WHAT IS THE STUDENT EXPERIENCE OF WORKING WITH ESTILL MODEL EXERCISES AND WORKBOOK FOR THE BELT RECIPE?

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Gloria Chu
Student ID: 2326948

Table of Contents

Proposal 3
Report 7
Introduction 7
Literature Review 8
Search Strategy 8
Estill Voice Training 9
Belting Technique Across Vocal Pedagogies 10
Existing Research Landscape 12
Conflict and Gap in the Area of Study 12
Learning Methods with EVT 14
Methodology 14
Choice of Methodology 14
Sequence of Method 16
Variables 17
Participants 18
Data analysis 18
Ethical Considerations 19
Findings 20
Discussion 20
Observation from workshop 29
Limitations 30
Conclusion 30
References 33
Appendices 48
Appendix A 48
Appendix B 63
Appendix C 64
Appendix D 65
Appendix E 72
Appendix F 100
Appendix G 101
Appendix H 103

Appendix I 109
Appendix J 133
Appendix K 135
Appendix L 1
Appendix M 0
Appendix N 0

Proposal

Exploring the Student Experience of Working with Estill Voice Training Exercises and Workbook.

Context and Justification

The focus of this project is to investigate students' experiences with Estill Voice Training (EVT) exercises. EVT is an anatomical approach, teaching individuals to consciously control precise vocal structures to achieve the desired vocal quality. As a vocal instructor with a Western Classical background, I am now expanding into Contemporary Commercial Music (CCM) (LoVetri & Weekly, 2003) in my teaching. My teaching value is to empower students to confidently express their unique voices. To develop effective teaching strategies, I will focus on understanding the student experience (Ragan, 2018). By gaining insights into how students interact with EVT, I hope to refine my instructional methods in teaching voice.

Previous studies have explored EVT's effects on voice quality (Fantini et al., 2017) and physiological responses via laryngoscopy (Frič et al., 2024), but minimal research has addressed students' lived experiences. This gap deserved attention because research on student-centered feedback has demonstrated that considering students' lived experienced alongside instruction can enhance learning outcome (Hattie & Timperley, 2007). By prioritizing these experiences, this study aims to make a meaningful contribution to vocal teaching practices.

Intended impact

While EVT offers a detailed structured approach (Fantini et al., 2017), there are critiques regarding its complex emphasis on vocal anatomy (Sansom, 2016). Complicated instructions can negatively impact performance since students are overwhelmed with excessive cognitive demands (Hanin, 2000). This project aims to explore how students manage the theoretical aspects of EVT while applying them in a practical context, such as within a song. By examining this through the students' perspectives, the research can guide teaching methods that are more attuned to the emotional aspects of EVT. These insights support what areas I need to supplement EVT in teaching my students. I teach many of my students for over ten years; hence this study can allow me to plan a long-term lesson plan for students in developing their voice.

Outlined intention

A mixed methods approach will be used to collect both quantitative and qualitative data. From my private vocal studio, three participants aged 16 - 23 will be recruited through convenience sampling. Participants will be taught a workshop session in the belt recipe of EVT.

Quantitatively, the *Evaluation of Ability to Sing Easily* (EASE) questionnaire (Phyland et al., 2013) will be administered online and in person before and after the workshop. Through descriptive statics results will be analyzed and compared to findings in existing literature. Qualitatively, semi-structured interviews executed after the workshop will allow for flexible, in-depth discussion (Ruslin et al., 2022). Key themes

will be identified through coding of transcripts (Appendix I). These findings will contextualize the quantitative data and inform the final report. A project timeline is outlined in Figure 1.

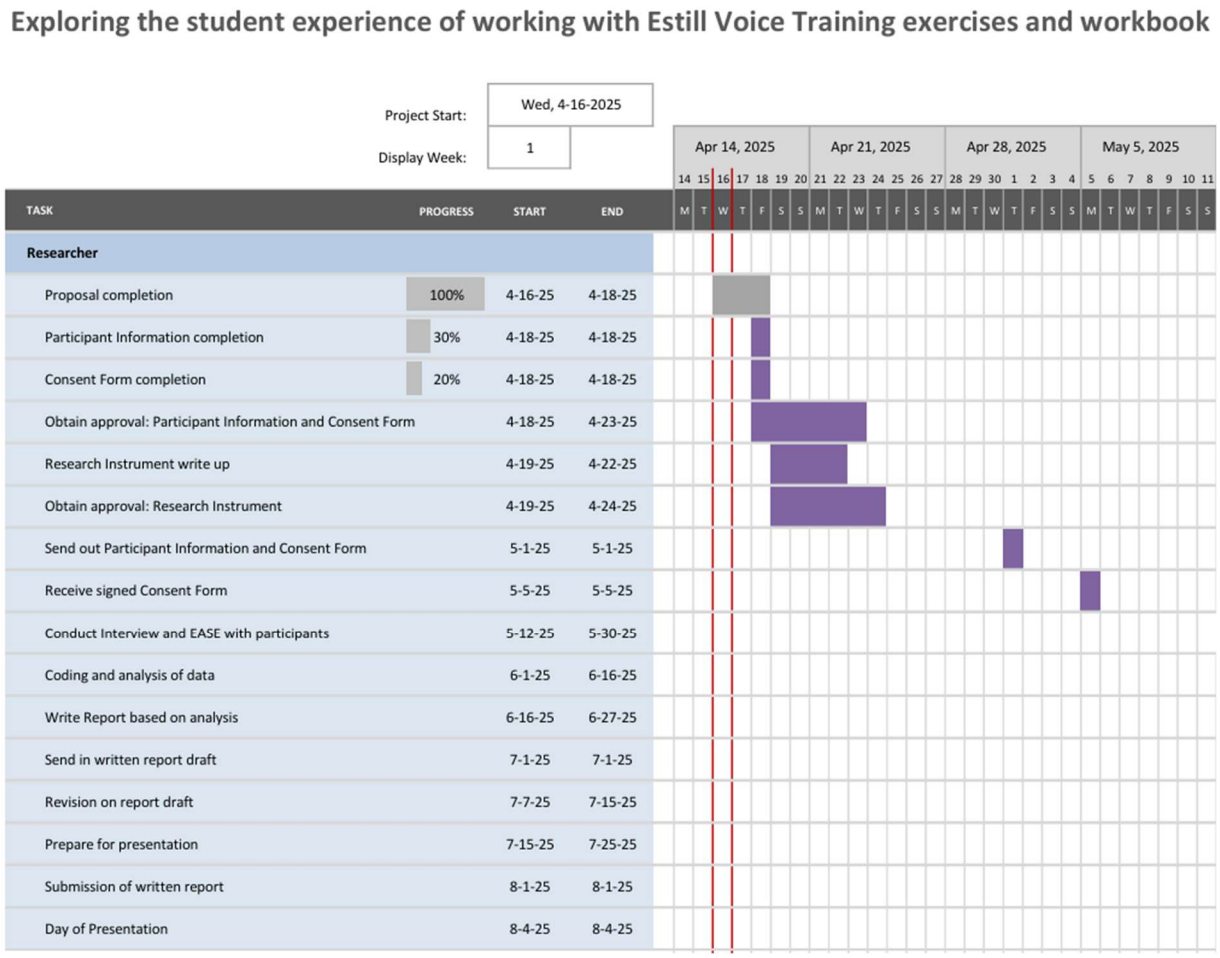


Figure 1: Project Timeline

Ethics and insider research

As the participants' vocal instructor, I hold an insider position that may encourage openness from the participants' response as they are already comfortable with our

relationship (Dwyer & Buckle, 2009). However, this dual role presents ethical challenges as response may be bias as I am in the position of authority as their teacher (Dwyer & Buckle, 2009). I will maintain transparency throughout and clarify that I act as a researcher, not a teacher, during all activities. The project underwent ethical review by University of Wales Trinity Saint David Ethics Committee (Appendix A). Given my familiarity with the participants, I will remain reflexive by clarifying questions to ensure responses are fully understood (DeLyser, 2001).

Personal learning outcomes

- How to implement a mixed method research design
- How to effectively conduct semi-structured interviews
- How do deliver EVT exercises

Report

Exploring the Student Experience of Working with Estill Voice Training Exercises and Workbook.

Introduction

In contemporary vocal pedagogy, safe and effective techniques for powerful belting have gained attention (Estill, 1988; LoVetri, 2012). The Estill Voice Training (EVT), developed by Jo Estill in 1988, offers a structured approach based on anatomical and physiological understanding (Fantini et al., 2017). Its belt recipe, a set of instructions for how the vocal structure should be adjusted for the use of belt quality, supports healthy belting (Steinhauer, 2008). While widely adopted by professionals and educators (Fantini et al., 2017), less is known about how students experience engaging with its exercises when learning to belt.

The aim of this study is:

- To understand the experience of vocal students using EVT exercises and workbook for the “belt recipe”.

The objective of this study is:

- To identify challenges and benefits of what students perceive when using the EVT exercises.

Given EVT’s technical complexity (Sansom, 2016), it is essential to understand how students balance theoretical knowledge with practical application in relation to their vocal goals. By examining their perceptions, challenges, and insights, the research aims to inform more effective and empathetic voice instruction, combining technical rigor with

emotional responsiveness and contribute to student-centered pedagogical practices in contemporary vocal training.

As a vocal instructor trained in the Western Classical tradition, I am expanding my practice to include Contemporary Commercial Music (CCM) (LoVetri & Weekly, 2003) to help students perform popular styles with authenticity using tools like EVT. EVT offers me structured steps to achieve specific sounds and reduce reliance on imitation but rather focusing on the awareness of vocal structure changes for deeper learning (Paparo, 2022). This research on student perception will guide how I integrate it with students and influence its integration into their long-term learning.

My individual learning outcomes are how to:

- implement a mixed method research design
- effectively conduct semi-structured interviews
- deliver EVT exercises

Literature Review

Search Strategy

Inclusion criteria include sources engaged with EVT, belt technique and student experience. Peer reviewed literature from 2000 and onward were prioritized. Additionally, select grey literature was incorporated for practical application in my vocal studio. Sources were selected from credible practitioners and scholars in the field of voice pedagogy, ensuring both academic rigor and practical insight. Appendix K summarizes search terms and strategy of findings.

Estill Voice Training

EVT is an educational system for singing focusing on conscious control of vocal tract structures to produce specific voice qualities (Fantini et al., 2017). EVT promotes vocal independence and stylistic flexibility by training singers to isolate anatomical components of the voice (Fantini et al., 2017). There are thirteen figures (Figure 1) which are used to produce different voice qualities: speech, falsetto, sob, twang, belt and opera. (Steinhauer, 2008). This study will focus specifically on the application of EVT exercises in the development of belt, with attention to how students perceive with the belt figure.

Table 1. Estill figures for voice.

