opposed to just ‘getting on with it’ which, Dewey sees as a necessary approach ‘routine action based’ (Warwick, 2007).

I began to teach and it was then that I realised the type of teacher I was by reflecting on my own actions, language, methodology, I learnt what I, as a teacher was about and this in terms of reflective practice was very powerful to me in allowing myself to develop because I, have been my biggest barrier at times, not allowing myself to strategically reflect as Dewey states, acting ‘without questioning received truths’ (Warwick, 2007) in a way that develops my practice. I needed to draw my focus and discover a methodology that works personally for me as well as my practice.

I keep my morals albeit, I understand I should not completely rely on them in terms of my reflection in determining what is a good teacher, morals will not devise the questions on how a person will learn as Furlong and Maynard (1995) highlight (Warwick, 2007). As a professional which, I am finally proud to consider myself as, having worked in the field for years, I have found myself as ‘constantly facing situations that are unique’ (Warwick, 2007). I automatically would assess a situation (reflection-in-action) and pass on through my own experiences, my knowledge in a language (reflection-on-action) and I, surprised myself on how wise I had become, Schön refers to this as ‘professional artistry’ (Warwick, 2007) and it allowed me to learn that, I am in fact competent in my field and I am, a worthwhile teacher.

A reflective practice model has been very valuable to me, enabling me to capture my own experiences and engage in critical dialogue. I have found myself 'trapped in unexamined judgement' (Finlay,1991), a term used by Larrivee. I resonate with Schon's argument that a practice is 'messy' (Finlay,1991), thus, as a professional structure is required, if I am to simultaneously gather my reflective thoughts on reflecting-in-action when assessing an on-spot situation and reflecting-on-action after the event has occurred developed by Dewey, influenced by Schon's (1983). I have found it difficult to reflect-in-action on occasion and would find it worthwhile to step out of a situation and reflect retrospectively as Van Manen, 1990 describes (Finlay,1991), thus, I will use Driscoll's 2007 reflection model: 'What?', 'So What?', 'Now What'? inspired by Terry Borton (G.Rolfe,2014).

### **'What?'**

Researching relevant articles, on vocal registers using *Mendeley Desktop* to support with my collation and management on the basis of analysing summaries to determine appropriateness, entitled me to develop a methodical reading strategy beginning with what I determined a 'soft introduction' to vocal registers; (Chipman, 2008), (Doscher, 1994), (Herbst *et al.*, 2019).The complexity on the chaos of vocal register terminology (Sundberg,1987), was soon apparent as I began educating myself, through independent research reading articles, journals, books and research papers.

I struggled to transmit the scientific language and colossal of anatomical action in the extrinsic muscles of the larynx and was not connecting with the articles; learning how to pronounce the thyroarytenoid muscle (Dimon,2008 p.35) let alone understand what it does, was a challenge in itself at this stage.

The initial focus of my research was to unravel my "lack of objective knowledge" Sundberg (1987) on vocal register anatomy and historic terminology gaining a deeper insight into the understanding of the anatomic functions and discover 'useful' language not misconceptions (Chipman, 2008, p.79) to confuse me further which, is what happened.

The volume of information was extent, I was overwhelmed and shocked at the conflicting information I had sourced and at the idea that some practitioners, did not believe a vocal register existed at all (Doscher, 1994). This made me question my

own theories and practice yet made me more determined to continue researching in the attempt to resolve the chaos of the terminology.

I watched online seminars presented by expert vocal practitioners to support with my struggling new area of study. The more I heard the language and was involved in debate and discussion the more I connected and began to form my own opinion of what would be best for the students in my own practice in terms of improving efficiency.

I re-read the articles and they began to make sense albeit, the acknowledgement of the breadth of conflicting theories was expanded even further, causing more confusion however, I continued and by keeping a log of terminology began to streamline the definitions and look for patterns of similarities. When comparing and contrasting vocal register descriptions, this really helped to highlight my original curiosity of the theory that a term such as 'head' and 'chest register could not possibly be the correct terminology to use if it was confusing my students and through research, this was highlighted almost immediately that the resonance chamber bears no significance in being able to place a register, it is misleading terminology (Chipman, 2008, p.79). This research then guided me into researching for an anatomical definition of a vocal register by which, there are many that added to my confusion however, at this stage I was becoming determined and did find useful definitions that will influence my knowledge consequently influencing my practice.

