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A STRATEGIC APPROACH TO TEACHING BELTING QUALITY TO SINGERS NEW TO BELTING

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1. INTRODUCTION

Belting, a term that has been defined by its speech-like or yell-like vocal production, is a prominent technique within Contemporary Commercial Music (CCM) (LoVetri, 2002, 2003; Edwin, 2007; Sundberg, Thalén, and Popeil, 2012; LoVetri et al., 2024). Over the past four decades, research and investigations into non-classical singing styles, such as belting, have significantly enhanced our understanding and differentiation of these techniques (Edwin, 2007; Sundberg and Thalén, 2015; LoVetri et al., 2024). Previously, these techniques were often regarded as illegitimate or potentially harmful (Edwin, 2007; McGlashan, Thuesen, and Sadolin, 2016; LoVetri et al., 2024). However, recent studies have established these styles as credible and valid vocal techniques, highlighting their authenticity and viability within vocal performance (Edwin, 2007; McGlashan, Thuesen, and Sadolin, 2016; LoVetri et al., 2024). The transformation has also been significantly influenced by Jeanie LoVetri's introduction of the term Contemporary Commercial Music (CCM) in 2000 (LoVetri, 2002, 2003; Edwin, 2007; Popeil, 2017; LoVetri et al., 2024). This new terminology has been crucial in legitimising and advancing non-classical singing styles, including belt production (Edwin, 2007; Popeil, 2017; LoVetri et al., 2024). CCM encompasses a range of genres, including rock, gospel, musical theatre, country, pop, and rap (LoVetri, 2002, 2003; Edwin, 2007; Popeil, 2017; LoVetri et al., 2024). Its significance has been increasingly affirmed through several different avenues, including scholarly research, pedagogical advances, clinical studies, and scientific investigations into professional singers (Edwin, 2007; Popeil, 2017; LoVetri et al., 2024).

Despite the recent increase in research attention, there remains a lack of consensus on the definition and description of belting (Miles and Hollien, 1990; McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016; Popeil, 2017). The diverse range of sounds associated with belting highlights the need for further research to clarify and standardise its usage among singers, vocal instructors, health professionals, and researchers, thus addressing existing inconsistencies (Miles and Hollien, 1990; McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016; Popeil, 2017). This paper will examine in more depth the specific physiological aspects of belting, as well as the various sub-types that have emerged in the field of study. It seeks to

investigate and critically evaluate the quality and variations of belting as a vocal production technique to develop effective strategies for teaching it to beginners. This study will analyse the physiological aspects of belting, review pedagogical approaches, and consider the current debates in the field. The study aims to provide an evaluation of belting and its instructional methods by integrating personal reflections with existing literature. To address the challenges of teaching belting to novices, the paper will adapt insights from research on experienced belters to create accessible and effective teaching strategies. This approach ensures that beginners can be introduced to belting in a sustainable and accessible manner, utilising validated techniques while addressing their specific needs. Moreover, Schön's model of reflection (Schön, 1983, 1987) will be employed to critically evaluate the learning process and to discuss its broader connection to practice. In conclusion, Schön's model of reflection will serve as a critical framework throughout this study, providing valuable lenses through which to examine the learning process and its broader implications for teaching belting. This will lead to a more nuanced analysis and the development of more effective instructional strategies. A glossary is provided in the appendices to define terms that cannot be fully explained in the main text. This will ensure clarity and provide the necessary explanations for key concepts requiring further definition, especially those pertaining to the section on *substyles of belting* and *the strategy: foundations of sustainable belting for new belters*.

2. RATIONALE

In selecting my research topic, I drew on Donald Schön's concepts of reflection-in-action (RiA) and reflection-on-action (RoA) (Schön, 1983, 1987), which are central to reflective practice—a key component of teacher education and educational research (Urzúa and Vásquez, 2008; Kotzee, 2012; Hebert, 2015; Anderson, 2019). The significance of reflective practice, shaped by Schön's theories, is widely recognised in contemporary education, particularly in professional development contexts (Urzúa and Vásquez, 2008; Kotzee, 2012; Hebert, 2015; Anderson, 2019).