	Figures	Positions
Larynx	TVF: Onset/Offset control	*Glottal*
		Aspirate
		Smooth
	FVF control	*Constrict*
		Mid
		Retract
	TVF: Body Cover control	*Slack*
		Thick
		Thin
		Stiff
	Thyroid Cartilage control	*Vertical*
		Tilt
	Cricoid Cartilage control	*Vertical*
		Tilt
	AES control	*Wide*
		Narrow
Vocal tract	Larynx control	*Low*
		Mid
		High
	Tongue control	*Low*
		Mid
		High
		Compress
	Velum control	*Low*
		Mid
		High
	Jaw control	*Forward*
		Mid
		Back
		Drop
	Lips control	*Protrude*
		Mid
		Spread
Support	Head and Neck control	*Relax*
		Anchor
	Torso control	*Relax*
		Anchor

Figure 1: Estill Figures for Voice (Fantini et al., 2017, p.2)

Belting Technique Across Vocal Pedagogies

Review of literature reveals significant confusion of belting, stemming from the ambiguity of perceptional definitions for terms such as chest and mixed singing, which are often used interchangeably despite distinct meanings (Popeil, 2007). Figure 2 summarizes terms associated with belting identified from literature. For the purpose of this study, belting will be defined by the Estill belt recipe which is defined by thirteen figures in specific physiology positions rather than sound quality (Figure 3).

Terms Associated with Belting	
Term	**Reference**
extension of chest voice	McCoy, 2007; Popeil, 2007
high subglottal air pressure	Miles & Hollien, 1990
increased laryngeal muscular effort	Colla, 1989; Miles & Hollien, 1990
brighter tonal quality	Robison et al., 1994
more forward vocal placement than classical style	Sullivan, 1989; Schutte & Mille, 1993
brassy	Popeil, 2007
yell-like	Sundberg et al., 2012

Figure 2: Terms Associated with Belting

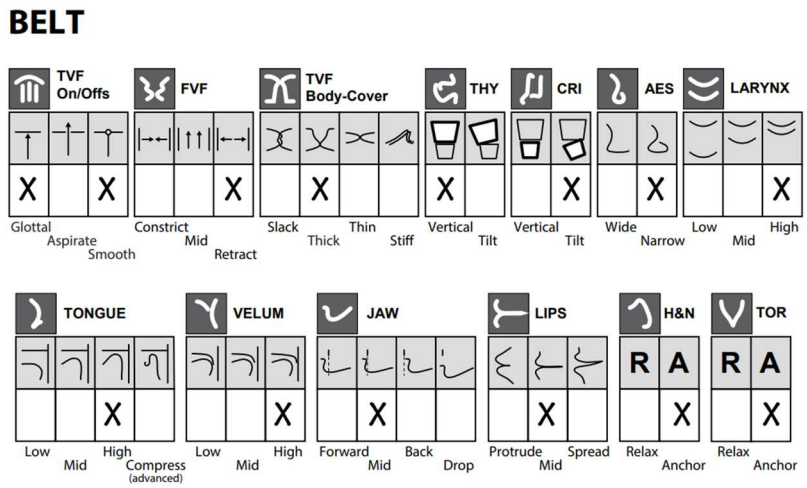


Figure 3: Belt receipt from p.67 Estill et al, 2019. Definitions for the terms and abbreviations are included in Appendix N.

Belting is a vocal technique prevalent in CCM (LoVetri, 2012). Historically, pedagogically belting is often perceived as a vocally unhealthy technique, leading many

classically oriented voice teachers to view the style as damaging to the voice (Popeil, 2007; Spivey, 2008). Vocal fold collision and increased subglottal pressure in untrained belting can lead to development of vocal nodules (Bourne et al., 2010; Mudd & Noelke, 2018). However, approaches to belting vary significantly among vocal methodologies. Appendix M presents a comparison of belting across three influential voice training systems: EVT, Speech Level Singing (SLS), and Complete Vocal Technique (CVT).

Student Experience

A key challenge in voice pedagogy is providing effective feedback (Wilkerson, 2024). When applying Hattie and Timperley's (2007) feedback model which focuses on student learning by fostering self-assessment, understanding the student experience can match feedback with a student's current learning stage (Arts et al., 2021). Knowledge of how students engage with EVT exercises could help educators adapt teaching to individual vocal needs. As a teacher, knowledge about student perspectives can increase student confidence (Ramzan et al., 2023). Given the emotional nature of singing (Coutinho, Scherer & Dibben, 2014), emotional states can affect vocal function including respiration, phonation, and articulation (Krasnodębska et al., 2024). Awareness of these responses allows educators to build stronger emotional and motivational connections to voice training (Van der Sandt et al., 2021).

Exploring student experiences with the Estill belt recipe is highly relevant to my work as a private vocal teacher with students of diverse ages and musical backgrounds, including Western Classical, CCM and musical theatre. An adaptable technique is beneficial in private lessons where student goals and abilities vary. EVT offers a structured approach to teaching this wide variety of vocal qualities. While research

addresses the physiology of belting (Estill, 1988; Sundberg et al., 1993), less is known about student experience in EVT. This study aims to identify which aspects of EVT are most effective and challenging in lesson settings.

Existing Research Landscape

To support stylistic versatility, EVT focuses on precise control of vocal structures (Fantini et al., 2017). In my literature review there were several clinical research which supported the effectiveness of EVT for treating voice disorders (Lombard & Steinhauer, 2007; Tellis, 2014), however the pedagogical application remains underexplored. Non-EVT student experience was prioritized for studies in medical education (Weurlander et al., 2016) and female vocal students (Sweet, 2018). Despite there being over 1000 certified members in 33 different countries (Estill Voice International, 2025), there were no known studies investigating student experiences with EVT in pre-professional training. This study addresses that gap by identifying common themes in how students engage with EVT, particularly in relation to stylistic goals in belting.

Conflict and Gap in the Area of Study

Despite EVT being based on a scientific approach (Steinhauer, 2008), its pedagogical application has drawn criticism. Scholars including Chapman (2009) and Mathieson (2001) argue EVT's emphasis on anatomical precision overlook foundational elements of vocal technique such as breath support and emotional nuance. Thus, this approach may lead to fragmented learning experience (Steinhauer & McDonald Klimek, 2019).

While EVT's comprehensive framework provides valuable tools for singers, its depth and technical nature can be overwhelming particularly for younger

nonprofessional singers, an area that is not heavily researched per my review of literature. The complexity of the 13 figures, combined with anatomical and physiological terminology may pose barriers to accessibility and understanding (Pyfrom et al., 2023). EVT has been critiqued by neuroscientists for its emphasis on isolating specific vocal structures, arguing that this approach may conflict with established motor learning theory (Diedrichsen et al., 2010). Research in neuroscience and motor learning suggests that complex skills like singing are acquired through integrative neural coordination rather than localized control (Diedrichsen et al., 2010; Penhune & Steele, 2012). Since motor learning benefits from external focus and whole-body practice (Sänger et al., 2012), excessive attention on isolated movements may hinder automaticity and performance (Wulf & Lewthwaite, 2016). Thus, EVT's micro-control approach may not align with how the brain optimally learns and executes complex motor tasks. This highlights a need for simplification and adaptation of the model for emerging singers.

I have been unable to find research exploring the process of how EVT is received by students in the learning environment. The present study addresses this gap by examining student engagement with EVT, focusing on their lived experience with the exercises. Pedagogical strategies can be adapted upon exploration of their learning experience. Existing literature mainly involves adult participants (mean age 32), with little focus on pre-professional singers (Fantini et al., 2017) aged 16-23. This study targets this underrepresented group to explore EVT's relevance in early vocal training.

Learning Methods with EVT

Effective music education includes the awareness of diverse learning preferences in the development of skills (Hattie & Timperley, 2007; Graham, 2006). Particularly in younger singers, a teacher's approach can significantly influence a student's engagement and understanding (Mayer, 2005). Structured methods like EVT rely on both technical precision and physiological awareness. Visual learners may benefit from anatomical diagrams, while kinesthetic learners often gain more through physical guidance (Plack & Cox, 2016; Zimmerman, 2002) such as the EVT hand signals. Appendix L outlines key learning methods, limitations and practical applications in vocal instruction.

Methodology

Choice of Methodology

Through a mixed method approach, the chosen methodology aligned with my bounded relativist ontological and constructionist epistemological positions. This methodology allowed for a comprehensive exploration of the research question from multiple perspectives through quantitative and qualitative lenses. The choice of this mixed methods approach was supported by studies including Gallo (2019) and Ilari et al. (2018). These studies successfully integrated both qualitative and quantitative instruments to explore different aspects of music education. Semi-structured interviews with music educators and questionnaires were used by Gallo (2019) to analyze the impact of formative assessments on children's singing accuracy. This approach allowed Gallo to gain a thorough understanding of how assessment strategies affected vocal

development. Thus, a similar approach of semi-structured interviews was used in this study.

A qualitative focus was prioritized in this study to gain insights into how participants perceive EVT. To offer participants the opportunity to share their experiences and perspectives in a flexible and open-ended format, semi-structured interviews were chosen as the primary qualitative method (Ruslin et al., 2022). This approach allowed for the exploration of beliefs and interpretations (Ruslin et al., 2022) in vocal pedagogy. The method aligned with my bounded relativist ontology which acknowledges individuals perceive and interpret reality through unique cultural and contextual lenses (Moon & Blackman, 2014).

The semi-structured interview format also supported my constructionist epistemology as it featured the co-construction of knowledge through dialogue and reflection (Flick, 2002). Structured interviews were not used in this study to allow for greater flexibility in exploring students' perspectives, enabling the collection of richer, more nuanced qualitative data (Rashidi, 2014). Interviews were conducted in the same setting where the participants normally have weekly vocal lessons since this is the setting the participant is comfortable with (McGrath et al, 2018). To ensure relevance, the interview guide (Appendix G) was developed with reference to previous studies, including Reeves et al. (2015) and McGrath et al. (2018). These studies used similar interview frameworks successfully. The interview questions were revised based on suggestions from the supervisor. After the interview session with Participant 3, questions were modified to include the student's perceived learning method. This

change allows data for further insights on EVT and its ability to adapt to different learning methods.

Evaluation of the Ability to Sing Easily (EASE) (Phyland et al., 2013) (Appendix F) was used as a quantitative measure to complement the qualitative responses. EASE provided measurable insights into vocal effort before and after the EVT workshop. EASE is a validated clinical tool developed to assess singers' self-perceived vocal function (Phyland et al., 2013). Although originally designed for professional musical theatre singers, the EASE scale has since been applied in a range of singing contexts. Vella et al. (2021) employed it with amateur musical theatre singers and Marchand et al. (2019) used it with amateur choir participants. These studies demonstrate the versatility of EASE in evaluating perceived vocal ease across diverse genres and experience levels. Therefore, the EASE questionnaire was deemed an appropriate instrument to investigate student perceptions of their current singing. This allowed the study to identify patterns and trends across participants. This quantitative data complemented and contextualized the detailed, qualitative data obtained from the interviews, allowing for a more holistic understanding of EVT in voice pedagogy. This approach reflected the core principle of pragmatism, which emphasized the use of the most effective methods to address the research question (Patton, 1990).

Sequence of Method

A structured sequence of methods was employed to capture both quantitative and qualitative data at multiple stages of the vocal experience of working with EVT (Figure 4). This sequence allowed for a systematic exploration of vocal changes and

participant insights, aligning with the study's mixed methods design by integrating measurable outcomes with experiential narratives.