After discovering Cleveland's scientific explanation on how sound is produced by the larynx, it has enabled me to deepen my insight of knowledge. Understanding how when acoustic frequencies are formed in the vocal tract which, is shaped by the pharynx and mouth but produced first in the larynx with vibrations forming at the vocal folds which, creates pitch has allowed me to explain in more detail why we practice scales in different vowel positions to my students, focusing on tongue placement so that my students are better equipped at creating the desired sound.

I apply different methods of teaching per student because everyone has a unique voice and understanding of how to use it. Although, I would not consider myself a master on the anatomy of voice yet, I am certainly heading in the right direction and this will have a massive impact on my practice in that I will be fully equipped to explain the anatomical adjustments of the voice without causing confusion or presenting misconception.

## **‘So What?’**

Originally, I felt overwhelmed by the research. I did not realise how much I did not know in terms of knowledge of historical registers terms which, I think is important to be aware of so that I can choose or shape my own register terms for use in my own practice although, I am not sure if I want to add to the chaos. I had feelings of guilt that I had let down my practice after acknowledging my lack of knowledge on the extrinsic muscles of the larynx and how they function because I knew I wanted to learn them, I just had not known where to begin and this research has supported me through introducing me to a breadth of knowledge, I did not know was available.

I am sure I have much to learn however, the breadth of knowledge I have absorbed will serve me well. I feel empowered and filled with confidence to be able to apply my learning to my practice and I am keen to develop areas that will strengthen my knowledge even further. It is beneficial, I have learned, to recognise my own weaknesses in order to be able to strengthen them.

I am interested to see the larynx in action, physically to develop my understanding further and have already contact Birmingham Children's Hospital Voice Clinic to discuss an opportunity of further research and potential future collaborations of work practice. Originally, I was turned away; a singing teacher it not recognised as highly as a speech therapist in the voice clinic, however, with a persuasive letter explaining the many collaborations between speech therapist and vocalists take place, I received a positive response for an invitation on further discussion that I will follow up to ensure it takes place enabling the enrichment of furthering my understanding of the larynx.

If anything caused a barrier in my learning it was the fact that the majority of my research concluded on the basis of a classical voice furthermore, it was still applicable to my research area in that ‘basic mechanics remain the same’(Herbst *et al.*, 2019) and so, it allowed me to increase my knowledge in area that was much needed. Theories somewhat inexplicable to me, were exposed on my historical journey of vocal register terminology; mechanistic terminology exiling the term register and replacing it with a ‘range’, (Unteregger *et al.*, 2017). I struggle to relate a connection between a useful teaching practice and theory here after discovering how Hollien declares a vocal register as a laryngeal event which, it is with understanding

the anatomical function of how vocal folds vibrate with the support of the arytenoid cartilages rotating inward (Dimon, 2008, p.26), there is a “a range of consecutively phonated frequencies” (Hollien, 1974, p.125) however, this should not control a vocal register being stripped of its title and being referenced to as a ‘range’.

Although I highlight my weaknesses this has allowed me to recognise my strengths. When teaching vocal registers, I would often, when explain further after using resonance terms refer to thick and thin strings naturally using my ‘professional artistry’ (Schön 1987) which brings me back to my theory of can we imagine what we hear? If equipment was not available in 1875 to support this theory yet the results descriptions are the same years on.