Donald Schön's seminal works, *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (1987), are foundational in reflective practice for teacher education (Hebert, 2015; Anderson, 2019). His framework emphasises that professionals rely on both formal academic knowledge and reflection-in-action (RiA) to navigate complex situations (Griffiths, 2000; Butke, 2006; Urzúa and Vásquez, 2008; Wieringa, 2011; Kotzee, 2012; Hebert, 2015). RiA involves tacit knowledge, or knowledge-in-action, embedded in practice and often difficult to articulate (Schön, 2000; Griffiths, 2000; Butke, 2006; Urzúa and Vásquez, 2008; Wieringa, 2011; Kotzee, 2012; Hebert, 2015). Schön uses jazz improvisation as a metaphor for intuitive responses guiding practice in contexts that require moving beyond predefined rules (Schön, 1983, 1987). This knowledge-in-action allows practitioners to navigate dynamic environments without relying solely on formal theories (Schön, 1983, 1987; Griffiths, 2000; Butke, 2006; Urzúa and Vásquez, 2008; Wieringa, 2011; Kotzee, 2012; Hebert, 2015).

In contrast, reflection-on-action (RoA) occurs after an event, involving a review of actions to improve future practice (Griffiths, 2000; Butke, 2006; Urzúa and Vásquez, 2008). RoA allows practitioners to assess outcomes and consider alternative approaches, making it vital in teacher education for refining methods and strategies (Schön, 1983, 1987; Griffiths, 2000).

Schön's model of reflection-in-action (RiA) is highly relevant to teaching singing. As Schön (1983, 1987) observed in jazz improvisation, effective singing instruction requires dynamic adaptation, with teachers aligning their methods to each student's specific needs. This involves responding intuitively to vocal and emotional cues,

reflecting Schön's concept of knowing-in-action, where experience and intuition guide actions over fixed rules (Griffiths, 2000; Butke, 2006; Urzúa and Vásquez, 2008; Wieringa, 2011; Kotzee, 2012; Hebert, 2015).

However, as Eraut (1995) notes, Schön's examples often come from controlled environments like architectural studios, which may not fully translate to the busy, fast-paced classroom setting (Griffiths, 2000). Despite this limitation in group teaching contexts, Schön's emphasis on individual reflection aligns well with my one-to-one teaching approach, making his model a fitting framework for my research.

Reflection-in-Action and The Process of Selecting My Topic:

During the initial research phase, I employed RiA (Griffiths, 2000; Urzúa and Vásquez, 2008; Kotzee, 2012; Hebert, 2015) to evaluate a range of topics for my first module. RiA involved continuously reflecting and adjusting my research approach as I assessed the suitability of a range of topics.

In reflecting on the challenge of selecting a research topic from a broad range, it became immediately apparent that preliminary research was a necessity. I employed RiA to dynamically adjust my focus based on emerging findings, thereby ensuring that the chosen topic aligned with my teaching interests and was well-supported by peer-reviewed literature. This reflective process refined my research direction, leading to the selection of a topic with a solid scholarly foundation. In consideration of my previous formative assignment, which had a less transparent topic with limited literature, I was guided towards choosing a topic with a more concentrated and well-documented foundation. My investigation into belting within the context of CCM revealed a substantial corpus of scholarly material, allowing for a more in-depth exploration of its vocal techniques and pedagogical implications.

Reflection-on-action after the process of selecting my topic:

Reflection-on-action (RoA) was crucial in evaluating and selecting my research topic (Griffiths, 2000; Butke, 2006; Urzúa & Vásquez, 2008). Reflecting after topic selection revealed the importance of leveraging prior learning and experiences. Key considerations included the availability of peer-reviewed literature and its relevance

to CCM. Initial research to assess scholarly resources marked a shift from selecting topics based on personal interests alone. This reflection underscored the value of early reading and research for refining my research question and narrowing the topic effectively.

Following Schön's reflective practice model, my literature review focused on peer-reviewed, up-to-date sources in vocal pedagogy and belting. Formative feedback highlighted the need for contemporary research, guiding my selection of relevant studies. Key search terms like *belting*, *CCM*, and *twang* ensured relevance, while exclusion criteria filtered out outdated materials. I balanced theoretical and practical sources, integrating physiological studies for scientific context and pedagogical literature for application, improving both my academic understanding and teaching.

By applying Schön's concepts of RiA and RoA, I refined my research approach to ensure it was both theoretically sound and practically relevant, fostering continuous improvement in professional practice.

