An exploration of primal sound technique as a tool for musical theatre belting in pre-professional singers from a choral or classical training background.

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Proposal

1. Project title

An exploration of how primal sounds could be used as a tool for belting in pre-professional singers from a western classical or choral background.

2. The context

The setting for the project will be my pre-professional voice studio at Emory and Henry University in Emory, VA. It is my job as a musical theatre voice teacher to instruct students from a variety of backgrounds and skill levels in musical theatre singing. Musical theater singing is a broad genre that includes proficiency in golden age, contemporary, pop/rock, and belting (Freeman, Green, and Sargent, 2015; Roll, 2015; Allen-Valeriano, 2022). Often, students enter our program with classical or choral training that gives them a propensity towards golden age or more classical sounding repertoire, but leaves them nervous about contemporary styles and especially belting (Smith-Vaughn, Hooper, and Hodges, 2013). My job is to give these students tools to broaden their abilities and give them the versatility to book any type of singing job they might desire (Bourne, Garnier, and Kenny, 2011).

The idea of using primal sounds in teaching or performing the musical theatre belt is centered on the desire to find ways to imitate the natural sounds our bodies intrinsically know how to make (Chapman, 2017; Steinhauer and Klimek, 2019). This includes both the sound itself and the way it is produced (Allen-Valeriano, 2023). Primal sound technique is essentially learning from the way the body already responds vocally, often to an emotion, mimicking a previously involuntary emotional response within the voluntary action of singing (Brown, 1996; Steinhauer and Klimek, 2019; Chapman, 2021).

3. Justification and intended impact

The purpose of this research activity is to gain understanding and determine methods for using primal sound technique to bridge the gap between classically trained and/or choral singers and musical theatre style belting. I hope to contribute to the collective understanding of the musical theatre belt and the ways in which we can train aspiring musical theatre students in this style. I want to strengthen this aspect of my teaching and unlock new tactics for helping young singers gain success in the musical theatre field. I also aspire to add wider knowledge on this subject for other practitioners working in this field.

4. The outline intention

I will be working from a constructivist methodology using mixed methods.

Methods:

1. Literature review to provide context and to anchor my research in existing literature (Mohajan, 2020)
2. Surveys with rating scales at the beginning of a series of sessions (intervention) and again at the end.
3. Semi-structured Interviews
4. Focus group

Surveys will provide quantitative data that I hope to be able to use to quantify the exercises, assignments, and practice habits of my students and see numerical data that supports which tools are proving effective in their individual study (Lim, 2024a). Interviews and focus groups will provide qualitative data. I hope to uncover the barriers in this field of study by listening, asking open ended questions, and having peers discuss together the challenges and hinderances to making the shift from classical singing to belting. All qualitative data will be evaluated via thematic analysis (Mohajan, 2020; Lim, 2024a; Lim, 2024b).

5. Ethics and insider research

Some participant risks include negative emotional response (Poulton, 2023), physical challenges of vocal health while trying new styles and sounds (Ohrenstein, 2013; Moniz, 2024), and the potential for transfer of personal data (Bulk and Collins, 2024). These risks will be mitigated with a consent form at the start of the project, ongoing consent, open communication, emotional support throughout, awareness and attention to the physicality of belting, continuous check-ins ensuring vocal health and safety, data protection, password protection, use of personal devices, and deletion of recordings once transcripts and notes have been made. Participants maintain the right to withdrawal or request additional support services at any time.

Due to the fact that I will be using my students as research participants, I will be acting as an insider researcher (Poulton, 2023). While there are relational and cognitive benefits to this stance, such as rapport, and established trust and communication style, I am aware that this may influence participants' ability to be honest (Poulton, 2023; Bulk and Collins, 2024). To counteract any social desirability bias, I will ensure that participants understand their grading in this subject area will not be impacted by their participation in the research project.

6. Personal learning outcomes

1. Provide actionable steps and language for teacher and student communication and understanding
2. Discover specific technique strategies to use in the context of private lessons
3. Acquire exercises and practice techniques to assign to students to maximize their practice time between lessons
4. Make bridging the gap between classical/choral singing to belting an easier and more complete path of study

7. Timeline

	March				April				May				June				July					August			
Week	**1**	**2**	**3**	**4**	**1**	**2**	**3**	**4**	**1**	**2**	**3**	**4**	**1**	**2**	**3**	**4**	**1**	**2**	**3**	**4**		**1**	**2**	**3**	**4**
Research																									
Planning/ preparation																									
Implement research																									
Data analysis																									
Prepare written report																									
Prepare presentation																									

Report

Research question

Can primal sounds be used as a bridge to musical theatre belting in pre-professional singers from a western classical or choral background?

Introduction

Context and Justification

In my experience teaching musical theatre voice at the collegiate level, I have found a continuous disconnect in the pursuit of belting for students who have been primarily trained in a choral or classical setting. These students tended towards being less adventurous in experimenting with new sounds, particularly sounds that they interpreted as less pretty or that required a change from the singing habits they had already built. My research question was derived from this obstacle. I have found students to be most successful at learning to belt when they are willing to make sounds in a low stakes environment without judging themselves (Ohrenstein, 2000; Smith-Vaughn, Hooper, and Hodges, 2013; White, 2017; Erickson 2025). Over the last two decades, as pop/rock musicals have grown in popularity, and the landscape of Broadway musicals has evolved, the vocal demands for students and performers have also increased, thus, musical theatre performers must be capable of belting with sustainable technique in order to work the most prosperous jobs in the industry (Bourne, Garnier, and Kenny, 2011; Roll, 2016; Moniz, 2024; Zuim, Stewart, and Titze, 2024). My research question stems from the desire to equip pre-professional students to meet these demands by temporarily removing singing from the equation and working with primal sound (Ohrenstein, 2000; White, 2017) then making the primal sound on pitch (Brown, 1996; Steinhauer, 2024), then slowly and playfully incorporating repertoire until they have a variety tools for song application at their disposal (Steinhauer and Klimek, 2019; Chapman, 2021; Erickson, 2025).

Intended Impact

I hope to contribute to the growing body of knowledge about the contemporary musical theater belt and the ways in which primal sound technique can empower aspiring musical theater performers.

Individual Learning Aims and Outcomes

My personal learning outcomes include providing actionable steps and language for effective teacher and student communication, discovering specific strategies to use in the context of private lessons, acquiring exercises and practice techniques to help students maximize their

practice time in between lessons, bridging the gap between classical/choral singing and contemporary musical theatre belting.

Literature Review

The literature used in my review spans from 1992 to 2025. While I prioritized peer-reviewed literature, I also included grey literature textbooks that have been used to teach primal sound for many years in universities and private settings. I searched key terms in the library and used forward and backward chaining to expand the base of relevant studies.

Primal sounds can be equated with sounds of laughter, crying, yelling, or speaking (Accetta, 2022; Brown, 1996; Chapman, 2021). They are the involuntary emotional, often urgent, vocal reactions that humans make efficiently from birth, mostly without negative effect to the bodily systems recruited for vocal production (Brown,1996; Chapman, 2017; Steinhauer, 2024; Erickson, 2025). Primal sound technique honors the body's ability to intrinsically respond to emotional stimuli, linking the emotional motor system and the voice (Chapman, 2021; Erickson, 2022). Research shows that when making a primal sound, the body automatically engages the neuromuscular patterns and connections that then recruit the sequence of muscular and respiratory interactions that allow sounds to be produced in a way that honors the body and protects the vocal folds (Brown, 1996; Chapman, 2017; Steinhauer and Klimek, 2019; Erickson, 2022). We can intentionally recreate these normally involuntary sounds to help us feel and, with practice, intentionally use these pathways (White, 2017; Steinhauer and Klimek, 2019; Chapman, 2021; Erickson, 2025). As a result, we can learn to utilize our brain's network of emotional response to access new sounds and bring freedom and versatility to our singing (Ohrenstein, 2000; White, 2017; Chapman, 2021; Krasnodębska, et al., 2024; Erickson, 2025)

Though belting has long been used in gospel and contemporary spheres, the musical theatre belt made its debut in 1930 and has seen rapid evolution, particularly in the last two decades (Bourne, Garnier, and Kenny, 2011; Roll, 2014). The earliest musical theatre belt, while powerful, brassy, and loud, was a sound produced using the chest voice that typically capped at a C5 (Roll, 2014; Freeman, Green, and Sargent, 2015). Audiences found this sound captivating because of its beauty and intensity, emotional flair, and unique storytelling (Bourne, Garnier, and Kenny, 2011; Roll, 2014; Freeman, Green, and Sargent, 2015). As the belt sound grew in popularity, composers responded by pushing the limits and increasing the range of the belt sound (Roll, 2016; Flynn, Trudeau, and Johnson, 2020).