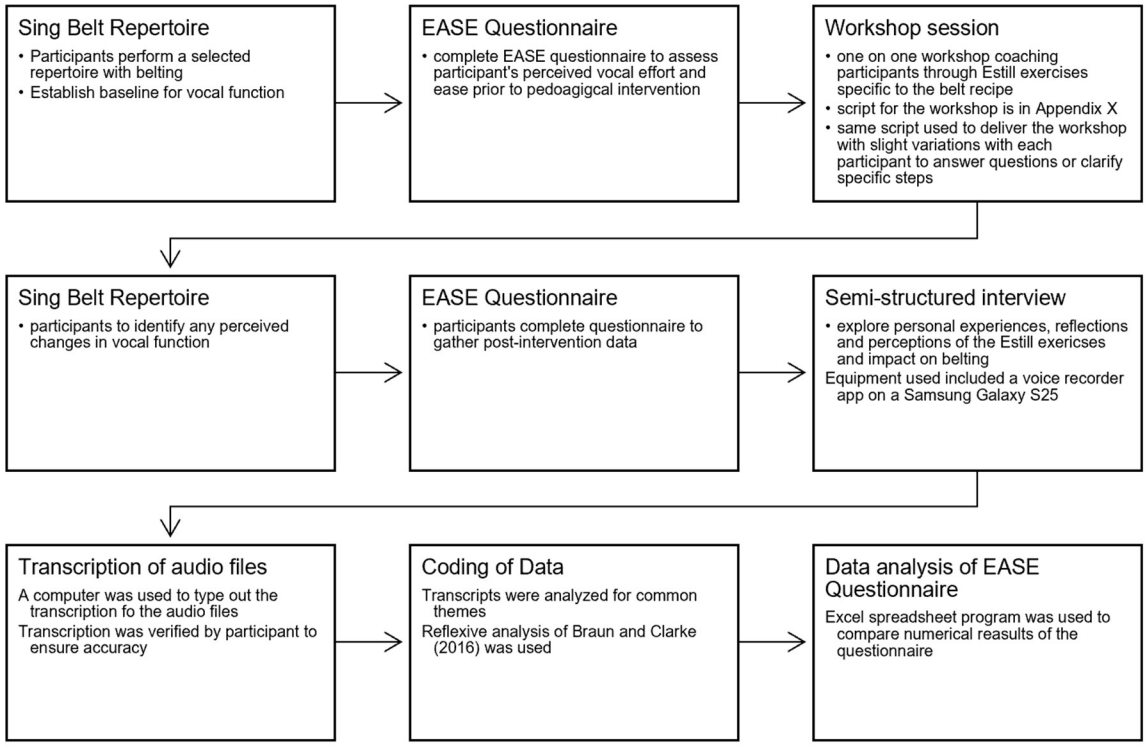


Figure 4 Sequence of Method

Variables

In this study, the independent variable was the pedagogical intervention involving the Estill model exercises and workbook focused on the belt recipe. This was introduced to examine its impact on students' vocal experience and performance. The dependent variables were the participants' self-perceived vocal function, measured through the EASE questionnaire before and after the intervention, and their subjective experiences and reflections, gathered through semi-structured interviews. These variables allowed

the study to evaluate both measurable and experiential outcomes of working with the Estill model.

Participants

Three participants (Table 1) with no vocal complaints were recruited after a convenience sampling procedure. All singers are current vocal students of the researcher. A larger sample size would have been ideal, as seen in Paparo (2022) with 5 participants in understanding their phenomenological experience of singing with the Feldenkraise Method, yet this is a pilot study to gather initial data to refine the research question (Golzar et al., 2022). The interview took place via ZOOM and in person in Canada and was audio recorded.

Participant	Gender	Age	Singing Experience (Years)
Participant 1 (P1)	Female	22	3.5
Participant 2 (P2)	Male	20	4
Participant 3 (P3)	Male	16	3.5
Mean		19.33	3.56

Table 1: Summary of Participants

Data analysis

Thematic analysis (TA) was employed to analyze the qualitative data, enabling the identification of key themes, patterns, and insights from participants lived experiences (Braun & Clarke, 2022). This method was selected to gain a deeper understanding of how students engaged with the exercises, through discussions on relevant topics and embodied experiences guided by the researcher (Thomas, 2006). This approach was consistent with constructionism, which posits that knowledge is co-constructed through interaction and interpretation (Crotty, 1998). By focusing on participants' narratives, thematic analysis ensured that the findings were grounded in

real-world contexts (Braun & Clarke, 2022) and had practical relevance for vocal pedagogy practitioners. Themes developed from TA qualitative data were used to explain or contrast with patterns found in quantitative EASE questionnaire results. Reflexive thematic analysis (RTA), developed by Braun and Clarke (2019), was employed to analyze the qualitative data collected from semi-structured interviews. This method was chosen because it aligns closely with the study's constructionist epistemology and pragmatic paradigm, which view meaning as co-constructed through personal experience and social interaction. RTA allows for an exploration of participants' lived experiences (Braun & Clarke, 2019), thus appropriate for examining how students perceived and responded to the use of EVT.

Ethical Considerations

This study required consideration of ethical issues due to the dual role I held as both researcher and vocal teacher. Ethical approval was obtained from the University of Wales Trinity Saint David Ethics Committee. All participants provided informed consent with understanding of their right to withdraw. Given my dual role as both researcher and vocal teacher, my research recognizes the active role of the researcher in the process of theme development. To help monitor assumptions, reflexivity was maintained by capturing thoughts with a research journal to ensure the resulting themes were based on participants' perspectives (Alexandrache, 2014).

The insider position allowed for a bigger picture of understanding (Kanuha, 2000) and may have encouraged openness and depth in participant responses (Dwyer & Buckle, 2009) since participants already had a comfortable relationship with me as their

vocal teacher. However, it also introduced potential power dynamics and risks of response bias where participants feel pressured to respond positively due to my position of authority as their teacher (Randall & Fernandes,1991). To address this, clear boundaries were established between my teaching and research roles (Marcelin et al, 2019). I noted at the start of the research participants' response will not impact their vocal assessment with me as their teacher. Participation was entirely voluntary and unrelated to academic assessment. Interviews were conducted in a manner that emphasized neutrality (Wendler, 2020).

Findings

Discussion

This section presents findings from reflective thematic analysis (RTA) of interviews (Appendix I) and EASE. This study employed Braun and Clarke's (2006, 2019) RTA methodology to explore the student experience of participants learning the belt recipe of EVT. The development of the codes and these can be seen in Appendix J. A summary of the six steps and their application to my research can be found in Figure 5.

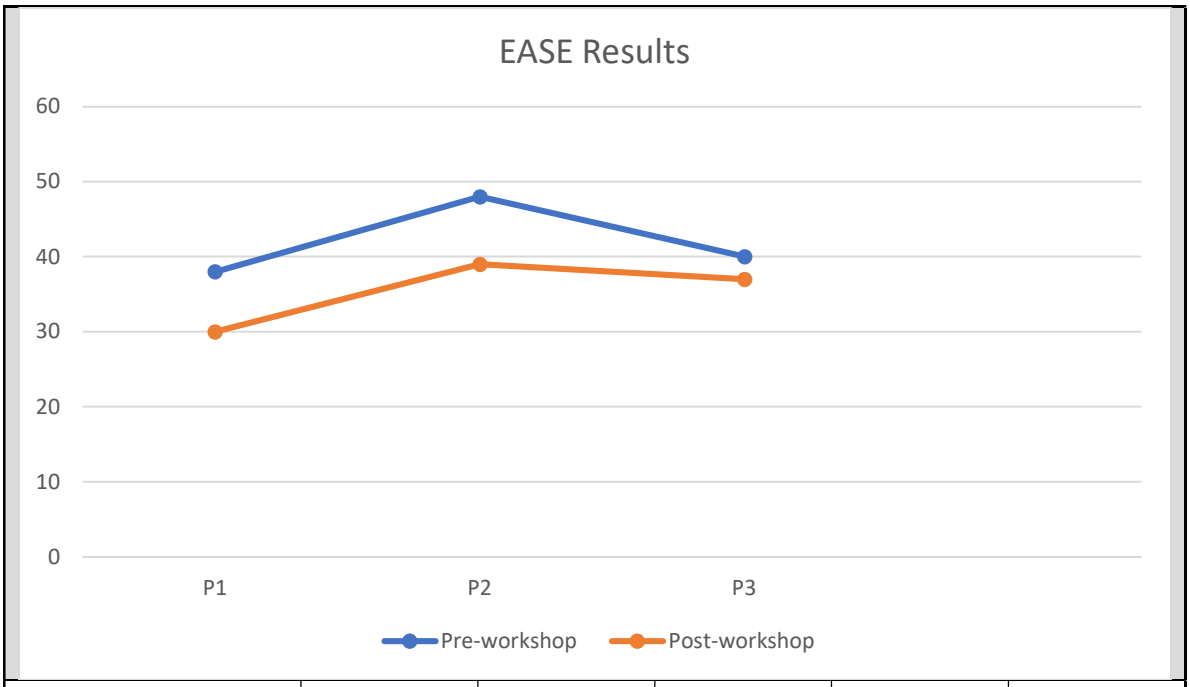
Reflexive Thematic Analysis Application of Steps Based on (Braun & Clarke, 2006)		
Steps	**Description**	**Application in This Study**
1. Familiarization with the Data	Immersing oneself in the data through repeated readings to gain a deep understanding and begin identifying meaningful patterns (Braun & Clarke, 2006).	Multiple readings of interview transcripts were conducted to identify initial impressions and recurring ideas related to embodied awareness, cognitive shifts, practice habits, and instructional experiences in student experience with EVT
2. Generating Initial Codes	Systematically identifying and labeling features of the data that appear significant or relevant to the research question (Braun & Clarke, 2006).	Manual coding was used to highlight meaningful comments (Braun & Clarke, 2006) related to student experience, physical and cognitive challenges, practice methods, and the use of hand gestures. Semantic-level coding was used to stay close to the participants' language and maintain reflexivity.
3. Searching for Themes	Grouping codes into potential themes that reflect broader patterns and begin to construct a coherent narrative (Braun & Clarke, 2006).	Codes were clustered into preliminary themes (Braun & Clarke, 2006) that captured participants' experiences of learning through the body, understanding EVT cognitively, integrating practice over time, transferring skills, and encountering challenges in vocal learning.
4. Reviewing Themes	Refining themes to ensure internal consistency and alignment with the entire dataset; removing or adjusting themes if needed (Braun & Clarke, 2006).	Themes were checked for coherence across data extracts and against the full data (Braun & Clarke, 2006) of all transcripts. Some themes were redefined, merged, or split to better capture the participants' nuanced experiences, ensuring that each theme accurately reflected their voices and student experience.
5. Defining and Naming Themes	Clarifying the essence of each theme and assigning a concise, descriptive name that captures its meaning and relevance (Braun & Clarke, 2006).	Final themes were defined and named to reflect key aspects of the data (Braun & Clarke, 2006), such as "Embodied Discovery," "Cognitive Shifting," and "Time-Dependent Practice." Each name was designed to capture the central idea of the theme in meaningful language.
6. Producing the Report	Writing up the thematic narrative, integrating data extracts, and connecting findings to theory and literature (Braun & Clarke, 2006).	Thematic insights were presented using participant quotes and analytic commentary (Braun & Clarke, 2006), grounded in relevant vocal pedagogy literature. Reflexivity was integrated throughout the write-up by acknowledging the researcher's influence on theme interpretation and the co-construction of meaning.