3. SUBSTYLES OF BELTING

Belting, known for its powerful, speech-like, and often loud quality, has undergone significant evolution across various musical genres, particularly within contemporary musical theatre (Sundberg, Thalén, and Popeil, 2012; McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016; Popeil, 2017; Roll, 2019). Belting has distinct physiological characteristics and multiple substyles, each distinguished by its unique qualities (Sundberg, Thalén, and Popeil, 2012; McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016; Popeil, 2017; Roll, 2019). While the lack of a universally accepted definition has led to varying teaching methods and inconsistencies (Lebowitz and Baken, 2011; LoVetri, 2012; McGlashan, Thuesen, and Sadolin, 2016; Roll 2016), recent studies have made progress in identifying key physiological features of belting (Edwin, 2007; Roll, 2016; Popeil, 2017).

From the findings of Edwin (2007), Roll (2016), and Popeil (2017), the key physiological characteristics of belting are:

- Thickened vocal fold edges, contributing to its distinct metallic timbre.
- Increased tension in the thyroarytenoid (TA) muscle, enhancing vocal intensity.
- A clapping-like closure of the vocal folds contrasting with the zippering action typical in classical singing.
- A prolonged closed phase of the vocal folds, often exceeding 50%.
- Rapid vocal fold closure, creating a sensation of breath-holding.
- Elevated activity in the jaw and extrinsic laryngeal muscles, with the hyoid bone moving forward, affects resonance.
- A higher larynx position, though it remains flexible, along with a more horizontal epiglottis, reduces space in the vallecula.
- Increased subglottal pressure, contributing to intensity and projection.

While these physiological facts are well-established, discrepancies and differing opinions persist among studies, researchers, and voice teachers (McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016). For example, although many pedagogues typically consider a high laryngeal position a physiological requirement for belting, McCoy's study, *A Classical Pedagogue Explores Belting* (McCoy, 2007), suggests that belting does not necessarily require laryngeal elevation. Consequently, voice teachers must remain flexible in their approach, recognising that while understanding the underlying physiology is important, it is equally essential to adapt techniques to suit each student's unique needs and vocal responses (Lyle, 2011; Van Doorn, 2021).

Substyles of Belting:

Below is a list of belt styles, along with a description of some of the key qualities of each. No single belt sound can convey the full range of human emotions (Popeil, 2017). Each type of belt can uniquely express specific personality and emotional traits (Popeil, 2017).

Overdrive and *Edge*, described in the Complete Vocal Technique, are sub-types of belting (Sadolin, 2010; Brixen, Sadolin, and Kjelin, 2013; McGlashan, Thuesen, and Sadolin, 2016; Saldías et al., 2021). Both have a metallic sound, but Overdrive is direct and shout-like, while Edge is lighter with a screamy quality (McGlashan, Thuesen, and Sadolin, 2016; Saldías et al., 2021).

Traditional Belt refers to the earliest form of this vocal technique that emerged in the 20th century on the musical comedy stage, exemplified by artists such as Ethel Merman and Patti LuPone, and characterised as full, bright, speech-like and loud, typically in the C4-C5 range (Hall, 2014; Roll, 2019).

High Belt extends into D5 to F5 and beyond and is generally created using a mix-belt technique, with either a chest voice-dominant or head voice-dominant emphasis (Roll, 2019). Closed vowels and minimal vibrato are also utilised (Roll, 2019).

Twangy, *Brassy*, and *Nasal Belts* are timbral variations within belting (Sundberg, Thalén, and Popeil, 2012; Popeil, 2017). The nasal belt aids projection, expressing straightforwardness, while the twangy belt's ring and nasality suit comedic or

commanding characters. The brassy belt, made famous by Ethel Merman, emphasises nasal resonance (Sundberg, Thalén, and Popeil, 2012; Popeil, 2017).

Speech-like and *Heavy Belts* are both chest-dominant but differ in tone. Speech-like production resembles talking or yelling and is perceived as natural, while the heavy belt is richer, more dramatic, and involves increased thyroarytenoid activity (Sundberg, Thalén, and Popeil, 2012; Popeil, 2017).

Teaching belting to beginners requires a nuanced understanding of its substyles and physiological demands. Schön's reflective model (1983, 1987) is particularly useful because it enables real-time adjustments during lessons whenever issues arise (Griffiths, 2000; Urzúa and Vásquez, 2008; Kotzee, 2012; Hebert, 2015). RiA allows me to adapt exercises on the spot, whether working on traditional belt through breath support and vocal fold adduction or high belt through forward resonance and vowel modification. RoA, by contrast, involves post-lesson evaluation, which deepens my pedagogical insight and guides future strategies (Griffiths, 2000; Butke, 2006; Urzúa and Vásquez, 2008). Through this process, I have integrated new techniques and adapted my teaching better to meet individual students' vocal and emotional needs. Ongoing reflection has refined my understanding of belting and enriched my students' learning experience while also fostering my growth as both a teacher and performer.