Though not all researchers are in agreement on a specific definition of the belt, for purposes of this paper, I will use the term belt to include both a thyroarytenoid (TA) dominant belt, like what was represented in 1930s era musical theatre repertoire and a contemporary mixed thyroarytenoid (TA) and cricothyriod (CT) belt, like we would expect to hear on the current Broadway stage in shows like *Wicked* or *Frozen* (Bourne, Garnier, and Kenny, 2011; Roll, 2016; Forbes, 2018; Allen-Valeriano, 2023). The musculature involved when using a TA dominant belt is a shortening of the TA muscle and a thickening of the vocal folds, while the mixed belt sound is created by maintaining a more balanced or mixed positioning of the TA and CT muscles (Lovetri, Lesh, and Woo, 1999; White, 2017; Meyer, 2024; Zuim, Stewart, and Titze 2024).

Much of the research around belting technique has been discovered by voice teachers or performers who wanted to understand the physiology and neurology of singing; these insider researchers sought to find viable solutions for themselves and their students (White, 2017; Steinhauer and Klimek, 2019; Chapman, 2021; Erickson, 2025). There are many factors in the difficulty of belt production and the prompting for teachers to seek answers, including the nuances of the belt required by different composers (Roll, 2016), vocal demands regarding registration and range (Moniz, 2024), the tendency of modern musicals towards vocal extremism (Edwin and Cafaro, 2021), the impact of microphones (Edwin and Cafaro, 2021), and technologies like scopes and MRI's that provide a deeper understanding of vocal production and physiology (Roll, 2016; Erickson, 2025).

Though we have many pedagogues who have pioneered research in this area, training for instructors is insufficient to meet the demands of the growing number of students who want to pursue belting (Bourne, Garnier, and Kenny 2011; Roll, 2016; Forbes, 2018). In both 2003 and 2009, LoVetri and Weekly conducted surveys to investigate what kind of training high school and collegiate level CCM voice instructors had received prior to being asked to teach non-classical styles (Weekly and LoVetri, 2009). Their findings in both years showed a drastic lack of general guidelines, performance experience, and appreciable training in the surveyed instructors (Weekly and LoVetri, 2009). While research on the science of the voice is becoming much more widespread, it is clear we need more research in belting pedagogy (Weekly and LoVetri, 2009; Bourne, Garnier, and Kenny, 2011; Roll, 2016).

This research endeavor was born out of my own teaching experience as well as the research cited around barriers to belting. The literature that exists suggests primal sound as a viable technique to access the musical theatre belt, but many specific hypotheses have not yet been tested. I wanted to address a barrier I see consistently within my collegiate studio and test

primal sound technique's ability to bridge the gap for students coming from primarily classical or choral backgrounds.

Primal sounds could be a valuable bridge to belting because they give students a trustworthy framework for healthy vocal production in the face of demanding vocal repertoire, while giving them access to emotions and storytelling (Steinhauer and Klimek, 2019; Chapman, 2021). Primal sound could prove an effective tool for students who have come from a choral or classical background because it aids in letting go of worry about sounding a particular way, addresses unhelpful singing habits, and opens the door to vocal exploration (Rodenburg, 1992; Ohrenstein, 2000; Smith-Vaughn, Hooper, and Hodges, 2013; Steinhauer and Klimek, 2019). Further, primal sounds are sounds everyone can make if they are brave and willing; this technique grants a starting place for students of varying levels with barriers to accessing their belt sound in a way that works with the body instead of against (Brown, 1996; Steinhauer and Klimek, 2019; Allen-Valeriano, 2023).

Methodology

Research Paradigm

This study was rooted in a constructivist paradigm, embracing the idea that students are constructing what they know and believe to be true through the interpretation of their own human experience (Cresswell, 2014; Mohajan, 2020). Constructivism states that experience and reflection become the foundation on which an individual builds their understanding of the world and emphasizes that learning is active, personal, and participatory (Gaus, 2017; Mohajan, 2020). This approach was beneficial for this research process because it allowed for hands on experimentation, interaction with peers, and flexibility based on patterns that emerged from the data, thus letting the needs of the students drive the research process through exploration, discovery, and collaboration. In addition, the constructivist paradigm created scope for multiple realities to exist within the knowledge gained as a result of experimental interaction with the research tasks (Mackenzie and Knipe, 2006; Creswell, 2014; Mohajan, 2020). This methodology aligns with my positionality because I expect students to be active in the learning process.

Methodology Overview and Justification

This study utilized an explanatory sequential mixed methods approach, blending quantitative and qualitative methods to form a thorough means of answering the research question (McKim, 2017). Qualitative methods allow scientific data to be collected in its natural context with respect to the nuance of human experience, emotion, and behavioral phenomena (Tobin, 2024; Lim,

2024a; Onwuegbuzie and Leech, 2005). Conversely, quantitative methods are rooted in hypothesis testing, measurable variables, and numerical data (Onwuegbuzie and Leech, 2005; Lim, 2024b). Though their methods of data acquisition are different, qualitative and quantitative methods are not in opposition to one another, but complement each other in obtaining comprehensive research, broadening the perspective, and maximizing the impact of the research process (Doyle, Brady, and Byrne, 2016; McKim, 2017; Lim, 2024a). I chose mixed methods with a triangulation design because of its propensity towards supporting measurable quantitative results with nuanced qualitative insight; this allowed quantitative data to establish a baseline of information for primary mode of data collection, the qualitative questions (Doyle, Brady, and Byrne, 2016; McKim, 2017).

Below is a table with quantitative data from each participant. I invited participants from my studio with choral or classical backgrounds. The aim was 5 participants, but one dropped out, leaving four.

Participant Data

Participant Name	Years of singing experience	Styles you have received formal training in	Most confident performing	Styles you are practicing regularly
Abby*	13 years	Choral Classical Golden age Contemporary	Golden age	Golden age Contemporary MT Belting
James*	10 years	Choral Classical Golden age Jazz	Golden age Jazz	Golden age Contemporary MT Belting Jazz Pop
Mabel*	8 years	Choral Classical Golden age	Choral	Choral Classical Golden age
Sylvia*	10 years	Choral Pop	Pop	Contemporary MT Belting Pop

*pseudonym

Methods

Quantitative data gathering was the first step. The SPARQtools self efficacy test (see Appendix 1) was employed in order to create a baseline for each participant's level of confidence and self

trust. Concurrently, each participant also took a survey I created (see Appendix 2) to assess her incoming levels of comfort with belting and the potential barriers she might be experiencing, along with insight into her practice strategies and regular time commitment. These quantitative discoveries were helpful in identifying patterns within the group (Mohajan, 2020) and validated the need for belting technique (Roll, 2014; Freeman, Green, and Sargent, 2015; Moniz, 2024).

Step two was preparing the intervention. To construct the intervention process, I spent time in the literature, then watched video footage of Estill discussing her primal sound method (Estill, 1991), Chapman teaching primal sound technique (Chapman, 2015), and classes that included interviews and pedagogical demonstrations by Chapman (Chapman, 2021) and Estill method expert, Steinhauer (Steinhauer, 2024). I developed the intervention procedure based on the strategies described in the literature and my video observation of these expert practitioners.

The next step was the intervention itself. Each participant had two primal sound sessions. First, I defined and gave examples of primal sounds (Chapman, 2022; Allen-Valeriano, 2023; Steinhauer, 2024). Then, we talked about the bodily responses involved in making primal sounds, including the sequence of events that takes place in vocal production (Brown, 2003; Steinhauer and Klimek, 2019; Chapman, 2022). Next, I had the student place their hands on their abdominal muscles and make primal sounds, beginning with calling out to an imaginary friend, intensifying with imaginary danger to discover the impact of perceived peril on the sound and the body's response (Thorpe, et al., 2001; Cunsolo, et al., 2022; Chapman, 2022; Steinhauer, 2024). We then moved to experimenting with cries and laughter (Thorpe, et al., 2001; Allen-Valeriano, 2023; Steinhauer, 2024). Within each step, we engaged in detailed discussion around the physical experience and the vocal responses (Steinhauer and Klimek, 2019; Acetta, 2022; White, 2024). Next, we moved into making primal sounds on specific pitches, beginning where the student naturally made the sound, then changing pitch to allow them to try the sounds in different parts of their vocal range (Steinhauer and Klimek, 2019; Steinhauer, 2024; Erickson, 2025). This fulfilled my aim of creating individualized exercises for the student to use in their practice sessions. Then we moved into a song of their choosing, stopping in places where they had anxiety or confusion around belting. While paused, we went back to primal sounds, chose the one that most fit the circumstance, and tried to build a bridge from the primal sound to the line or phrase of the repertoire by employing exercises and play (Ohrenstein, 2013; Erickson, 2025). I chose neutral language and exercises that focused on mimicking the physical and vocal responses engaged when making the primal sounds, rather than using descriptors like right or wrong, good or bad (Ohrenstein, 2013; Steinhauer and Klimek, 2019; Chapman, 2022). This allowed the participant to trust what they felt over what

they sounded like, and move towards the goal of releasing habits or fears that had previously hindered them (Ohrenstein, 2013; Steinhauer and Klimek, 2019; Allen-Valeriano, 2022).