Figure 5: Application of RTA Steps

Throughout the analysis process, I remained aware of my dual role as both a researcher and vocal teacher. I kept a reflexive journal during the coding process to note where my assumptions might have influenced theme development. Rather than seeking to remove bias, I used these reflections to remain transparent and critical about my role in shaping the analytic finding. I was aware that the way I grouped codes into

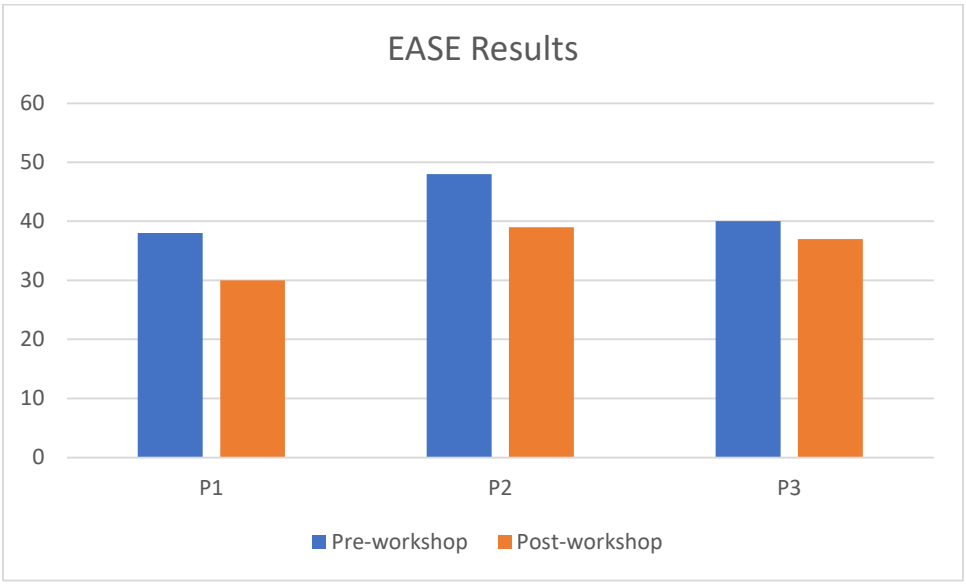
themes reflecting a pedagogical lens. I continually questioned whether my interpretations genuinely represented participants' voices or were filtered through my assumptions.

All participants reported a positive experience with EVT and found it impactful when belting. Results revealed four key themes (Appendix J). The EASE results (Table 3) aligned with the findings from RTA reinforcing EVT is perceived to be helpful to singing. The drop in EASE scores after the workshop (Table 2) reflect a perceived decrease in vocal load after EVT introduction (Phyland et al., 2015). Although P1 omitted a response on the questionnaire, this did not impact the overall trend. The consistent reduction in EASE scores suggests that participants experienced improved ease and efficiency in vocal production as a result of EVT. For the question “my voice sounds rich and resonant” both P2 and P3 reported an increase in self-perceived vocal richness post workshop. P1 did not respond to this question in the pre-workshop evaluation therefore no comparison could be made. This observed increase supports students perceive EVT to be beneficial when applied in belting.



	P1	P2	P3	Mean	Median
Pre-workshop	38	48	40	42	40
Post-workshop	30	39	37	35	37
% of change	-21%	-19%	-8%	-16%	-8%

2: Ease Results



3: Showing Pre-workshop and Post-workshop Data

Theme 1: Navigating Complexity in EVT

This theme is of most relevance to my vocal practice. I have chosen to use EVT in my studio based on its tangible steps to guide students to achieve desired vocal qualities, however it does face critiques as seen in the review of literature for its complexity (Diedrichsen et al., 2010). My data aligns with this point. Qualitatively, P2 identified "I definitely was working the brain all the time to figure out". Research reflects a similar finding; although singers can selectively move specific laryngeal muscles, this precise neuromuscular control and proprioceptive awareness prose to be challenging for learners (Chhetri et al., 2012). P1, "being aware of it was harder", echoed this complexity. P1's perceived "harder" may be sensing the somatosensory feedback from receptors of the vocal tract, larynx, and respiratory system post EVT workshop, which engage parts of the brain (Jürgens, 2009; Zarate, 2013). This theme is also consistent to what is seen quantitatively in the EASE questionnaire. In the question "Singing feels like hard work", while other participants noted no change in this question, P3 responded post workshop an increase in value. This suggests P3 perceived a rise in vocal load after EVT was introduced. P3 also commented there was an increase in "mental effort of actually remembering each strategy" post workshop. The student experience of working with EVT includes the student perception that EVT is complex and requires an increase in vocal load.

An interesting area for further consideration includes the concept of focus of attention. From a neuroscience perspective, EVT is internal focus of attention (focusing on the vocal structure movement itself) (Wulf, 2013). However, studies have concluded that an external focus of attention (focusing on the effect of a movement) is preferred

and improves effectiveness, efficiency and form (Wulf & Lewthwaite, 2016). There is opportunity for future research to explore the possibility of external focus instructions for EVT application. The area of whether student perception of the vocal load will decrease by changing the method of delivery from internal focus of attention to external focus of attention has opportunity for further investigation.

To address the complexity challenge in my studio, research suggests breaking down instruction into smaller chunks which can significantly improve learning outcomes as it reduces working memory strain (Demorest et al., 2017). I have modified lesson plans to include more manageable portions of EVT concepts throughout the curriculum. This process of gradually layering concepts can support vocal skill development and build confidence (Pike, 2014). Additionally, actively engaging students through reflection, questioning, and self-assessment fosters deeper understanding and sustained motivation (Lynch et al., 2012). Similarly to the EASE questionnaire, I can have an informal guided self reflection questionnaire to give opportunity for students to self-assess and reflect on what worked well and help clarify confusions (Chung et al., 2021). By implementing these evidence-based approaches, I can effectively manage the issue of students feeling EVT is too complex.

Theme 2: Learning to Sing Through the Body

The data suggests there is a heightened bodily awareness after the workshop. P3 recognized changes in velum position and the sound “coming out of [the] nose”, which emphasized physical sensations in the experience of singing. This echoes research on somatosensory feelings of the vocal tract which can help control vocal-

motor tasks (Tremblay et al, 2003; Naisr & Ostry, 2006). Furthermore, hand gestures were found to be effective in promoting visual and kinesthetic learning. P1 noted hand gestures were “help[ful] [to] visualize for me what was happening”. P2 emphasized “[hands gestures] helped me kind of like feel things through.” This agrees with research by Paparo (2022) which showed the significance of kinesthetic awareness in vocal learning, suggesting integrating bodily movements can enhance vocal technique and expression. Quantitatively, P1 and P2 noted a decrease in vocal load when answering the EASE questionnaire “I am having difficulty sustaining long notes”. This could be the result of participants feeling more engagement of the neck and torso anchor from the EVT workshop; thus the perception of less vocal load in sustaining long tones. In addition, an observation point with P1 and P2 while singing a belt sustaining note in the repertoire piece post workshop, the hand gesture of engaging the torso was used by the participants instinctively. This highlights the likelihood participants are engaging the torso figure of EVT while belting. Both qualitative and quantitative data supports students perceive singing through the body in EVT.

Cognitive science research demonstrates memory retention and skill acquisition would increase when engaging in multisensory learning, combing visual, auditory and kinesthetic inputs (Shams & Seitz, 2008). Both P1 and P2 viewed themselves as kinesthetic learners and recognized the benefits of physically doing the gestures along with visually seeing me conduct the gestures. Data was not available for P3 as this question was not initially planned in the interview guide but was later assessed as beneficial information. Gestures function as the connecting point between physical sensation and concepts (Wiland & Yoshikawa, 2013), thus the brain thinks through the

body (Seitz, 1993). In addition, engaging in gestures while learning will improve memory retention (Church et al., 2004). Children were noted to have a higher recall rate of new vocabulary words when using hand gestures (Cook & Gold-Meadow, 2006). I have applied this finding beyond my teaching of EVT. Research shows gestures are found in other methodologies. Pedagogical approaches in Dalcroze, Kodály, and Orff prioritize kinesthetic movement and gestures in learning (Jin et al, 2019; Kilpatrick, 2020). These methods demonstrate that integrating physical movement into educational practices can facilitate deeper learning and cognitive development (Scherr, 2008), as reflected in the student experience of working with EVT.

Upon this finding, I started to integrate more kinesthetic strategies into my vocal teaching. Specific hand movements for breath flow and phrasing have been incorporated into my teaching. Body movements to teach musical timing and pitch relationships have been integrated into lesson plans as inspired by Dalcroze. I invited students to walk to a beat while conducting EVT gestures to a song. Since implementing these techniques there has been an increase in engagement and quicker retention of vocal concepts in my voice studio.

Theme 3: Cognitive Shift from Instinctive to Informed Singing

The data revealed participants had a cognitive transition from instinctive singing to an informed approach. Research by Fournier et al. (2019) indicates that explicit instruction, in this case EVT exercises, can enhance cognitive strategies in music learning. P1 articulated this shift, “I usually don’t think about [anchor] … but it does make a lot of difference”. The difference P1 perceived may be the cognitive change to a

more detailed understanding of vocal physiology which improved understanding (Hersh et al, 2023; Lerch et al, 2021). P2 similarly described moving from “I don’t really know what I’m doing” to “I know kind of what I’m doing.” P2’s shift to a more informed approach after EVT suggests how isolating specific structures into smaller manageable components leads to improved learning outcomes (Reed & Reed, 2014). P3 further corroborated “I never realized how many different biological aspects… being able to understand that makes me a little more conscious.” P3 aligns with Lynn’s (2017) conclusion where a teacher’s guidance through biomechanical or functional movement patterns, in this case the EVT movement of vocal structures, highlights the sensations generated by these movements and widens self-awareness and results in an informed approach to singing. Quantitatively, both P1 and P3 showed a heightened self-analysis to the onset of a tone. The awareness of a decrease in value in both participants to this question about a breathy or delayed onset demonstrated an increase in understanding the informed approach to change the onset of a tone (which is one of the figures in EVT). Collectively, these reflections and EASE results suggest the student experience of working with EVT shifts to a more informed approach to singing.

As seen in this theme, an anatomically informed approach to singing is beneficial. However, research also highlights the significance of motor learning in singing (Kilpatrick, 2020). While these studies may appear to conflict, my role as a private vocal teacher allows me to adapt lesson plans that respond to each student’s receptiveness of each method. By balancing motor learning with an informed cognitive approach, a more holistic lesson plan can be integrated into the student’s voice study.

Theme 4: Transferring Technique Beyond Belting

Participants recognized EVT belt recipe is transferable beyond the specific context of belting, supporting a broader understanding of vocal function and flexibility. While this theme is an important finding it holds less relevance for further investigation within the context of my learning outcomes.

Observation from workshop

During the EVT workshop conducted, I observed participants consistently mirrored my hand gestures throughout the sessions. Students instinctively copied my hand when I placed my hand on my larynx. This reflects strong visual and kinesthetic connection between gesture and students' understanding. This was a recurring behaviour throughout the workshop, suggesting the gestures were not only a teaching aid but a shared physical language for learning (Bremmer & Nijs, 2024). I will take this point into my future teaching and deliberately integrate gestures for deeper learning and to develop student's vocal self-awareness (Cook et al., 2008; Goldin-meadow, 2011).