Strategy for Developing Belt Voice (Roll, 2016, 2019):

- Traditional Belt Technique: Employ open, bright vowels (e.g., [æ], [a]) in scales to enhance traditional belting.
- Forward resonance exercise: Utilise bright syllables such as [njæ] and [wei] to foster a forward resonance.
- High Belt Focus: Implement exercises using closed, bright vowels (e.g., [i], [e]) to support the development of a high belt voice.

4. STRATEGY: FOUNDATIONS OF SUSTAINABLE BELTING FOR NEW BELTERS

Based on my experience as a singer and the existing research, it can be concluded that a sustainable approach to teaching belting to novice singers should integrate fundamental principles of sustainable vocal technique, such as body alignment, breath support, vowel articulation, and register training (Edwin, 2007; McCoy, 2007, 2010, 2013; Roll, 2016, 2019; Saldías et al., 2021). My initial recognition of the significance of these elements has been reinforced by further research and practical experience, particularly in the context of teaching belting, as this section evaluates current research and pedagogical perspectives on belting, drawing on my personal experience and cited studies to reflect on its practical application for novice singers.

The technique of belting has traditionally been viewed as controversial, frequently criticised for extending the range of the chest voice beyond its natural limits and raising concerns about the potential risks to vocal health (McCoy, 2007; Edwin, 2007; McGlashan, Thuesen, and Sadolin, 2016). Nevertheless, a review of recent literature has demonstrated that belting can be effectively and sustainably taught when the technique is approached with due care (McCoy, 2007; Edwin, 2007; McCoy, 2013; McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016, 2019; LoVetri et al., 2024). This insight has informed my pedagogical approach, particularly in terms of my emphasis on sustainable techniques. While I was previously aware of the concept of body alignment in belting, as in singing more generally, I have since learned of its significant importance (Douglas and Patenaude-Yarnell, 2005; Chapman, 2006; McCoy, 2010; Sonnenburg, 2021). It has become clear that although good alignment does not necessarily ensure effective technique, poor alignment can significantly impair vocal production (McCoy, 2010). This realisation has led me to prioritise alignment in my teaching, ensuring it serves as the foundation for vocal development. Furthermore, it has been established that correct body alignment is a crucial element in facilitating breath support, which is a fundamental aspect of maintaining a robust, healthy, and resilient belting voice (Edwin, 2007; Neto, 2010; Watson, 2014; Roll, 2019; Gordon and Reed, 2020; Joiner, 2020; Van Doorn, 2021).

In addition to promoting effective breathing techniques, I have become increasingly aware of the necessity to address vocal habits that may lead to pathologies (Burdick, 2005; McCoy, 2007; Joiner, 2020; Heath, 2024). These include jaw and tongue tension, neck muscle strain, and pressed phonation (Burdick, 2005; McCoy, 2007; Joiner, 2020; Heath, 2024). This has been a significant area of learning for me, as I have confirmed the importance of preventing these issues at an early stage in a singer's training. Although I was previously aware of the potential risks associated with excessive vocal fold closure, my understanding of the delicate balance required has deepened. For instance, excessive squeezing can result in hoarseness or damage to the vocal cords (Edwin, 2007; Popeil, 2017). I have come to understand that it is vital to avoid constriction to ensure vocal longevity (Edwin, 2007; Popeil, 2017). This understanding has informed my approach to guiding my students away from the use of unnecessary vocal force.

One novel insight gained was that, contrary to pervasive misperceptions, belting does not invariably necessitate a high volume (McCoy, 2007). As McCoy (2007) notes, belting can frequently be performed at a lower volume due to the use of electronic amplification. I have since placed greater emphasis on vocal quality and the reduction of exertion, advising students to lower their volume rather than over-exerting or shouting. This has also prompted me to be more mindful of these aspects during my teaching.