Our second session followed the same format, but began with me asking them to describe and demonstrate primal sounds. This allowed me to assess their retention of the technique and gave them a chance to actively participate in the construction of their knowledge (Gaus, 2017). Then, as we moved through the rest of their session, they continued to have an active role in the exercises, song selection, applied primal sounds, and discussion (Ohrenstein, 2013; Steinhauer and Klimek, 2019; Allen-Valeriano, 2022; Erickson, 2025).

Step four included a post intervention survey that provided quantitative analysis of the effectiveness of the technique (see appendix NUMBER) as well as semi-structured interviews and an online focus group (see appendix NUMBEr). I chose to use both interviews and a focus group to provide participants individual opportunity to discuss their findings and then to corroborate and expand their discoveries among peers; this was successful in providing more rigorous qualitative data than one method alone (Lim, 2024a). Interview and focus group questions were framed around answers to the quantitative questionnaire with space for spontaneous follow up questions; the questions were designed to encourage participants to discuss the impact of the intervention on the barriers they had previously battled, and to examine their emerging experiences, feelings, and successes (McKim, 2017) with primal sound technique as a bridge musical theatre belting.

Ethics and Insider Research

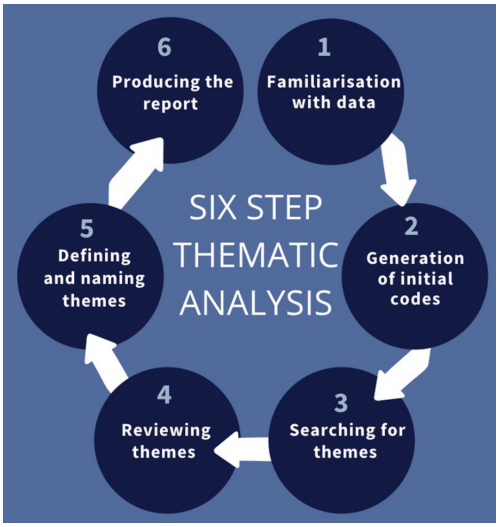
Insider research is any type of research that requires the researcher to do research on, with, or benefiting a group they are actively involved or connected with (Bulk and Collins, 2023). This dual role of studying and observing while also participating in the community grants the researcher a unique point of view (Darra, 2008; Liu and Burnett, 2022). While this is quite common when practitioners become researchers, professionalism must be maintained to prevent ethical dilemmas and maintain the integrity of the study (Poulton, 2023). In the context of qualitative data, insider researchers benefit from being known and trusted by the community (Lindkvist, Koppel, and Tinghög, 2024). Established relationships present the opportunity to gather more complete data, however, they also present the potential for bias to interfere and skew the research results (Liu and Burnett, 2022). Because my research participants are also my university students, I mitigated this bias by including in both their invitation to participate and their consent form, that their participation in no way impacted their grading, casting, or other participation in their collegiate activities. They were also guaranteed anonymity and maintained

the right to withdrawal at any time during the research process without consequence. All standard ethical protocol, including data protection was adhered with, and the project underwent review by the UWTSD ethics committee.

Findings

The self efficacy test and survey gave quantitative data that established that though the participants had healthy views of their ability to succeed, 100% of surveyed students had previously received formal training in choral and/or classical styles and cited experiencing negative emotion around belting. The quantitative data also proved that barriers for the surveyed participants did not include lack of practice time or desire to be successful with belting.

I used Braun and Clarke's six step thematic analysis to analyze the qualitative data. In familiarizing myself with the data, some key themes were visible. Before we began the intervention sessions, all the participants reported nervous feelings and fear around belting in their practice and performance. Sylvia's fear was about being too loud or out of control. Mabel's concern was about sounding "correct;" she did not trust herself with sounds that were foreign into her own ears and "felt unusual" in her body. Abby said tension and stress created nerves and cultivated fear. James was scared to damage her vocal cords because she had been previously taught that belting was dangerous. These barriers were congruent with obstacles the literature predicted (Rodenburg, 1992; Ohrenstein, 2000; Smith-Vaughn, Hooper, and Hodges, 2013; Roll, 2016; Steinhauer and Klimek, 2019) and manifested as themes of freedom, range, confidence, and trusting the body.



(McInerney, et al., 2022)

Theme One: Freedom

Though there are many styles represented within musical theatre repertoire, students are under a great deal of pressure to ensure that contemporary belting is one in which they excel (Bourne, Garnier, and Kenny, 2011; Roll, 2016; Moniz, 2024; Zuim, Stewart, and Titze 2024). This pressure is often compounded for students who have only received formal training in choral or classical styles (Smith-Vaughn, Hooper, and Hodges, 2013; Moniz, 2024). Even though 100% of the surveyed participants reported belting to be an important part of their preprofessional

training, they all reported below average levels of confidence in performing songs that required belting. 100% of surveyed participants found primal sound technique to be an emotionally and physically freeing tool for building a bridge to belting.

Abby was excited that she experienced physical freedom when she attempted to belt using primal sound technique. She reported that her attempts to belt before her primal sound sessions felt like she was “pushing her chest voice uncomfortably high” or “making everything nasal.” Using the path of primal sounds to belting, we were able to find physical stability instead of discomfort and richness of tone instead of nasality. She said, “I never expected the possibility of having such easy access to high belt sounds.” In her first session, we worked on a song she had already spent time practicing. She discovered that a section that had previously been, “scary to belt, to the point that it felt like a mental block,” quickly became accessible as we applied cry sounds and played with joyful laughter sounds.

Sylvia added that things like volume and tension took care of themselves. She found that using primal sound technique brought joy back to her singing because it, “freed me to focus on the storytelling and give myself over to the character without spending excess mental and physical energy on the technical details of singing.” Similarly, Mabel talked about the freedom she experienced in making the sounds and noted how quickly that translated into her repertoire.

Though themes of freedom and trusting the body are supported by both my research and the existing literature (Brown,1996; Chapman, 2017; Steinhauer and Klimek, 2019; Allen-Valeriano, 2022; Erickson, 2025), the literature also shows that negative emotion can have a detrimental effect on the body during vocal production because the singer’s emotional state plays such a major role in their internal, physiological response (Rodenburg, 1992; Scherer, 1995; Ohrenstein 2000; Morgan, 2024). A recent study on the relationship between emotions and vocal production concluded that both positive and negative emotions have the power to alter the muscular response within the vocal tract at levels that corresponded to the intensity of the emotions the singer was experiencing as they sang (Krasnodębska, et al., 2024). Thus it is of great importance that while we continue to encourage students to trust the body and its capabilities, we do not neglect talking about the potential impact of negative emotion and its potential to lead the body astray (Krasnodębska, et al., 2024; Morgan, 2024). In the interview portion of my intervention, we addressed this by comparing angry screaming and what that feels like in the body versus calling out to save a friend from danger. We discussed learning the body’s natural response while having awareness of one’s own emotional state on a given day.

My quantitative survey and qualitative interviews supported the existing literature, evidencing that students need to learn musical theatre belting in order to be marketable in the current climate (Bourne, Garnier, and Kenny, 2011; Roll, 2016; Moniz, 2024; Zuim, Stewart, and Titze 2024) and further, that primal sound technique is a valid way of accessing the belt with surprising levels of physical and emotional freedom (Brown, 2003; Chapman, 2021; Steinhauer and Klimek, 2019; Allen-Valeriano, 2022). I will be moving forward with confidence that the pressure to learn and the negative impact of this intensity on the learner can be counteracted with this approach.

Theme Two: Range

Participants reflected that as result of their intervention, they had comfortable access to higher notes and that they found new, rich timbre in their lower notes. Abby noted specifically that, “accessing the cry sounds gave me access I never knew was possible in making sounds in my upper register.” James added, “I really like my lower register now because primal sound technique brought out a depth in my tone that I never had before.”