Moreover, participants relied heavily on EVT prompters, character-based cues to evoke specific vocal qualities. When engaging with the aryepiglottic sphincter (AES) exercise, the most effective prompt was imitating an evil witch cackle. This reliance on imaginative prompts aligns with the conclusions of Simones (2019). Unfortunately, the EVT workbook does not include standardized prompters, these cues are rather learned informally through different instructors during Estill training which I took in 2024. Furthermore, research on mental imagery in vocal pedagogy emphasizes the effectiveness of students generating their own imagery rather than informed by teachers

(Brown, 2025). It may not be the intention of the EVT method to have prompters, however as a vocal teacher I found it useful to supplement the exercises with prompters. This lack of consistency means prompters can vary widely depending on the teacher, which presents a notable limitation in EVT.

Limitations

This was a pilot study with three participants and could be expanded to a larger participant group for additional findings relating to student experience in EVT. There is opportunity to expand into deeper research of the impact of hand gestures in learning EVT figures and the role of mental imagery of the prompts to initiate EVT figures.

For all participants, this was their first exposure to EVT. The findings are reflective of the participants' experience with EVT in the belt recipe; however, there is no comparison with other methods of belting in this research design. All participants had a different background to understanding of belting as seen in their response of the interview. There is room for future comparison of EVT belting approach to other methods such as SLS and CVT (Appendix M) to further enhance findings relating to belting experience specifically. My current research design does not provide detailed insight into the belt recipe, but rather a general overview of students' experience working with EVT and the belt recipe simply being just a chosen sample of the EVT vocal qualities.

Conclusion

The findings show students perceive EVT as an effective method to learning to sing through the body, teaching them an informed singing approach and recognizing the

complexity of the vocal structure. These results offer valuable implications for application in my voice studio.

In application to my teaching practice, I learnt of strategies to manage the perceived complication of EVT. Breaking the EVT figures into small manageable chucks and progressively layering the concepts while inviting self reflection to clarify confusion are important tools. The concept of motor learning, using hand gestures of EVT and additional movement to facilitate learning will be beneficial in teaching EVT figures. Balancing visual aids including posters and hand gestures together with movement can enhance memory retention and vocal learning. These findings can inform my teaching to adapt EVT for all ages, including younger age emerging singers whom I work with in my studio.

This study enabled me to achieve my three personal learning outcomes. I successfully implemented a mixed methods research design, coordinating procedural steps while adapting to challenges, including a missed answer in the EASE questionnaire, by focusing on overall data trends. I deepened my understanding of RTA and developed skills in coding themes from transcripts. Conducting semi-structured interviews allowed me to refine my choice of words and understand how to enhance flow through my sequence of questions. Lastly, I became more confident in delivering EVT exercises through self experimentation, close study of the Estill workbook, and retaking the Level 1 and 2 certifications in June 2025. Leading individual workshops for each participant further strengthened my ability to clearly demonstrate EVT exercises.

Overall, when using EVT belt recipe, students learnt to sing through the body, shift from an instinctive to informed mode of singing and can transfer the EVT belt approach into other elements of singing. In conclusion, despite the complexity of individual vocal structure control, participants reported a decrease in vocal load after working with EVT. The findings in this study showed a positive and deeply impactful student experience working with EVT exercises.

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Appendices

Appendix A

Signed Copy of Ethics Form

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:		Gloria Chu			
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:	WAPPAR
4	Campus:	Carmarthen
5	E-mail address:	gloriachumusic@gmail.com
6	Contact Telephone Number:	+403-383-1928
	For students:	

April 2022`1PG2 Ethical Approval Form

7	Student Number:	2326948
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) WAPPAR Ethics Board Representative		☒	**January 28, 2025**	

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	***Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans***	☒

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	If YES then the permission question	**YES**	☐	**NO**	☐

	Professional Learning Partnership (APLP)?	below does not need to be answered.				
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:	**Exploring the student experience of working with Estill Voice Method model exercises and workbook.**		
2	Proposed start date:	March 31, 2025	Proposed end date:	September 16, 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** Existing research includes efficacy of the Estill Voice Method in terms of voice quality control on specific vocal exercises, case studies on Estill Voice qualities through laryngoscope analysis, effect of the training on auditory feedback on the singing voice, application of Estill Voice method for rehabilitation treatment and its effectiveness for developing different voice quality types. The proposed activity contributes to insights of the student experience of working with the Estill Voice Method exercises. This is unique because the focus on student perspectives and understanding their viewpoints of Estill Voice Method are not abundant in existing literature. (this box should expand as you type)			
4	**Research Question** What is the student experience of working with Estill Method model exercises and workbook? (this box should expand as you type)			
5	**Aims of Research Activity** The intention is to understand the experiences of students when conducting the exercises pertaining to the Estill Voice Method including what feels easy, what works and can be quickly applied, what concepts are challenging and the difficulties in executing the exercises. As a vocal educator, understanding the student experience can provide further perspectives as to the approach to further assist students in developing the			

	desired sound quality. The research can be a tool for teachers developing diverse teaching strategies for the Estill Voice Method. The proposed activity can also assist teachers to be more effective, responsive and empathetic in their roles as vocal practitioner for students. (this box should expand as you type)
6	**Objectives of Research Activity** The objective of the research is to compare the different experiences of students and to identify common challenges, areas that come easily to students, and shared experiences in the Estill Voice Method exercises. A further objective is to find out how different age groups respond to the Estill voice method which is a key takeaway for future pedagogical application. Through the research further areas of clarity required in pedagogical approach of Estill Voice exercises can be realized. In addition, the objective is to understand different interpretations for how the Estill Voice exercises are comprehended by the students. These insights will facilitate more effective ways for future teachings of the Estill Voice Model exercises. (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	A mixed method approach will be used for this proposed activity. Quantitatively, interviews or questionnaires will include Likert type scale questions which will be analysed through descriptive statistics and correlation with studies. Qualitatively, data from interviews, focus groups and questionnaires will be coded. A thematic analysis approach will then identify and interpret themes within the coded data. 1) Literature review – A review of literature relating to the research topic will be conducted. A narrative literature review approach will be used where the researcher reviews and synthesizes existing literature, providing an overview of key trends and findings 2) Questionnaires – This will be conducted through paper format, online format or delivered through verbally with participants. Verbally administered questionnaires may be conducted with younger participants as reading comprehension may be a barrier. The verbally administered questionnaires will be audio recorded and later transcribed. The transcript will be sent to the participant to confirm accuracy. Audio recordings will be deleted once transcriptions have been confirmed. The researcher will take notes during the verbal questionnaires for later reference. 3) Interviews – Semi-structured interview questions will be prepared before the interview. The interview will be one on one with the participant and researcher. The researcher will ask the question and invite the participants to answer the questions. The interview will be audio recorded and later transcribed. The transcript will be sent to the participant to confirm accuracy. Audio recordings will be deleted once transcriptions have been confirmed. The researcher will take notes during the interviews for later reference. 4) Focus group – This will entail participants to discuss a topic initiated by the researcher. The session will be audio recorded and later transcribed. The transcript will be sent to the participants to confirm accuracy. Audio recordings will be deleted once transcriptions have been confirmed. The researcher will take notes during the focus group sessions for later reference. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	Location of research include online, phone and home studio in Canada. (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	Research will be conducted with participants in Canada and the United States. The researcher currently resides in Canada. The Canadian Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans is followed and does not involve any ethical stipulations beyond those usual in the UK. Children under the age of 18 will be participating in the research. A Vulnerable Sector Search (Pardon Sex Offenders Records) has been completed by the Calgary Police Service stating no information to disclose. Consent from guardians of participants age 18 and under will be obtained. *(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: No other 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?	An estimated number of 10 participants are expected. Participants will be part of focus groups, questionnaires and interviews. Age group range is age 7-24. *(this box should expand as you type)*
11	Who will the participants be?	All participants will be vocal students studying with the principal researcher. *(this box should expand as you type)*
12	How will you identify the participants?	Participants will be identified based on convenience sampling and are current vocal students of the researcher. Vocal students of the researcher will be invited to participate and those willing to participate will be selected as participants. The researcher already has access to participants' contact details since they are students of the researcher. Both parental and student consent will be sought for those under 18 years of age. Participants are contacted through in person conversation, email or phone conversation. *(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			
	Computer and phone for online sessions and recording devices are classified as specialist electrical equipment. *(this box should expand as you type)*			

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. There is a low risk where interview or questionnaire might possibility evoke emotional responses from participants. 2. There is a low risk where Interview or questionnaire may engage in a long-concentrated time span and mental fatigue may occur. 3. There is a low-risk data maybe unintentionally exposed. 4. There is the low risk data collected from participants is misinterpreted and the intended response is not captured in the research. *(this box should expand as you type)*	*How you will mitigate the risk to participants:* - #1 and #2: An informed consent form will be sent to participants to inform about the risks involved and the opportunity to pause during the interview or questions. In addition, participants will be informed they can withdrawal at any point in time. 3. All data will be encrypted and kept in password protected cloud storage on the researcher's Office system which will not be shared. All recordings will be deleted once transcriptions and notes have been made. 4. A transcript of the audio interviews or verbally administered questionnaires will be provided to the participant for approval to reduce the risk of misinterpretation. *(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	
	Not applicable. *(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: 1. There is the low risk where responses from participants may evoke emotional responses to the investigator. 2. There may be unanticipated risks during the study. *(this box should expand as you type)*	*How you will mitigate the risk to the investigator:* 1. There is access to support services such as counselling, resources for mental health and physical safety available in the local health care system of the investigator. In addition, support is available through the University of Wales Trinity Saint David. 2. The investigator has insurance through Marsh Canada Limited, policy number CAS726421-03. Legal advice is available in the local city of the investigator. *(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: There is the risk if the researcher does comply with guidelines and laws and regulation this will result in negative reflection on the University. *(this box should expand as you type)*	*How you will mitigate the risk to the University:* • The researcher is acting independently and will follow ethical guidelines throughout the proposed activities. *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: Not applicable – no risk to the environment anticipated for the proposed research activity. *(this box should expand as you type)*	*How you will mitigate the risk to environment:* Not applicable – no risk to the environment anticipated for the proposed research activity. *(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.	**As research is conducted in Canada, an equivalent of DBS is acquired. See attached for the Vulnerable Sector Search provided by**		

		Calgary Police Service in Canada.

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?
	Member checking will be performed where transcriptions of audio interviews, questionnaires or other data will be confirmed with the participant. An email will be provided to participants to contact the researcher for further details and results of the research. *(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.
	A letter will be provided to potential participants explaining what is involved in participating. Participants can contact the researcher for further clarification and questions. Consent forms will be collected from the participants. The consent forms are in the form of paper signed consent forms or digital format where a screen will be shown before the questionnaire and by clicking the NEXT button they are providing consent. *(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.
	Participants will not be named in any research publication. Identifiable information is collected to ensure the participant's consent and data is properly recorded. In addition, this information is needed to ensure quotes or contextualized stories are attributed in the qualitative research. Anonymity is to be ensured for the participants outside of contact information, which only the researcher has access to. Participants are anonymized by using code names or participant numbers for the purpose of the study itself. *(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	Name, country of residence, email and phone number will be collected from each participant and guardian as a means of communication. The age of participants will be a factor in the research discussion and analysis. In addition, audio data of participants will be collected for the purpose of the research. Recordings will be deleted once transcription and notes have been made. Consent forms will be collected from the participants. *(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 the researcher's Office system which will not be shared. Audio data will be transcribed and would be shown to participants to check accuracy of reporting. Recordings will be deleted once transcription and notes have been made. Manual files will be kept in a locked office space where only the researcher has access to. Paper carbon version of documents will be scanned and stored in password protected cloud storage, physical documents will then be shredded. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The private company computer used is the researcher's own company and is only used by the researcher. The computer is password protected. (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):		
	All data will be encrypted and kept in password protected cloud storage on the researcher's Office system which will not be shared. Any USB sticks used to store or transfer data will be password protected. Paper carbon version of documents will be scanned and stored in password protected cloud storage, physical documents will then be shredded. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the researcher's master's program and then deleted. In accordance with the DPA2018, participants will have the right to ask 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 *(this box should expand as you type)*		
22	List all who will have access to the data generated by the research activity:		
	The principal researcher, researcher supervisor and participant's own data relating to them if requested. *(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 is the custodian of the data. *(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 encrypted and kept in password protected cloud storage on the researcher's Office system which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the researcher's master's program and 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)*		
	No data will be stored in the UWTSD Research Data Repository. *(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:** February 19, 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:

☒	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.