Furthermore, it became evident that belting is not confined to the conventional chest voice; rather, it encompasses a multitude of sub-styles, including high belting, which entails the utilisation of the head voice and the cricothyroid (CT) muscle, thereby creating a lighter sound (Edwin, 2007; Roll, 2016; Popeil, 2017; Roll, 2019). This realisation has informed my approach to teaching belting, which now incorporates exercises that develop not only the chest voice but also the head voice and mixed voice techniques (Edwin, 2007; Roll, 2016; Popeil, 2017; Roll, 2019). This has led me to conclude that a more balanced and holistic approach is essential for teaching belting in its various forms.

Schön's concept of reflection in action has been instrumental in enhancing my belting instruction. Through reflection, I have adapted exercises and teaching

methods to better address the immediate needs of my students, particularly those who are new to belting. When an exercise does not work as expected—which often occurs with novice belters—reflection and knowledge in action allow me to identify new strategies and exercises to achieve the desired outcomes. This process requires patience and a great deal of flexibility to respond effectively to these situations and bring forward exercises that best support student development. The reflective practice has proven invaluable in identifying when foundational elements require revisiting to support the development of effective belting. Schön's technique of reflection on action has also provided me with a structured framework for reviewing lessons. This process has deepened my understanding of the reasons behind certain outcomes and helped me to identify necessary adjustments for future lessons. As a result, I have gained greater insight into how to tailor my teaching to support my students' progress and improve their belting technique.

Exercises for novice belters (Roll, 2016, 2019):

- General belting exercises: five-note pattern on “nyeah” (/njæ/) or ‘yay’ (/jei/)
- Head voice integration: a series of exercises designed to enhance the strength of the vocal folds.
- Higher belt range: practice speech-like phrases such as "Not a chance" or "Oh no you don't".
- For higher belt notes, exercises should focus on directing sound into the face to feel resonance, not throat tension.

5. CONCLUSION

The exploration of belting as a vocal technique reveals its complexity and significance within Contemporary Commercial Music. The literature notes that belting is characterised by a speech-like quality and distinct physiological demands, differentiating it from classical singing (Miles and Hollien, 1990; Edwin, 2007; McCoy, 2007; McCoy, 2010; Sundberg, Thalén, and Popeil, 2012; McCoy, 2013; Roll, 2016; McGlashan, Thuesen, and Sadolin, 2016; Popeil, 2017; Roll, 2019). Despite advancements in understanding belting, there remains a need for clarification regarding its definition and pedagogical approaches (Miles and Hollien, 1990; Lebowitz and Baken, 2011; LoVetri, 2012; McGlashan, Thuesen, and Sadolin, 2016; Roll, 2016; Popeil, 2017).

Key themes from the literature include the evolution of belting in CCM (Edwin, 2007; Sundberg and Thalén, 2015; Roll, 2016, 2019; LoVetri et al., 2024), the physiological basis of the technique (Edwin, 2007; Roll, 2016, 2019; Popeil, 2017), and the role of reflection in teaching (Urzúa and Vásquez, 2008; Kotzee, 2012; Hebert, 2015; Anderson, 2019). These highlight the need for evidence-based belting strategies that incorporate the latest research and adapt to student needs, showing that, when taught properly, belting can be a healthy and sustainable technique for novices (Edwin, 2007; McCoy, 2010).

Reflecting on my teaching journey through Schön's model (1983, 1987), I recognise the importance of Reflection-in-Action (RiA) and Reflection-on-Action (RoA) in enhancing my pedagogical strategies. RiA allows me to adapt my methods in real-time, addressing each student's vocal and emotional needs (Griffiths, 2000; Urzúa and Vásquez, 2008; Kotzee, 2012). RoA helps me assess and refine my techniques after each lesson, ensuring continuous improvement (Griffiths, 2000; Butke, 2006). This reflective approach has been key to my growth as an educator and my students' development.

In my view, despite the growing body of research in the field of belting, significant gaps remain in the literature, particularly regarding peer-reviewed studies on pedagogical approaches for novice belters. While some research addresses the

physiological aspects of belting, further empirical investigation is needed to effectively integrate these findings into teaching practices for novice singers.

The study's limitations stem from the difficulty of focusing on the pedagogical aspects of teaching belting due to the lack of peer-reviewed literature available on this topic. The study also acknowledges that individual teaching contexts and student needs vary, which may limit the generalizability of the proposed strategies. Furthermore, restrictions in word count may hinder a more comprehensive exploration of a topic that warrants greater research. In conclusion, the research highlights the need for a strategic and reflective approach to teaching belting.