Intwined in the theme of range was a conversation in our focus group about mixed belt. Sylvia and James talked extensively about mixed belt, describing how they felt as though they had misunderstood belting and thought that to make contemporary belting work they had to expand the range of their chest voice. Both of these students made discoveries about their range and the way their vocal registers felt. James expressed that, “primal sound technique helped me to discover that I can make strong, powerful sounds that feel easy and comfortable in my body without forcing chest dominance into the sound.” Sylvia said, “Pitches I previously thought I had to muscle the sound or push became less forced.” Working the path of primal sound to repertoire helped them to lean into their voice body’s natural response to perceived emotional stimuli rather than making demands of their voice, and thus settle into their natural capabilities. James noted that her practice process, “switched from forcing this note using this register, to discovering what my body is capable of on this pitch.” Sylvia agreed that using primal sounds as a bridge to belting, “significantly impacted registration in the context of a song.”

The literature suggests, and my qualitative data agrees, that humans have access to a much wider range of sounds than we are using as singers (Brown, 2003; White, 2017; Chapman, 2021; Erickson, 2022). Post intervention, all four participants in this study reported their singing ranges to be broader than they knew. Using primal sounds opened access to expand the participants ranges, both lower and higher, supporting the idea that if we can make the sound we can use it as a tool in our repertoire (Steinhauer and Klimek, 2019; Steinhauer, 2024;

Erickson, 2025). Moving forward, I plan to employ playful exploration of primal sounds as a tool for helping students discover their capabilities and use their full range without being locked into registration expectations (Brown, 2003; Steinhauer and Klimek, 2019; Steinhauer, 2024).

Theme Three: Confidence

Prior to her intervention, Mabel said, “I have no idea how to begin to learn to belt. I don’t know how I will ever be able to sing repertoire that requires belting.” Primal sound technique removed her fear of the unknown and gave her a foundation to build on. Now she says, “A new world has been opened! My list of dream repertoire for next semester includes songs I never imagined I could ever sing.”

James talked about having a variety of tools available as she approached a new song. She said, “Primal sound has become one of my favorite and most reliable tools.” As part of her second intervention I asked her to talk about any impact primal sound technique had on her individual practice. She described a practice session where she coached herself through “a belty section” of a song by stopping and imitating the process we had done together. She started with primal sounds, moved to primal sound exercises, then made the line of the song into an exercise, and ended her practice time successfully belting the song. This student did not have the confidence to engage that process on her own before her first intervention. She credits primal sound technique for, “giving me confidence and manageable steps for effective practice.”

Intertwined with confidence is volume. In her first primal sound session, Mabel experimented with calling out to a friend, then calling out as though she was trying to stop a friend from walking into traffic. We discovered that while she hesitated to call out for the sake of calling out, she was not afraid or embarrassed to call out forcefully if we added an imaginary element of peril. That discovery removed a barrier and began a bridge to belting because it created access to loud, clear, decisive sound. Conversely, Sylvia worried about being too loud. After her intervention, she said that primal sound technique removed that fear completely. She stated, “You are not worried about volume when you are using primal sounds because you are just communicating the feeling you are experiencing.” She noted that this translated seamlessly into her repertoire. Primal sound technique gave both students the confidence to release concerns about volume.

Confidence is an important component of belting because there is a great deal of evidence in the literature tying negative emotion experienced by the singer to negative tension and the potential for vocal injury in singers (Ohrenstein, 2000; White, 2017; Chapman, 2021;

Krasnodębska, et al., 2024; Moniz, 2024; Morgan, 2024; Erickson, 2025). The pre-intervention surveys proved that 100% of the research participants in this study experienced negative emotion and lack of confidence with belting. This evidences the importance of the confidence primal sound technique gave to the participants. 100% reported that primal sound increased their confidence and made them feel less fear about belting. In my practice, it is easy to become results oriented and push students, sometimes becoming part of the negative emotion they are experiencing. As I move forward, I want to remember that primal sound exercises that build confidence are worth the investment.

Theme Four: Trusting the body

Mabel was initially very concerned about what she sounded like, but said that primal sounds assisted her by, “freeing me from what it sounds like in my head, and helping me rely on what it feels like in my body.” She is moving towards trusting what it feels like over what it sounds like, and in doing that, she is growing to like and trust her belt sound.

Abby added that primal sound technique took the physical pressure off. She previously felt as though belting was, “so much work,” but shifting perspective through the lens of primal sound technique allowed her to be in the moment, feeling what the character was feeling, and relying on her body to do the right work.

James had been told by a previous teacher that she should not belt because she would damage her voice. Though the impact of that teacher’s warning lingered, she was willing to try primal sound technique. As we moved through the process, she blossomed. My notes from that session stated, “Relief was evident on her face and in her body language.” When I asked her if she could describe what she was experiencing, she said that she trusted primal sound as a bridge to belting because it felt like she was simply recreating natural sounds. Primal sound technique allowed her to move through her barrier, equipped to trust herself and her body to try a new sound.

Vocal pedagogues agree that sustainable singing requires the performer to be cognizant of the way sound production feels in their body, because singers cannot hear themselves in the same way that their audience can (Bourne, Garnier, and Kenny, 2011; Steinhauer and Klimek, 2019; Erickson, 2025). This implies that singers need to know and trust their body (Moniz, 2024). The qualitative data gathered in this study and the literature presented in the review agree that primal sound technique is a valid framework for learning what vocal health feels like. This will impact my future practice by encouraging deeper conversation and thorough student

engagement around the feeling of vocal production for singing as compared to the feeling of vocal production in making primal sounds.

Central Point

Based on the findings in the literature and the qualitative and quantitative data, it is clear that belting technique is an essential part of training for students wishing to pursue a profitable career in today's musical theatre world. This research endeavor proves that primal sound technique is a viable means of bridging the gap many singers experience when they are coming from a background that centers around classical or choral training.

Reflections

In the last 20 years, musical theatre belting has become a very important part of the industry. The demands of belting technique have also increased significantly, but the training and education voice teachers have in this area remains rather inconsistent (Weekly and LoVetri, 2009). This, combined with the intensity and power of the belt sound and the outdated but lingering reverberations of belting's negative implications on vocal health have created a generation of musical theatre students who know they need to belt to be hirable (Bourne, Garnier, and Kenny, 2011), but who also have significant fear and trepidation around the entire process; this negativity was exhibited in 100% of surveyed participants (see Appendix) and the literature as pressure that limits students physically, emotionally, and vocally (Smith-Vaughn, Hooper, and Hodges, 2013; Ohrenstein, 2013).

When I began to explore primal sound technique I was amazed at its simplicity. We, as humans, have the ability to make primal sounds beginning in infancy. If we can use our voices to cry, yell, warn, laugh, speak, or exclaim, then we have the necessary vocal range and power within us to belt. Further, primal sounds invite the safest and most efficient sequencing of the muscular and respiratory systems required for sound production, meaning, when we are making primal sounds as a response to emotional stimuli, our bodies are naturally promoting vocal health (Rodenburg, 1992; Steinhauer and Klimek, 2019; Chapman, 2021; Allen-Valeriano, 2022). Before we even began to sing, I observed that my participants were growing in confidence because they discovered they had hope that began to overtake their fears about being able to belt.

It is not a surprise to me that freedom was one of the most used words when I interviewed participants following the intervention. The participants talked about a variety of freeing experiences including freedom from the pressure to learn to belt, freedom from the need to

sound good to their own ears, physical freedom to make belt sounds without pushing the chest voice uncomfortably high, freedom to play and try things without being right or wrong, freedom to be expressive and in the moment, freedom to enjoy using their voice. Primal sound technique freed all four participants from barriers that had held them back and gave them courage to believe they could learn to belt.

Limitations

Having only four participants and only two intervention sessions each were the most significant limitations of this research process. I believe a broader number of participants would present stronger evidence and provide a wider base of experiences and data. I think using a sample size of 15-20 participants with weekly sessions over the course of a semester would have provided incredible insight into primal sound technique and its validity as a bridge to belting, but because the project dates fell on my university's summer break I did not have time or participant availability to have that large a scope.

Recommendations for Future Study

In order to conduct a more robust study of primal sounds as a bridge to belting, here are strategies that could positively impact future research endeavors.

This project focused on barriers specific to students who had previously received training in classical and choral genres because that niche is an obstacle that I see continuously in my collegiate studio. I think it would be interesting to include students from all backgrounds. This would allow primal sounds to be tested as a tool for a wider variance of barriers to belt.

I think it would be interesting to include a performance element to the intervention. Giving students an opportunity to try out new strategies in the context of performance could strengthen the research results.

Conclusion

Over the course of the project, I grew significantly as a practitioner. Spending time in the literature, watching the expert practitioners demonstrate, and implementing new strategies and techniques in the interventions has prepared me to return to the studio with depth of knowledge and language, along with strategies to further communication within lessons. Further, each student made discoveries and joyfully talked about the impact of primal sounds on their body and voice and gained practice techniques to use in their practice sessions. Primal sound technique did help students bridge the gap from classical and choral singing

styles to musical theatre belting by bringing freedom, increasing range, growing confidence, and helping participants trust their body.