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.

CALGARY POLICE SERVICE

ISC: Protected B

January 9, 2025

TO: CHU, GLORIA PAO-LIN

OTHER LAST NAME(S): NONE

OTHER FIRST NAME(S): NONE

SEX: Female **DOB:** 1985/May/30

A search based on the above **name(s) and birthdate** has **not** disclosed a record of criminal convictions in Canada's National Repository for criminal records. Calgary Police Service local indices and the Alberta Court indices have **not** disclosed other relevant information. This search was conducted from identification and information provided by the applicant and not through the submission of fingerprints.

This is to confirm that a Vulnerable Sector Search (Pardon Sex Offenders Records) has been completed and there is no information to disclose.

Note: Vulnerable people are individuals who are at greater risk of being harmed than the general population, because of age, disability, handicap or circumstances, whether temporary or permanent, by persons in a position of authority or trust relative to them as is authorized under the Criminal Records Act.

By providing this information, the Calgary Police Service offers no opinions, representations or statements regarding the suitability of the applicant for the position applied for. The Calgary Police Service assumes no risk or liability whatsoever associated with the placement of this individual in the position applied for and therefore it is solely the employer's or agency's responsibility to conduct its own assessment with respect to the suitability of the applicant for the position.

Yours truly,

Sharon Metzler

Sharon Metzler, Supervisor
Police Information Check
Business Operations Section
pol8417

Initial PIC completed for EMPLOYMENT

with PARTITA MUSIC STUDIO LTD.

5111 – 47 Street N.E., Calgary AB
Canada T3J 3R2 (403) 266-1234
www.calgarypolice.ca

- This certificate letter is not valid unless it is watermarked with Calgary Police Service crest.
- This certificate letter reports factual information. It is provided as a service only. By issuance of this certificate letter the issuer is not making any statement regarding the applicant's suitability for the position for which they are requested to provide this certificate letter.
- On the reverse side of the certificate letter are the Calgary Police Service Search and Disclosure guidelines.

What is a Police Information Check?

It is more than a Canadian Criminal History Check. Known as Police Information Check (PIC), the results will be provided on a Calgary Police Service certificate letter, detailing Canada-wide Criminal Record History, Vulnerable Sector Search and Police History. This includes Local Police Information and Alberta Provincial court records.

What Systems are searched for PIC's?

The Calgary Police Service uses three search mechanisms:

Sentry – Local records of the Applicants Involvement with Calgary Police Service
(Police Records Management Systems)

J.O.I.N. – the Alberta court system (**J**ustice **O**nline **I**nformation **N**etwork)

C.P.I.C. – the **C**anadian **P**olice **I**nformation **C**entre system and R.C.M.P. National repository in Ottawa

This Police Information Check only provides information found at the time of the check, on the above listed systems. The Calgary Police Service does not guarantee completeness of the information, as we are limited to information available on these systems. This check does not include information found in any other jurisdiction's local police information system; nor does it include court information from any other provinces, except convictions registered on the National Repository for Canada and information entered onto the Canadian Police Information Centre System.

Police Information Check Disclosures

- Criminal Records – Adult and Youth (includes indictable, dual procedure and summary conviction offences)
- Pending and outstanding charges
- Outstanding warrants for arrest Canada-wide
- Police Files/Information Reports
  -Relevant[1] occurrences
- Records of not criminally responsible by reasons of Mental Disorder pursuant to s.16(1) cc (disclosed if relevant)[1]
- Judicial Orders while in effect
  -probations, prohibitions, peace bonds[2] and recognizance conditions
- Vulnerable Sector Records (pardoned sex offender)
- Absolute Discharge for one year period[2]
- Stay of Proceedings for one year period[2]
- Conditional Discharge for three year period[2]
- Alternative Measures for one year period[3]

[1] relevancy refers to the protection of persons, property, and any information that could cause an individual or organization, concerns for the safety of individuals, employees or volunteers.
[2] period commences from the date of sentencing.
[3] period commences from court confirmation of disposition completion.

Appendix B

Permission Letter

Partita Music Studio Ltd.
Partitamusicstudio@gmail.com
19th February 2025

Dear UWTSD,

RE: Exploring the student experience of working with Estill Voice Method model exercises and workbook.

I confirm that I approve of the research proposed into 'the student experience of working with Estill Voice Method exercises' to be carried out by Gloria Chu, of Partita Music Studio Ltd. during private lessons with the company between March 2025 and September 2025.

Kind Regards,



Gloria Chu

Appendix C

Participant Information Letter

Participant Information

Project title

Exploring the Student Experience of Working with Estill Voice Training Exercises and Workbook

Study researcher

Principal Researcher: Gloria Chu, student of MA Professional Practice (Voice Pedagogy). Phone: 403 383 1928; email: 2326948@student.uwtsd.ac.uk

Academic Supervisor: - Lousia Morgan, lecturer at Voice Study Centre. Phone: 01206 298172; email: louisa@voicestudycentre.com

Invitation to participate

You are being invited to participate in a research study. Choosing whether or not to participate is entirely your choice. If you decide not to participate, there will be no negative impacts on your relationship with the researcher. The information provided in this form tells you about what is involved in the research, what you will be asked to do, and any potential risks or benefits. Please read this form carefully, take all the time you need, and ask any questions you may have.

Purpose of the research study

This project investigates students' experiences with Estill Voice Training (EVT) exercises, focusing on what aspects are most applicable and the challenges they face. The research aims to explore how students balance theoretical knowledge with practical application, offering a more nuanced understanding of EVT's impact in real-world settings. By highlighting the student perspective, the research can inform teaching practices that are both technically grounded and emotionally responsive. These insights can support vocal instructors in becoming more adaptive and empathetic, helping students integrate technical knowledge with expressive performance.

What you will be asked to do

If you decide to participate in this research, you will be asked to attend one session with the researcher. This session will take approximately 2 hours and will involve taking part in vocal activities facilitated by the researcher and interview questions. During this session, you will be asked about your history of singing, your personal perspectives on singing and your perspectives to activities conducted during the session. With your permission the session will be recorded and then transcribed to accurately record your views and opinions.

Who can take part in the research study

To be involved in this study, any individual interested in singing can participate. We are looking to recruit approximately 3 participants in total.

Possible risks and benefits

The researcher has completed a Vulnerable Sector Verification (VSV) to ensure they are approved to work with participants age 18 and under.

Risks: As the interview questions will deal with your experience in singing, there is a low-risk questions may evoke emotional responses. You can discontinue the session at any time, and you do not have to answer any questions that make you feel uncomfortable. You can also withdraw your participation in the project at any time. By agreeing to participate in this research you are not giving up or waiving any legal rights in the event that you are harmed during the research.

Benefits: There is no guarantee that you will benefit directly from participating in this study. However, the session will provide you with the opportunity to explore your voice through EVT exercises and will hopefully raise awareness of how specific exercises impact your singing.

Privacy and confidentiality

All hard copies of documents and recordings will be kept in a secure filing cabinet. These will be destroyed once the project is complete. Transcripts and digital files will be stored on hard drive and cloud storage of the researcher's computer – all of which are password protected.

Participants will not be identified by name in any reports of the completed study. The personal information collected in this research project is handled in accordance with the Privacy Act. We only collect the information we need to carry out the research.

Reporting of results

Although the project outcomes will be determined by the research findings, possible research products will include: report for dissertation, published papers and presentation at conferences. Any quotes will be anonymized and will not be attributed to a specific individual. Data may be used for additional or subsequent research. Please contact the researcher if you wish to be informed of the results of the research.

Withdrawing from the study

Your participation is completely voluntary, and you are under no obligation to participate. If you decide to participate but change your mind later on, you are free to withdraw at any time without consequence. Your decision to withdraw will not influence your relationship with the researcher in any way.

Conflicts of interest

None of the researchers have any conflicts of interest in this study.

Questions and contact information

If you have any questions about the study or would like more information, please contact:

Gloria Chu
403-383-1928
2326948@student.uwtsd.ac.uk

This research study was reviewed and approved by the University of Wales Trinity Saint David Research Ethics Committee.

Appendix D

Signed Consent Forms

Participant Consent Form

Exploring the Student Experience of Working with Estill Voice Training Exercises and Workbook

Study researcher

Principal Researcher: Gloria Chu, student of MA Professional Practice (Voice Pedagogy). Phone: 403 383 1928; email: 2326948@student.uwtsd.ac.uk

Academic Supervisor: Lousia Morgan, lecturer at Voice Study Centre. Phone: 01206 298172; email: louisa@voicestudycentre.com

Consent to take part in research

- I, [redacted] (name of participant) 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 engaging in vocal activities facilitated by the researcher, responding to interview questions, and completing questionnaires either verbally or in writing.
- 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 dissertation, conference presentation and published papers.
- 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 in Calgary, Alberta on the researcher's password protected Office System and clouds storage which only the researcher has access to until September 30, 2025.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until September 30, 2027
- 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.

For participants age 18 and over:

Name of research participant (over age 18)	Signature of research participant	Date
[redacted]	[redacted]	May 8, 2025

For participants under the age of 18:

Assent to participate

Before you decide if you want to take part in this study, make sure you understand what you need to do and that all of your questions have been answered.

Ifyes, please write your name below:

Name of participant	Printed name of participants	Date

Signature of the person obtaining assent

Bysigning this form, I attest that:

- Ihave explained the study to the prospective participant
- Ianswered all of their questions
- Iprovided a copy of this assent form to the participant
- The participant seemed to understand the assent form and agreed to participate

Name of guardian	Signature of guardian	Date

Signature of the person obtaining consent

Bysigning this form, I attest that:

- Ihave explained the study to the prospective participant
- Ianswered all of their questions
- Iprovided a copy of this consent form to the participant
- The participant seemed to understand the consent form and agreed to participate

Name of researcher	Signature of researcher	Date

Participant Consent Form

Exploring the Student Experience of Working with Estill Voice Training Exercises and Workbook

Study researcher

Principal Researcher: Gloria Chu, student of MA Professional Practice (Voice Pedagogy). Phone: 403 383 1928; email: 2326948@student.uwtsd.ac.uk

Academic Supervisor: Lousia Morgan, lecturer at Voice Study Centre. Phone: 01206 298172; email: louisa@voicestudycentre.com

Consent to take part in research

- I, [redacted] (name of participant) 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 engaging in vocal activities facilitated by the researcher, responding to interview questions, and completing questionnaires either verbally or in writing.
- 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 dissertation, conference presentation and published papers.
- 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 in Calgary, Alberta on the researcher's password protected Office System and clouds storage which only the researcher has access to until September 30, 2025.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until September 30, 2027
- 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.