In conclusion, the research emphasizes the importance of a strategic, reflective approach to teaching belting. Future strategies will incorporate vocal register exercises, with a focus on mixed and head voice techniques, along with sustainable belting. Teaching methods will be tailored through reflective practice to meet individual student needs, improving engagement and vocal quality. Ongoing professional development and exploration of current literature will ensure alignment with best practices in belting instruction.

This research will significantly shape my Professional Development Plan (PDP) by incorporating goals related to enhancing my skills in belting, particularly high belt techniques, and improving my reflective practices as a teacher. My objective is to pursue ongoing research and participate in workshops or courses that are focused on contemporary vocal techniques. Furthermore, I intend to create a teaching repository to facilitate my future instruction and workshops on belting, thereby cultivating a more knowledgeable and responsive approach.

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7. APPENDICES

Glossary:

Breath support: The control of airflow and pressure during singing, managed through the engagement of the diaphragm and abdominal and intercoastal muscles, ensuring consistent sound production and reducing strain on the vocal cords.

Body alignment: The ideal posture for singing, where the head, neck, shoulders, spine, and pelvis are aligned to enable free breath flow and efficient vocal production.

Chest voice/chest voice-dominant: the lowest register of the voice in singing or speaking. The vocal register is produced when the vocal folds are thicker and vibrate more slowly, resulting in a rich, full sound.

Cricothyroid: A muscle in the larynx responsible for stretching and thinning the vocal cords, which allows the singer to achieve higher pitches, particularly in head voice.

Forward resonance: The sensation of sound vibrations focused in the front of the face, often in the mouth or nasal passages, contributing to a brighter and more projected tone.

Head voice/head voice-dominant: A lighter, higher register produced when the vocal folds are stretched and thin. In head voice-dominant singing, the sound is often perceived as more resonant in the head or upper vocal tract.

Metallic sound: A bright, sharp vocal quality often produced during belting or high-intensity singing, characterised by a strong, resonant sound with clear overtones.

Mix-belt technique: A singing technique that blends chest voice and head voice, allowing the singer to belt higher notes with reduced strain, using elements of both vocal registers.

Nasal resonance: The placement of vocal sound in the nasal cavity, contributing to a bright tone, often used to enhance projection and clarity in singing.

Projection: The ability to carry the voice clearly and effectively across a space, ensuring the sound reaches the audience without excessive strain or volume.

Screamy quality: A vocal tone that mimics the sound of a scream, often used in extreme belting styles, characterised by high intensity and roughness, but controlled to prevent damage.

Speech-like quality: A vocal tone in singing that resembles the natural quality of speech, often found in belting, where the sound is direct, clear, and easily understood.

Subglottal pressure: The air pressure generated below the vocal folds during phonation, essential for producing sound. It increases with volume and intensity during belting or loud singing.

Thyroarytenoid: A muscle within the vocal cords that helps shorten and thicken the vocal folds, aiding in the production of chest voice and lower pitches.

Vowel articulation: The precise shaping of vowels by the tongue, lips, and jaw to ensure clarity of sound and proper resonance in singing.

Personal development plan - PDP:

Overall Goal	Development Opportunity	What I Will Do to Achieve This	Resources and Support Needed	What Success Looks Like	Target Date
Master belt techniques and teaching	The objective is to gain comprehensive expertise in belting and all its associated sub-styles, and then integrate the findings into an effective teaching approach.	Continue to investigate this subject further, acquiring knowledge from experienced instructors and developing my abilities in belting.	Access to academic journals, workshops, and online resources.	Solid foundational knowledge and confidence in teaching and using belting techniques.	February 2025
Enhance Teaching Strategies	Devise and refine effective teaching methods, particularly for novice learners.	Develop lesson plans with a specific focus on belting, utilising insights gained from the Master's study; Gather student feedback and adapt the methods employed accordingly.	Workshops, academic journals, lesson plan templates, student feedback tools, and guidance from Master's courses.	Lesson plans that integrate research-based techniques from Master's study, leading to positive student outcomes and adaptive strategies based on feedback.	August 2025

Expand knowledge of worship-based vocal techniques and styles	Explore vocal practices specific to worship settings and genres.	Participate in workshops on the subject of worship music, engage in the study of voice use in worship across different cultures, and attend conferences on the topic of worship music.	Access to worship music resources, textbooks on sacred music, networking with worship leaders.	Ability to incorporate diverse worship styles and techniques into teaching.	January 2026
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