### **‘Now What?’**

Although I feel empowered by my adopted knowledge of the vocal register, I acknowledge there is more to learn that I am still not aware of, yet. My mission is to expand my knowledge even further through additional study allowing me to begin the development of a vocal register terminology chart, collating historical terms that can be adapted not just to my own but to anyone’s practice. I intend to experiment on age and level of ability through using different terminology and measuring the outcome of efficiency. I hope by doing this it will contribute one step, into unravelling the chaos of, vocal register terminology.

| <b>Personal Learning and Development Plan</b> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| <b>Why am I doing this course?</b>            | <p>My ambition is to be an expert in the field of vocal pedagogy. I believe to teach voice that I, as a singing teacher should have a solid foundation of the anatomy of the voice in order to teach at the highest level.</p> <p>I registered my own small business Vocally Yours LTD® with the intent to teach singing and guide vocalists through a smooth pathway of learning with a strong and knowledgeable teacher.</p> <p>I believe in continuous learning and keeping up to date on recent methods. I believe in shared knowledge and will benefit deeply from this course as it enables me to guide my students more effectively the more that I learn and discover.</p> |

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| <p><b>What is the direct benefit to me?</b></p>                                                                                                                                                                                      | <p>The flexibility that allows me to shape my research specifically to my practice, it allows me an immediate benefit as I begin learning and applying new knowledge almost immediately.</p> <p>I enjoy the scrutiny of the models being able to choose what will directly link and improve my practice, learning new techniques and being challenged with thought provoking theories.</p> <p>My aim is to become an expert in my field and eventually publish, present webinars and write books in order to support and help others practitioners develop and learn to.</p> <p>Through the research of vocal registers, I feel I have absorbed a vast amount of knowledge on the anatomy of the voice which, was my initial aim.</p> |
| <p><b>What other qualifications have I done that are relevant to the course?</b></p>                                                                                                                                                 | <p>BA (Hons) Popular Music and Recording<br/>(<i>Specialising in CCM</i>)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><b>Developmental Area:</b></p>                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <p><b>Devise an effective vocal register terminology chart that is age / level appropriate to students at your practice.</b></p>                                                                                                     | <p><b>Action</b></p> <ul style="list-style-type: none"> <li>• Collate existing and new vocal register terminology via sources of books, journals, articles and attend voice conferences, webinars and speak with other vocal practitioners in the UK and abroad (virtually) to discuss their experiences and outcomes on efficiencies of the use of the language in their practice, noting age and level of ability.</li> <li>• Trial with own students, developing a strategy to measure response i.e. understanding and progression.</li> </ul>                                                                                                                                                                                     |
| <p><b>Deadline:</b></p>                                                                                                                                                                                                              | <p>Oct-21</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><b>Re-visit the anatomy of the voice including the anatomical action of the larynx during different vocal registers and be able, to understand thoroughly and clearly explain them verbally by memory, to another person.</b></p> | <p><b>Action</b></p> <ul style="list-style-type: none"> <li>• Re-visit articles that I found particularly useful, Anatomy of the Voice (Dimon,2008).</li> <li>• Continue reading and discovering new relevant articles.</li> <li>• Persist with a response from Birmingham Children's Hospital Voice Clinic to allow myself the opportunity of seeing the voice in the flesh, literally.</li> </ul>                                                                                                                                                                                                                                                                                                                                   |
| <p><b>Deadline:</b></p>                                                                                                                                                                                                              | <p>Apr-21</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |

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| <p><b>Begin to build a platform that will raise your profile beginning with your developed area of study (vocal registers) with intent to publish in the future.</b></p>                           | <p><b><u>Action</u></b></p> <ul style="list-style-type: none"> <li>• Research and read relevant published articles in voice to deepen understanding of knowledge and style of writing.</li> <li>• Attend courses to gain knowledge on how and where to publish.</li> </ul>                                                                                                                 |
| <b>Deadline:</b>                                                                                                                                                                                   | <b>Apr-21</b>                                                                                                                                                                                                                                                                                                                                                                              |
| <p><b>Research adolescent voices to discover vocal barriers young voices face and how this may have an impact on the shaping of your terminology strategy during teaching vocal registers.</b></p> | <p><b><u>Action</u></b></p> <ul style="list-style-type: none"> <li>• Research a range of articles to gain a thorough insight into anatomical and psychological barriers a young person may experience during puberty that effects their vocal technique.</li> <li>• Collate this information and directly relate it to your teaching strategy (including voice register chart).</li> </ul> |
| <b>Deadline:</b>                                                                                                                                                                                   | <b>Apr-21</b>                                                                                                                                                                                                                                                                                                                                                                              |

#### References:

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