For participants age 18 and over:

[redacted]	[redacted]	5/12/2025
Name of research participant (over age 18)	Signature of research participant	Date

For participants under the age of 18:

Assent to participate

Before you decide if you want to take part in this study, make sure you understand what you need to do and that all of your questions have been answered.

If yes, please write your name below:

Name of participant	Printed name of participants	Date

Signature of the person obtaining assent

By signing this form, I attest that:
- I have explained the study to the prospective participant
- I answered all of their questions
- I provided a copy of this assent form to the participant
- The participant seemed to understand the assent form and agreed to participate

Name of guardian	Signature of guardian	Date

Signature of the person obtaining consent

By signing this form, I attest that:
- I have explained the study to the prospective participant
- I answered all of their questions
- I provided a copy of this consent form to the participant
- The participant seemed to understand the consent form and agreed to participate

Name of researcher	Signature of researcher	Date

Participant Consent Form

Exploring the Student Experience of Working with Estill Voice Training Exercises and Workbook

Study researcher

Principal Researcher: Gloria Chu, student of MA Professional Practice (Voice Pedagogy). Phone: 403 383 1928; email: 2326948@student.uwtsd.ac.uk

Academic Supervisor: Lousia Morgan, lecturer at Voice Study Centre. Phone: 01206 298172; email: louisa@voicestudycentre.com

Consent to take part in research

- I, [redacted] (name of participant) 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 engaging in vocal activities facilitated by the researcher, responding to interview questions, and completing questionnaires either verbally or in writing.
- 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 dissertation, conference presentation and published papers.
- 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 in Calgary, Alberta on the researcher's password protected Office System and clouds storage which only the researcher has access to until September 30, 2025.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until September 30, 2027
- 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.

For participants age 18 and over:

Name of research participant (over age 18)	Signature of research participant	Date

For participants under the age of 18:

Assent to participate

Before you decide if you want to take part in this study, make sure you understand what you need to do and that all of your questions have been answered.

If yes, please write your name below:

[redacted]	[redacted]	May 6, 2025
Name of participant	Printed name of participants	Date

Signature of the person obtaining assent

By signing this form, I attest that:
- I have explained the study to the prospective participant
- I answered all of their questions
- I provided a copy of this assent form to the participant
- The participant seemed to understand the assent form and agreed to participate

[redacted]	[redacted]	May 6, 2025
Name of guardian	Signature of guardian	Date

Signature of the person obtaining consent

By signing this form, I attest that:
- I have explained the study to the prospective participant
- I answered all of their questions
- I provided a copy of this consent form to the participant
- The participant seemed to understand the consent form and agreed to participate

Name of researcher	Signature of researcher	Date

Appendix E

EVT Workshop lesson Plan

Overall execution of session participant:

1. Participant to sing a current repertoire piece using belt tones
2. Participant complete EASE questionnaire
3. Execute the below exercises going through the 13 figures and working with students to achieve the 13 figures specific for the belt recipe. For each participant explain what is the figure, the goal of the figure and ways to try to achieve the figure. The exercises are based on the Estill Workbook and prompts taken from the training course taken by the researcher for Level 1 and 2.
4. Participant to sing the same repertoire piece from step 1.
5. Participant complete EASE questionnaire
6. Complete semi-structured interview

Belt recipe as defined by Estill Voice Training (EVT):

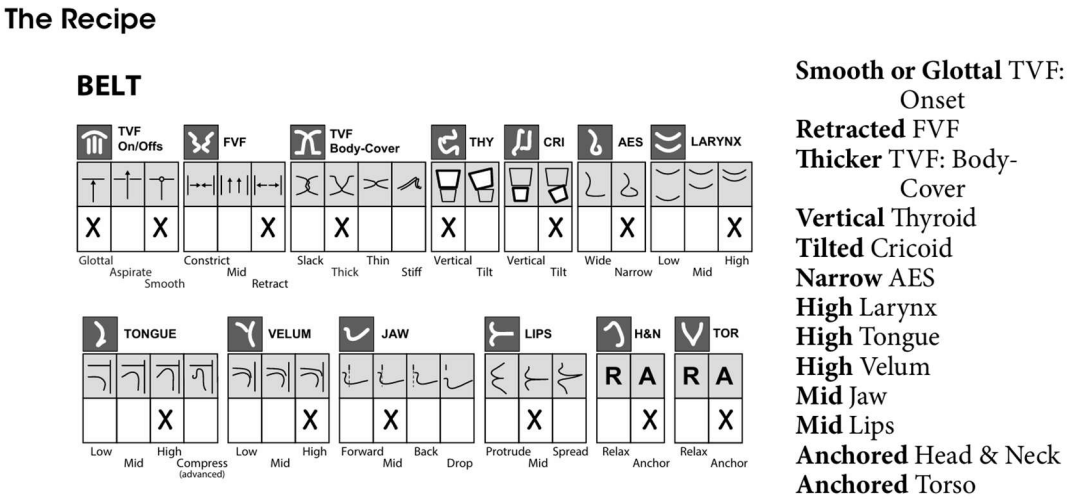


Figure 1: pg 67 Estill Workbook 2

Introduce the exercises in same order as in Etude book

Exercises for the 13 figures to be executed with the participant
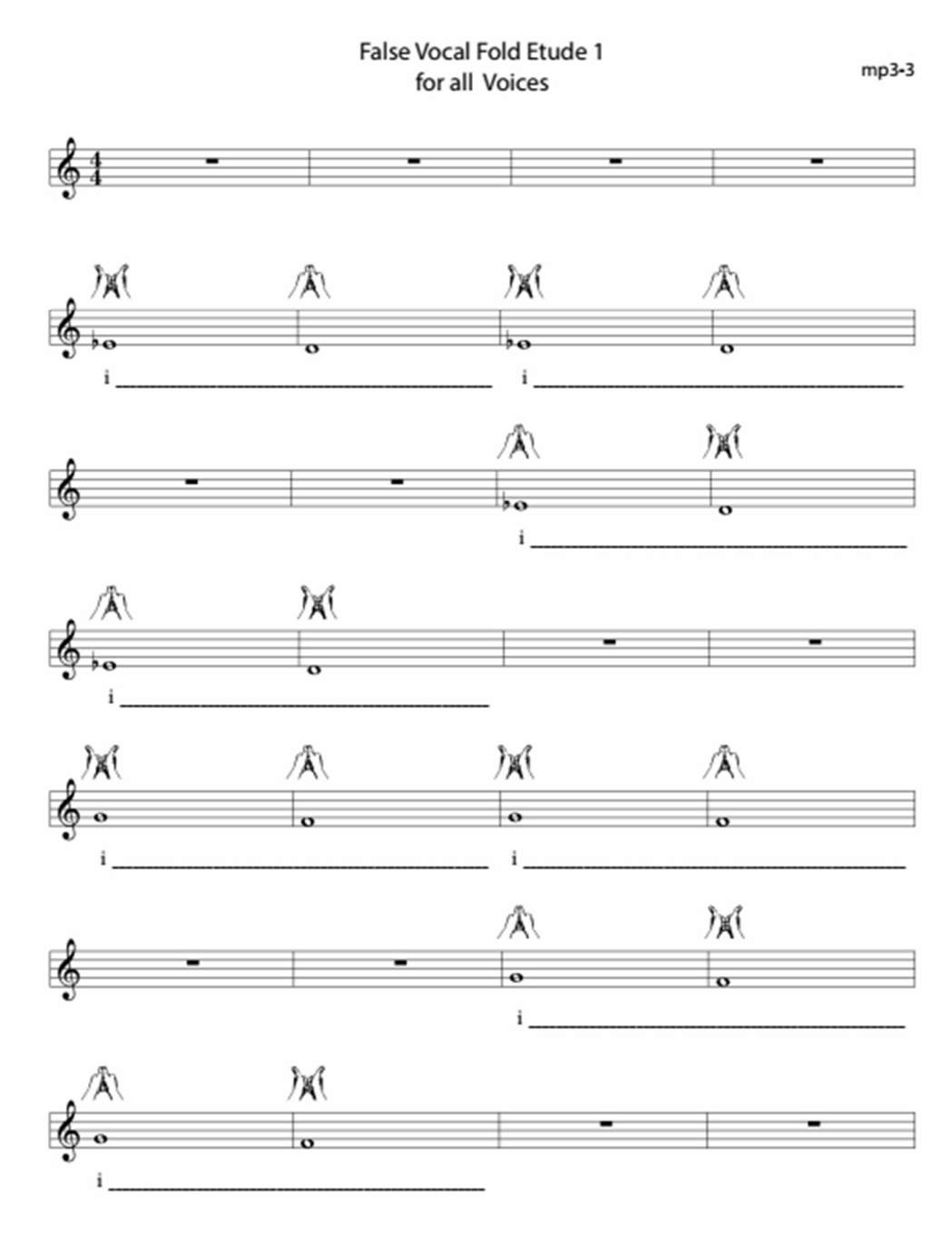
Information below is from the Estill Workbook 1 and 2 and from Estill Foundations Voice Training and Level 1 and 2 training session attended by researcher in 2024.
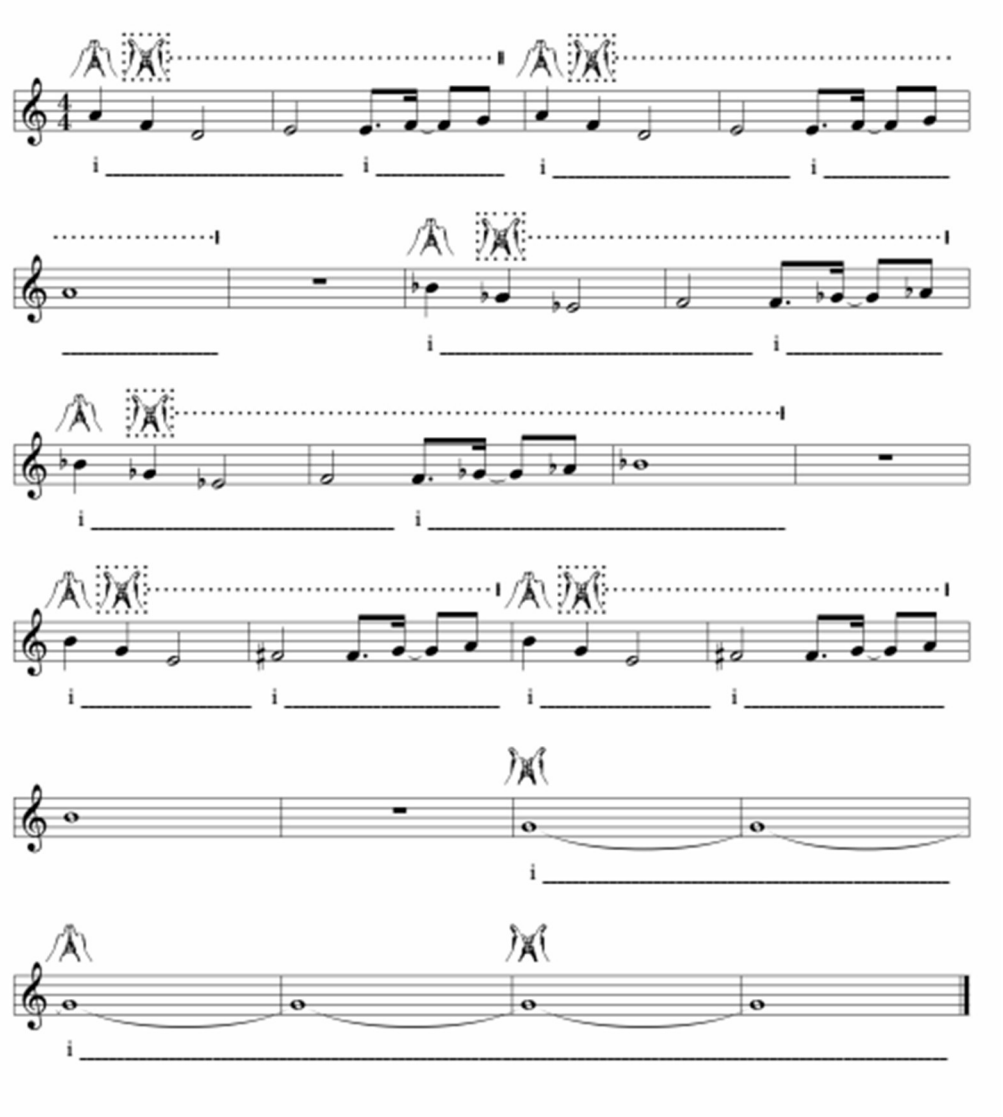
Exercises are from Estill Etudes Volume 1 by Alejandro Saorin Martinez, Mary McDonald Klimek and Kimberly Steinhauer