The research implications on my future practice are innumerable. I plan to continue teaching from a constructivist viewpoint, encouraging students to own their education and actively participate in the interpretation and exploration of their growing knowledge of the voice. I also plan to continue using primal sound technique to address barriers to belting and help students find the bridge to their belt sound.

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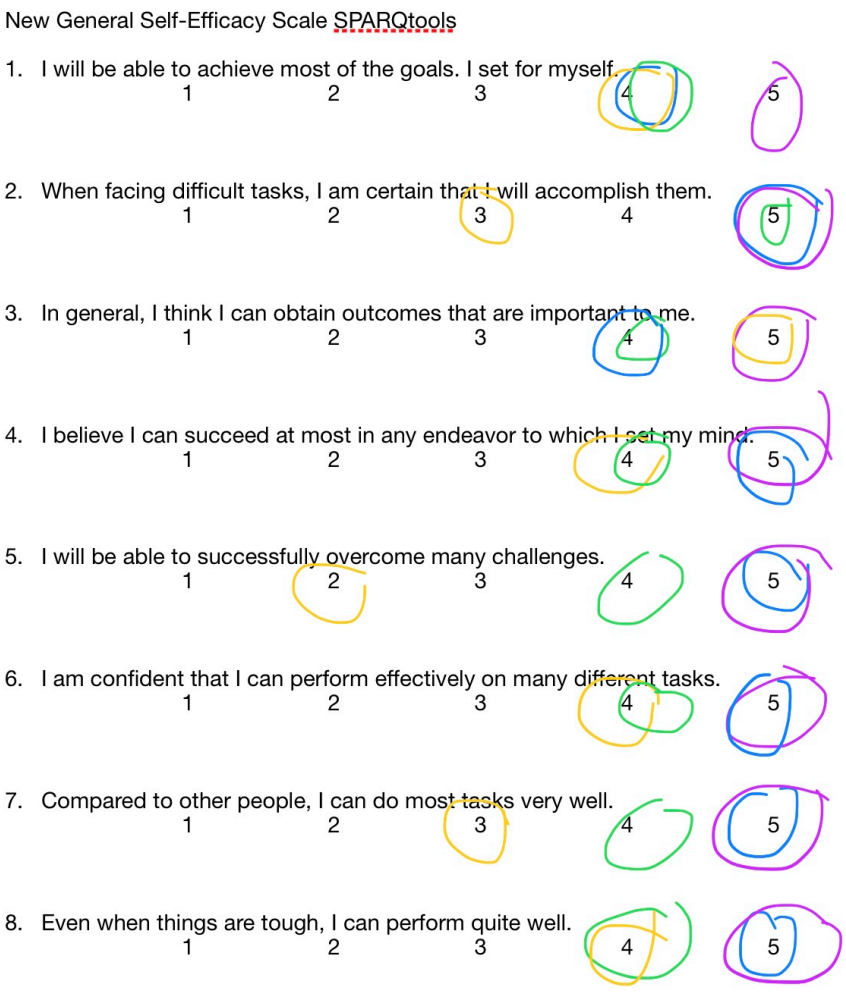
Appendix 1

SPARQtools Self-Efficacy Test

1 = strongly disagree;
2 =disagree;
3 = neither agree nor disagree;
4 = agree;
5 =strongly agree.

- All Survey Questions
    1. I will be able to achieve most of the goals that I set for myself.
    2. When facing difficult tasks, I am certain that I will accomplish them.
    3. In general, I think that I can obtain outcomes that are important to me.
    4. I believe I can succeed at most any endeavor to which I set my mind.
    5. I will be able to successfully overcome many challenges.
    6. I am confident that I can perform effectively on many different tasks.
    7. Compared to other people, I can do most tasks very well.
    8. Even when things are tough, I can perform quite well.

Participant Answers



Appendix 2

Survey

1. Name

2. How long have you been singing?

3. Prior to studying with me, what genres of singing did you receive training in? Check all that apply.
- o Classical singing
- o Choral singing
- o Golden age musical theatre singing
- o Contemporary musical theatre singing
- o Musical theatre belting
- o Pop singing
- o Other (please describe)_____

4. What are your favorite styles to sing?Check all that apply.
- o Classical singing
- o Choral singing
- o Golden age musical theatre singing
- o Contemporary musical theatre singing
- o Musical theatre belting
- o Pop singing
- o Other (please describe)_____

5. What styles do you feel most confident performing? Check all that apply.
- o Classical singing
- o Choral singing
- o Golden age musical theatre singing
- o Contemporary musical theatre singing
- o Musical theatre belting
- o Pop singing
- o Other (please describe) _____

6. In your regular practice, what genres do you typically work on? Check all that apply.
- o Classical singing
- o Choral singing
- o Golden age musical theatre singing
- o Contemporary musical theatre singing
- o Musical theatre belting
- o Pop singing
- o Other (please describe) _____

7. In your regular practice, what genres do you have exercises or techniques that you can confidently rehearse on your own? Check all that apply.
- o Classical singing
- o Choral singing
- o Golden age musical theatre singing
- o Contemporary musical theatre singing
- o Musical theatre belting
- o Pop singing
- o Other (please describe)_____

8. In your regular lessons, what genres do you have exercises or techniques that you can confidently rehearse with your teacher? Check all that apply.
- o Classical singing
- o Choral singing
- o Golden age musical theatre singing
- o Contemporary musical theatre singing
- o Musical theatre belting
- o Pop singing
- o Other (please describe) _____

9. How many days per week do you practice outside of your lesson time?
- o Daily
- o 5-6 practice sessions a week
- o 3-4 practice sessions a week
- o 1-2 practice sessions a week

10. Approximately how many minutes do your practice sessions last?
- o 10-15 minutes per session
- o 15-20 minutes per session
- o 20-30 minutes per session
- o More than 30 minutes per session

11. On a scale of 1 to 10 (1 being least and 5 being greatest) how important is it to your study to learn musical theatre belting?
1 2 3 4 5

12. On a scale of 1 to 10 (1 being least and 5 being greatest) how confident are you with musical theatre belting for performance?
1 2 3 4 5

13. On a scale of 1 to 10 (1 being least and 5 being greatest) how confident are you in the technique you have previously used for belting?
1 2 3 4 5

14. On a scale of 1 to 10 (1 being least and 5 being greatest) how much do you know about primal sound technique ?
1 2 3 4 5

15. On a scale of 1 to 10 (1 being least and 5 being greatest) how much do you know about any belting technique?
1 2 3 4 5

Additional questions to be used on the post lesson survey only

16. On a scale of 1 to 10 (1 being least and 5 being greatest) how was your confidence impacted by your sessions on primal sound technique?
1 2 3 4 5

17. On a scale of 1 to 10 (1 being least and 5 being greatest) how successful was primal sound technique at removing barriers to belting?
1 2 3 4 5

Appendix 3

Participant Responses

1. Name Abby James Mabel Sylvia

2. How long have you been singing?
13 years 10 years 8 years 10 years

3. Prior to studying with me, what genres of singing did you receive t
apply.
- Classical singing
- Choral singing
- Golden age musical theatre singing
- Contemporary musical theatre singing
- Musical theatre belting
- Pop singing
- Other (please describe) Jazz

4. What are your favorite styles to sing?Check all that apply.
- Classical singing
- Choral singing
- Golden age musical theatre singing
- Contemporary musical theatre singing
- Musical theatre belting
- Pop singing
- Other (please describe) Jazz

5. What styles do you feel most confident performing? Check all that
- Classical singing
- Choral singing
- Golden age musical theatre singing
- Contemporary musical theatre singing
- Musical theatre belting
- Pop singing
- Other (please describe) Jazz

6. In your regular practice, what genres do you typically work on? Ch
- Classical singing
- Choral singing
- Golden age musical theatre singing
- Contemporary musical theatre singing
- Musical theatre belting
- Pop singing
- Other (please describe) Jazz

7. In your regular practice, what genres do you have exercises or tec
confidently rehearse on your own? Check all that apply.
- Classical singing
- Choral singing
- Golden age musical theatre singing
- Contemporary musical theatre singing
- Musical theatre belting
- Pop singing
- Other (please describe) Jazz

8. In your regular lessons, what genres do you have exercises or techniques that you can confidently rehearse with your teacher? Check all that apply.
- Classical singing
- Choral singing
- Golden age musical theatre singing
- Contemporary musical theatre singing
- Musical theatre belting
- Pop singing
- Other (please describe) Jazz

9. How many days per week do you practice outside of your lesson time?
- Daily
- 5-6 practice sessions a week
- 3-4 practice sessions a week
- 1-2 practice sessions a week

10. Approximately how many minutes do your practice sessions last?
- 10-15 minutes per session
- 15-20 minutes per session
- 20-30 minutes per session
- More than 30 minutes per session

11. On a scale of 1 to 5 (1 being least and 5 being greatest) how important is it to your study to learn musical theatre belting?
1 2 3 4 5

12. On a scale of 1 to 5 (1 being least and 5 being greatest) how confident are you with musical theatre belting for performance?
1 2 3 4 5

13. On a scale of 1 to 5 (1 being least and 5 being greatest) how confident are you in the technique you have previously used for belting?
1 2 3 4 5

14. On a scale of 1 to 5 (1 being least and 5 being greatest) how much do you know about primal sound technique ?
1 2 3 4 5

15. On a scale of 1 to 5 (1 being least and 5 being greatest) how much do you know about any belting technique?
1 2 3 4 5

Additional questions to be used on the post lesson survey only

16. On a scale of 1 to 5 (1 being least and 5 being greatest) how was your confidence impacted by your sessions on primal sound technique?
1 2 3 4 5

17. On a scale of 1 to 5 (1 being least and 5 being greatest) how successful was primal sound technique at removing barriers to belting?
1 2 3 4 5

Appendix 4

Interview/Focus Group Questions With Participant Response Notes

1. Describe your vocal training.
All four participants are students in the same musical theatre BFA program. Weekly private voice lessons are part of their curriculum.

2. Describe the styles or genres of music you most enjoy singing.
Three students love golden age and also contemporary musical theatre and belting, one very much prefers golden age and classical styles.

3. What makes these styles more enjoyable than others?
Students tended to gravitate towards styles they grew up enjoying.

4. What techniques or exercises (if any) have you used on your own or in lessons to experiment with musical theater style belting?
One student purchased a belting video series and used those exercises. All four cited exercises I've given them.

5. Can you demonstrate some exercises that you use for belting?
All four were able to demonstrate exercises we used together in our primal sound sessions.

6. Describe your typical practice session.
Two students said their practice sessions are exercises dominant, adding repertoire at the end if they had time. All four students said they typically practice three to five times a week for about half an hour.

7. Is there anything that has kept you from wanting to try belting?
All students included nerves in their response. One said she was concerned about being too loud or too out of control. One said she was very worried about sounding "correct" and did not trust herself with sounds that were foreign to her own ears. One said tension and stress played a big role in her avoidance of belt. One was scared to damage her vocal cords because she had been previously taught that belting was dangerous.

8. What do you know about primal sound technique?
One student described primal sound technique as finding the feeling in your body and trusting your body to do the right work. Another described it as recreating natural sounds. Another added that there is an emotional element.

9. How did using this technique impact your feelings or thoughts around the idea of belting?
One said that her primal sound sessions grew her confidence and made her feel less fear about belting. Another said that previously she felt as though she had no idea how to begin. Primal sound gave her a foundation to build on. Another said it took the pressure off. She previously felt as though belting was so much work, but coming at it from a primal sound perspective allowed her to be in the moment, feeling what the character was feeling, and relying on her body to do the right work.

10. How successful was primal sound technique at removing barriers to belting?
The student who worried about being too loud said primal sound technique removed that fear completely. You are not worried about volume when you are using primal sounds. That translated seamlessly into her singing. Another student cited that things like volume and tension took care of themselves. Another talked about having a variety of tools available as she approached a new song. She said primal sound has become one of her favorite tools. The student who was concerned about what she sounded like said that primal sounds assisted her by freeing her from what it sounded like in her own head, and instead helped her to rely on what it felt like in her body when she made the sounds. She is moving towards trusting what it feels like over what it sounds like, and in doing that, she is growing to like and trust what her belt sound.

Questions that came about organically in the focus group
Did one primal sound make a bigger impact than others?
One student noticed that when she used "the heys" she naturally had the mouth shape she had previously had to work to maintain without the tightness in her jaw that she typically experienced when trying to belt in the practice room. Another said that accessing the cry sounds gave her freedom she had never known possible in making sounds in her upper register.

What discoveries did you make in your practice sessions between or after your primal sound sessions?
Two students talked extensively about mixed voice, describing how they felt as though they has misunderstood belting in general and thought that to make contemporary belting work they had to expand the range of their chest voice. Both of these students expressed that primal sound technique helped them to discover that they could make strong, powerful sounds that felt easy and comfortable in their bodies. That path significantly impacted them in recreating those pitches in the context of a song. Another said she really likes her lower register now. That had not been the case before, but primal sound technique helped to draw out a richness in her tone that had not been there before. Another talked about the freedom. She experienced in making the sounds and how quickly that translated into her repertoire. Another student was excited that she experienced freedom in her belt instead of pushing, and richness of tone instead of nasality. She said she had never experienced such easy access to her high belt sounds. Even a section of the song we worked in her first session that had previously felt like a mental block quickly shifted as we applied cry sounds and played with joyful laughter sounds. Another student discovered that she wasn't afraid to call out if we added an imaginary element of peril. For example, she hesitated to call out just for the sake of calling out, but if she called out to save an friend from imaginary danger, the barrier was broken. That served us very well in building a bridge to belting because it gave us access to loud, clear, decisive sound.

Appendix 5

Coding Example

1. Describe your vocal training.
All four participants are students in the same musical theatre BFA program. Weekly private voice lessons are part of their curriculum.

2. Describe the styles or genres of music you most enjoy singing.
A, M, S love golden age and also contemporary musical theatre and belting, J very much prefers golden age and classical styles.

3. What makes these styles more enjoyable than others?
Students tended to gravitate towards styles they grew up enjoying.

4. What techniques or exercises (if any) have you used on your own or in lessons to experiment with musical theater style belting?
S purchased a belting video series and used those exercises.
Imitation
Random things from instagram

5. Can you demonstrate some exercises that you use for belting?
All four were able to demonstrate exercises we used together in our primal sound sessions.

6. Describe your typical practice session.
S and J said their practice sessions are exercises dominant, adding repertoire at the end if they had time. All four students said they typically practice three to five times a week for about half an hour.

7. Is there anything that has kept you from wanting to try belting?
All students included nerves in their response. S said she was concerned about being too loud or too out of control. M said she was very worried about sounding "correct" and did not trust herself with sounds that were foreign to her own ears. A said tension and stress played a big role in her avoidance of belt. J was scared to damage her vocal cords because she had been previously taught that belting was dangerous.

8. What do you know about primal sound technique?
J student described primal sound technique as finding the feeling in your body and trusting your body to do the right work. S described it as recreating natural sounds. M there is an emotional element.

9. How did using this technique impact your feelings or thoughts around the idea of belting?
J said that her primal sound sessions grew her confidence and made her feel less fear about belting. M said that previously she felt as though she had no idea how to begin. Primal sound gave her a foundation to build on. A said it took the pressure off. She previously felt as though belting was so much work, but coming at it from a primal sound perspective allowed her to be in the moment, feeling what the character was feeling, and relying on her body to do the right work.

10. How successful was primal sound technique at removing barriers to belting?
S worried about being too loud said primal sound technique removed that fear completely. You are not worried about volume when you are using primal sounds. That translated seamlessly into her rep. S things like volume and tension took care of themselves. J talked about having a variety of tools available as she approached a new song. She said primal sound has become one of her favorite tools. M was concerned about what she sounded like said that primal sounds assisted her by freeing her from what it sounded like in her own head, and instead helped her to rely on what it felt like in her body when she made the sounds. She is moving towards trusting what it feels like over what it sounds like, and in doing that, she is growing to like and trust what her belt sound.

Questions that came about organically in the focus group
Did one primal sound make a bigger impact than others?
S noticed that when she used "the heys" she naturally had the mouth shape she had previously had to work to maintain without the tightness in her jaw that she typically experienced when trying to belt in the practice room. A said that accessing the cry sounds gave her freedom she had never known possible in making sounds in her upper register.

What discoveries did you make in your practice sessions between or after your primal sound sessions?
J and S talked extensively about mixed voice, describing how they felt as though they has misunderstood belting in general and thought that to make contemporary belting work they had to expand the range of their chest voice. Both of these students expressed that primal sound technique helped them to discover that they could make strong, powerful sounds that felt easy and comfortable in their bodies. That path significantly impacted them in recreating those pitches in the context of a song. J said she really likes her lower register now. That had not been the case before, but primal sound technique helped to draw out a richness in her tone that had not been there before. A talked about the freedom. She experienced in making the sounds and how quickly that translated into her repertoire. A was excited that she experienced freedom in her belt instead of pushing, and richness of tone instead of nasality. She said she had never experienced such easy access to her high belt sounds. Even a section of the song we worked in her first session that had previously felt like a mental block quickly shifted as we applied cry sounds and played with joyful laughter sounds. M discovered that she wasn't afraid to call out if we added an imaginary element of peril. For example, she hesitated to call out just for the sake of calling out, but if she called out to save an friend from imaginary danger, the barrier was broken. That served us very well in building a bridge to belting because it gave us access to loud, clear, decisive sound.

Appendix 6

Consent Form

Research title:
An exploration of how primal sounds be used as a tool for belting in pre-professional singers from a classical or choral background.

Consent to take part in research:
• I…… voluntarily agree to participate in this research study.
• I understand that even if I agree to participate now, I can withdraw at any time
• I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
• I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
• I understand that participation involves answering a survey before and after the process, participation in 2-4 private lessons, answering a questionnaire, and an optional focus group meeting.
• I understand that I will not benefit directly from participating in this research.
• I agree to my interview being audio-recorded.
• I understand that all information I provide for this study will be treated confidentially.
• I understand that in any report on the results of this research my identity will remain anonymous.
• This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
• I understand that disguised extracts from my interview may be quoted in a research presentation and/or paper .
• I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
• I understand that signed consent forms and original audio recordings will be retained on DeAnna's personal devices with access available only to her until the completion of the process.
• I understand that a transcript of my interview in which all identifying information has been removed will be retained until the completion of the project.
• I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
• I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

DeAnna Smith, Researcher
The Voice Study Centre
University of Wales Trinity Saint David
dsmith@emoryhenry.edu

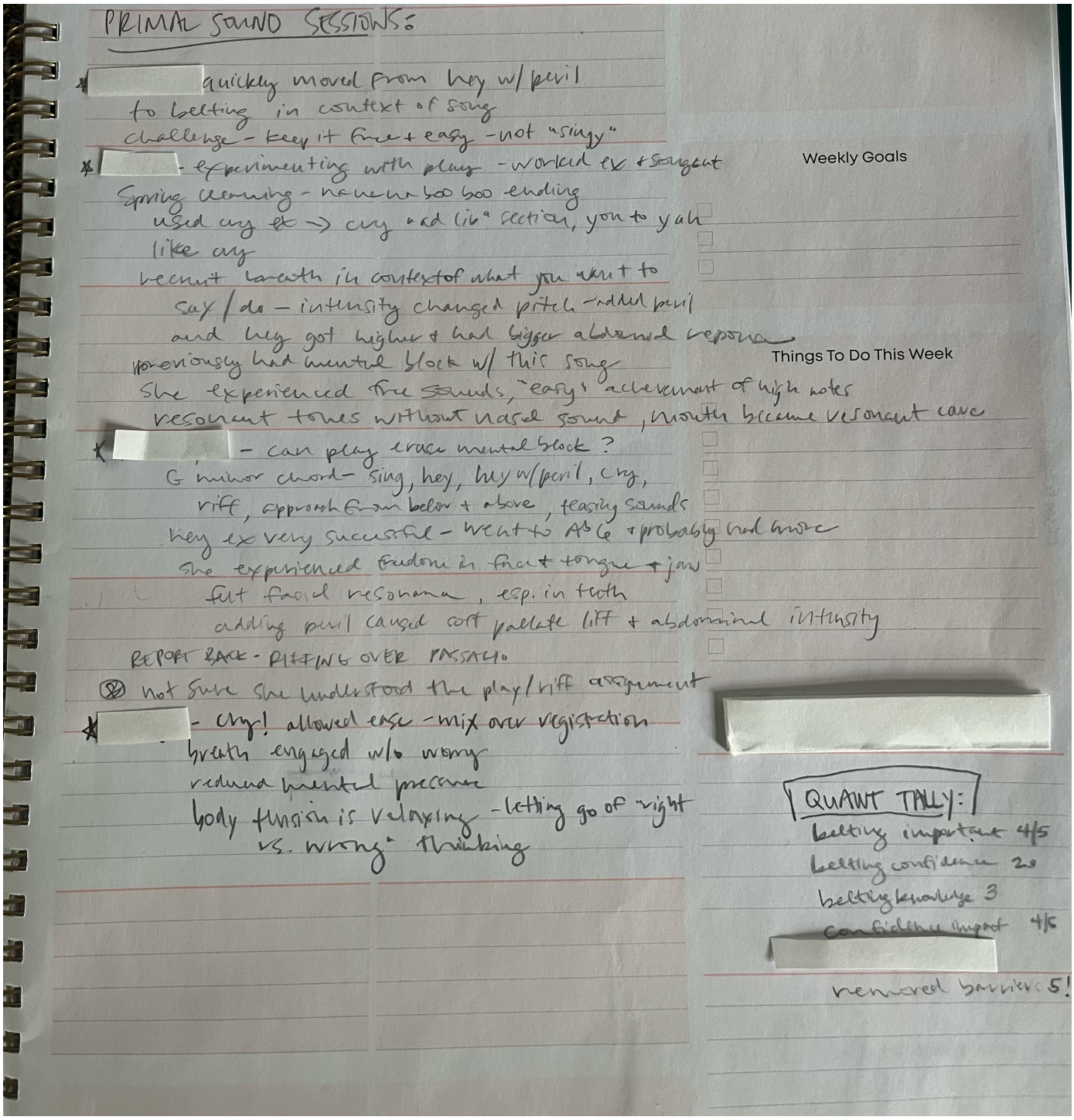
Louisa Morgan, Academic Supervisor
The Voice Study Centre
Louisa@voicestudycentre.com

---------- ----------
Signature of research participant Date

I believe the participant is giving informed consent to participate in this study

---------- ----------
Signature of researcher Date

Appendix 7
My notes from the intervention.


PRIMAL SOUND SESSIONS:

[redacted] quickly moved from hey w/ peril to belting in context of song
challenge - keep it free + easy - not "singy"

[redacted] - experimenting with plugs - worked ex + sergeant

Spring cleaning - name me boo boo ending
used cry etc → cry and lib section, you to yah
like cry
breath in context of what you want to say / do - intensity changed pitch - added peril and hey got higher + had bigger abdominal response
previously had mental block w/ this song
She experienced free sounds, "easy" achievement of high notes
resonant tones without nasal sound, mouth became resonant cave

[redacted] - can play erase mental block?
G minor chord - sing, hey, hey w/ peril, cry,
riff, approach from below + above, teasing sounds
hey ex very successful - went to A5 G + probably had more
She experienced freedom in front tongue + jaw
felt facial resonance, esp. in teeth
adding peril caused soft pallate lift + abdominal intensity

REPORT BACK - RIFFING OVER PASSAGIO

Not sure she understood the play/riff assignment

[redacted] - cry! allowed ease - mix over registration
breath engaged w/o worry
reduced mental pressure
body tension is relaxing - letting go of "right vs. wrong" thinking

Weekly Goals

Things To Do This Week

[redacted]

QUANT TALLY:
belting importance 4/5
belting confidence 2.5
belting knowledge 3
confidence impact 4/5

[redacted]

removed barriers 5!

Appendix 8
UWTSD Ethics Form and Approval

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS
This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.

Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk).

This document is also available in Welsh.

RESEARCH STAFF ONLY
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

SECTION A: About You (Principal Researcher)

1	Full Name:		DeAnna Smith			
2	Tick all boxes that apply:		Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

3	Institute/Academic Discipline/ Centre:	Institute of Management and Health

4	Campus:	Carmarthen
5	E-mail address:	deannar83@icloud.com
6	Contact Telephone Number:	423-413-4928
	For students:	
7	Student Number:	2336458
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)		**YES** ☒	**NO** ☐	
				Date	
2	If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	Research Degrees Committee	☐		
		Institute Research Committee	☐		
		Other (write in) Institute of Management and Health Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3	*[List any other relevant documents here]* https://www.emoryhenry.edu/research-compliance/human-subject-protection/ https://www.vdh.virginia.gov/institutional-review-board/	☐

SECTION D: External Collaborative Research Activity
If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?		**YES**	☐	**NO**	☐
5	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
7		Employed	**YES**	☐	**NO**	☐
8	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☐
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

Where research activity is carried out in collaboration with an external organisation

10	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
	If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).				

SECTION E: Details of Research Activity

1	Indicative title:	How can primal sounds be used as a tool for belting in pre-professional singers from a classical or choral background?		
2	Proposed start date:	31/3/2025	Proposed end date:	16/09/2025

	Introduction to the Research (maximum 300 words per section) **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*
3	**Purpose of Research Activity** The purpose of this research activity is to gain understanding and determine methods for using primal sound technique to bridge the gap between classically trained and/or choral singers and musical theatre style belting. I have learned a great deal about musical theatre belting from the research of Roll, and I have been influenced by the teaching methods and techniques of Chapman, Estill, and LoVetri. I hope that as I implement the things I have learned from these pioneering women, I will contribute to the collective understanding of the musical theatre belt and the ways in which we can train aspiring musical theatre students in this style. What sets my research apart is that I want to look specifically at applying primal sound technique to students who have previously been taught in a classical or choral setting. (this box should expand as you type)
4	**Research Question** How can primal sounds be used as a tool for belting in pre-professional singers from a classical or choral background? (this box should expand as you type)
5	**Aims of Research Activity** The aims of this research project are to expand teaching practices around bridging the gap between classical and/or choral singing and musical theatre style belting. As a musical theatre voice teacher, I spend much of my career coaching pre-professional singers to expand their capabilities and increase their versatility in the world of contemporary musical theatre singing. I hope to expand my teaching methods and unlock new tactics for helping young singers gain success in the musical theatre field. I also aspire to add wider knowledge on this subject for other practitioners working in this field. (this box should expand as you type)
6	**Objectives of Research Activity** The objectives of this project are to provide actionable steps for both the teacher and the student. Through the lens of primal sounds, I hope to find specific teaching strategies to use in the studio as well as exercises and practice techniques to assign students. All for purposes of making the bridge from classical singing to belting an easier and more complete path of study. (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.

7	I plan to use mixed methods to gather data. 1. Literature review to provide context and to anchor my research in existing literature 2. Surveys with rating scales at the beginning of a series of sessions (intervention) and again at the end. This will provide quantitative data for me to analyze. I hope to be able to use the surveys to quantify the exercises, assignments, and practice habits given to my students and see numerical data that supports which tools are proving effective in their individual study. 3. Interviews 4. Focus groups Interviews and focus groups will provide qualitative data. I hope to uncover the barriers to younger students moving into this field of study by listening, asking open ended questions, and having peers discuss together the challenges and hinderances to making the shift from classical singing to belting. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	My studio in Emory, Virginia will be used for research activity. I also may use Zoom, phone, and email to gather data. I may record interviews and focus groups using my phone. (this box should expand as you type)
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
9	I live in the USA and my research will be conducted here. There are no additional considerations outside of UWTD expectations. *(this box should expand as you type)*

10	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
11	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. *(this box should expand as you type)*		

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	**YES**	**NO**

12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒
17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details:		
	(this box should expand as you type)		

SECTION F: Scope of Research Activity

	Will the research activity include:	**YES**	**NO**
1	Use of a questionnaire or similar research instrument?	☒	☐
2	Use of interviews?	☒	☐
3	Use of focus groups?	☒	☐
4	Use of participant diaries?	☒	☐
5	Use of video or audio recording?	☒	☐
6	Use of computer-generated log files?	☐	☒
7	Participant observation with their knowledge?	☒	☐
8	Participant observation without their knowledge?	☐	☒
9	Access to personal or confidential information without the participants' specific consent?	☐	☒
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒
15	Working with live vertebrate animals?	☐	☒
16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.		

	Details of any other primary data collection method: (this box should expand as you type)	☐	☒

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

If there are no participants then do not complete this section, but go directly to section H.

	Who are the intended participants:	**YES**	**NO**
1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	☒
	Details of any other participant groups: (this box should expand as you type)		

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	Five participants *(this box should expand as you type)*
11	Who will the participants be?	Students from my current voice studio, ages 18-22

12	How will you identify the participants?	I will identify them as a good fit for my research through their voice lessons and will contact them via email or phone. *(this box should expand as you type)*

	Information for participants:	**YES**	**NO**	**N/A**
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
14	Will you tell participants that their participation is voluntary?	☒	☐	☐
15	Will you obtain written consent for participation?	☒	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
17	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			
	(this box should expand as you type)			

	Information for participants:	**YES**	**NO**	**N/A**
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	phone and computer for calling, zooming, emailing, and recording interviews and focus groups			

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
1	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
2	**Risks to participants** For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
	Risk to participants: 1. Negative emotional response. 2. Physical challenges of singing for health and trying new styles and sounds. 3. Transfer of personal data *(this box should expand as you type)*	*How you will mitigate the risk to participants:* 1. Ongoing consent, open communication, and emotional support throughout. 2. Consent form will provide understanding that participants should not join the research if they consider themselves not vocally or physically healthy enough to do so, attention and intentional awareness of the physicality of belting, and continuous check-ins ensuring vocal health and safety 3. Data protection, password protection, use of personal computers and devices, recordings will be deleted once transcripts and notes have been made Participants maintain the right to withdrawal or request additional support services at any time. *(this box should expand as you type)*	
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	My research does not include sensitive or embarrassing topics. *(this box should expand as you type)*		
4	**Risks to the investigator** For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest		
	Risk to the investigator: Emotional risk. The idea could fail. I could waste time and energy on a technique that does not prove beneficial to training in musical theatre belting. *(this box should expand as you type)*	*How you will mitigate the risk to the investigator:* Honesty with the process, inviting trusted colleagues to be aware of the risks and provide check-ins for my own mental health, strict adherence to to my methodology and research schedule, reflective journaling, understanding that all new information moves my own pedagogy forward *(this box should expand as you type)*	

5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: Adverse publicity *(this box should expand as you type)*	*How you will mitigate the risk to the University:* I will conduct myself professionally at all times, adhere to the ethics policy, and make clear to all participants that the project is my own independent research and is not officially endorsed by UWTSD. *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: n/a *(this box should expand as you type)*	*How you will mitigate the risk to environment:* *(this box should expand as you type)*

	Disclosure and Barring Service			
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
7	Does your research require you to hold a current DBS Certificate?	☐	☒	☐
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide ongoing feedback through focus groups and will provide final feedback when the process in finished via email. I will provide my email address to allow them the opportunity to give feedback directly to me. *(this box should expand as you type)*
2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	I will provide written forms as a preface to the written questionnaire. This will provide information outlining the intended aims of the project and how it will be conducted as well as a consent form. *(this box should expand as you type)*
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.

	I will not use participants' real names and identities. I will not use my studio's name. I will delete recordings when transcripts have been made. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
1	***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.*	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	All data will be kept in password protected cloud storage on my personal computer and will not be shared. All data transfers will be password protected. All participants will one given a unique identifier to ensure their confidentiality and their identifying information will be kept securely in a password protected folder. The data will be stored until the completion of my master's degree and then deleted. Participants reserve the right to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. I will delete all recordings when transcripts have been made. *(this box should expand as you type)*		
	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
3	***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	☐	☒
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	*(this box should expand as you type)*		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	**YES**	**NO**
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒

7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☐	☒
10	"Cloud" storage or websites?	☒	☐
11	Other – specify:	☐	☒
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected cloud storage on my personal devices which will not be shared. Audio/visual data will be transcribed and will be shown to participants to check accuracy of reporting. All recorded data will be deleted when transcripts have been made. All participants will be given a unique identifier to ensure confidentiality, and this list will be kept securely in the password protected folder. *(this box should expand as you type)*		

	Data Protection		
	Will the research activity involve any of the following activities:	**YES**	**NO**
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☒	☐
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	Data will be exported and imported to the UK because I live and will conduct research in the USA. All data will be kept in password protected cloud storage on my personal computer and will not be shared. All data transfers will be password protected. All participants will one given a unique identifier to ensure their confidentiality and their identifying information will be kept securely in a password protected folder. The data will be stored until the completion of my master's degree and then deleted. Participants reserve the right to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.		
22	List all who will have access to the data generated by the research activity:		

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	the principal researcher and my supervisor *(this box should expand as you type)*		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The principal researcher *(this box should expand as you type)*		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be kept in password protected cloud storage on my personal computer and will not be shared. The data will be kept until the completion of my master's degree, then deleted. *(this box should expand as you type)*		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	Not applicable *(this box should expand as you type)*		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	**Signature of applicant:**		**Date: 17/2/2025**

For STUDENT Submissions:

2	Director of Studies/ Supervisor:		**Date:**
3	Signature:		

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		**Date:**
5	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed **ALL RELEVANT** sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT***
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

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RESEARCH STUDENTS ONLY Once complete, submit this form via the **MyTSD Doctoral College Portal** at (https://mytsd.uwtsd.ac.uk).
RESEARCH STAFF ONLY All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.
STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	**Signature of applicant:**		**Date: 17/2/2025**

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Laura James	**Date: 9.4.25**
3	Signature:	Laura James	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		**Date:**
5	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

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