Retracted False Vocal Folds (FVF)

- *Goal*:
    - FVF in retracted position
    - Feeling free and tension free
- *Try*:
    - “huh” in a breathy manner – then imitate the ‘h’ sound without saying it
    - Allow air to pass freely through vocal folds
    - Keeping throat open and wide open
    -
- *Cue*:
    - Silent dog panting
    - Yawn gesture without sound
    - Silent giggle
    - Joly giant

Exercise: False vocal Fold Etude 1 for all voices, pog 15-16

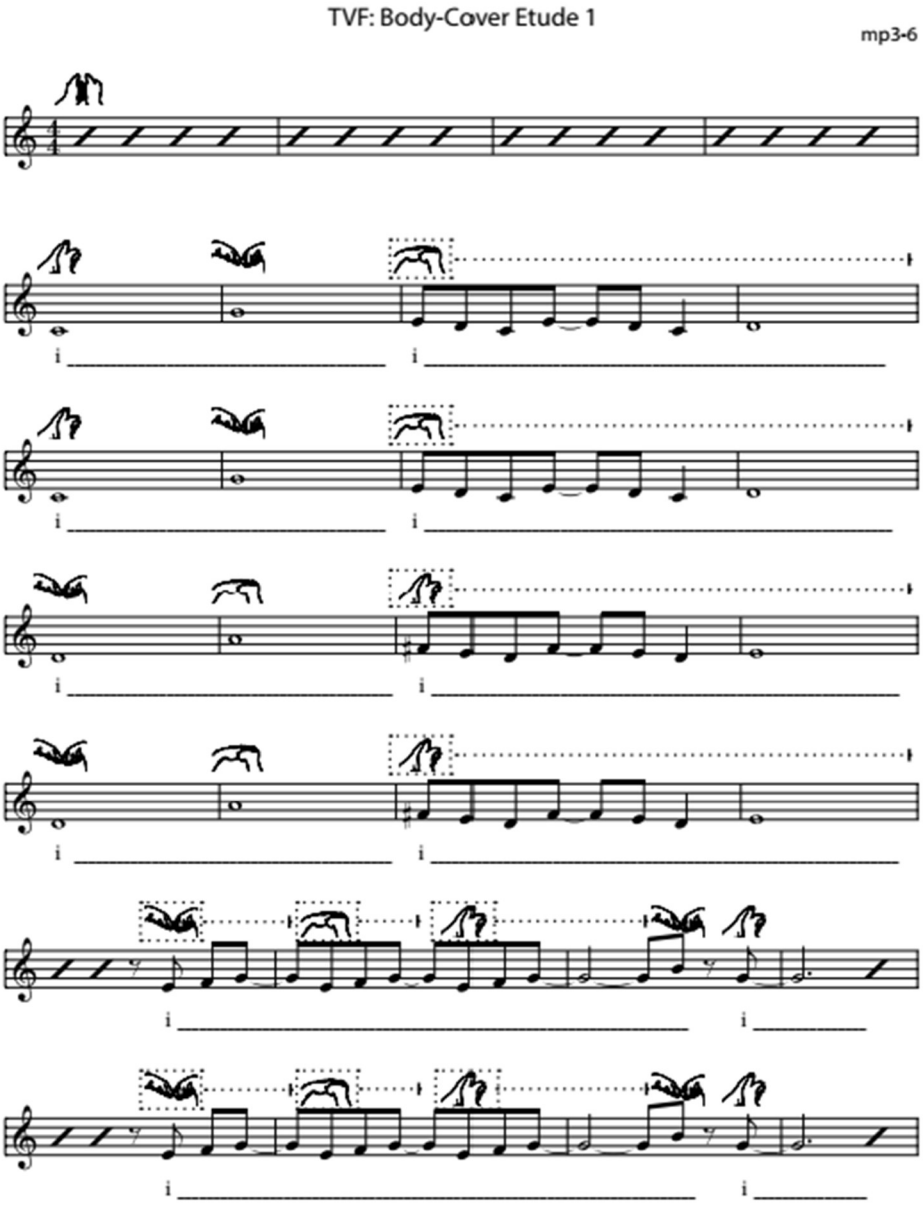

False Vocal Fold Etude 1
for all Voices
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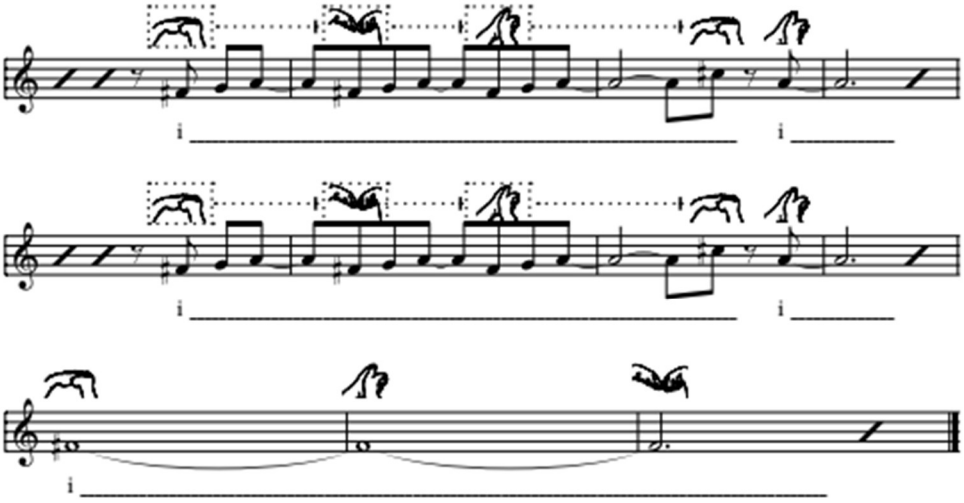


Thick Body Cover Setting

- *Goal*:
    - Thick body cover for full sound
- *Try*:
    - Say “Yeah!”, “Hey!” with a confident tone
    - Sensation of feeling anchored
- *Cue*:
    - Voice cutting through beam of light, think full sound, think energy

Exercise: Body-Cover Etude for all voices, pg 22-23





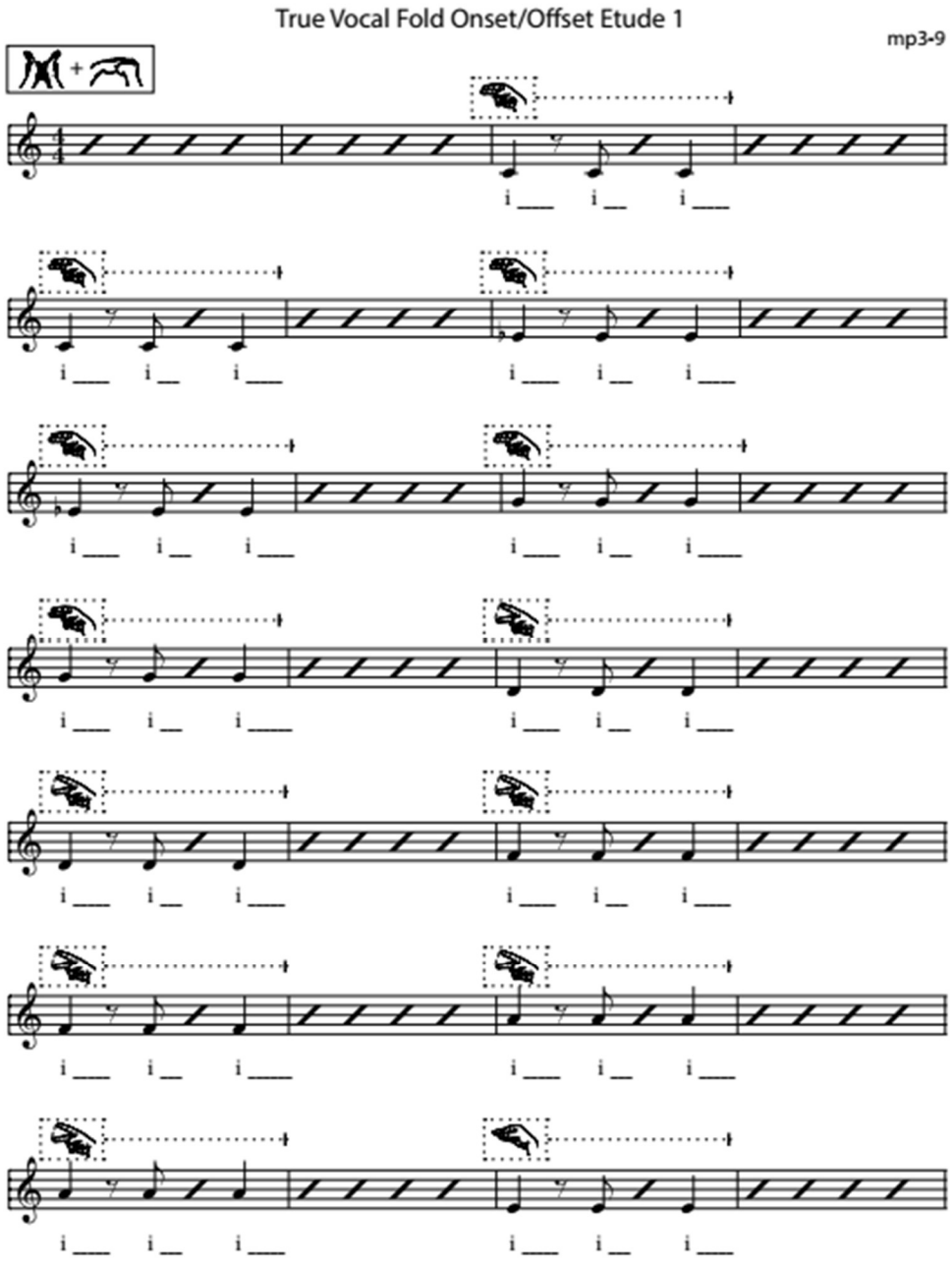
Smooth Onset

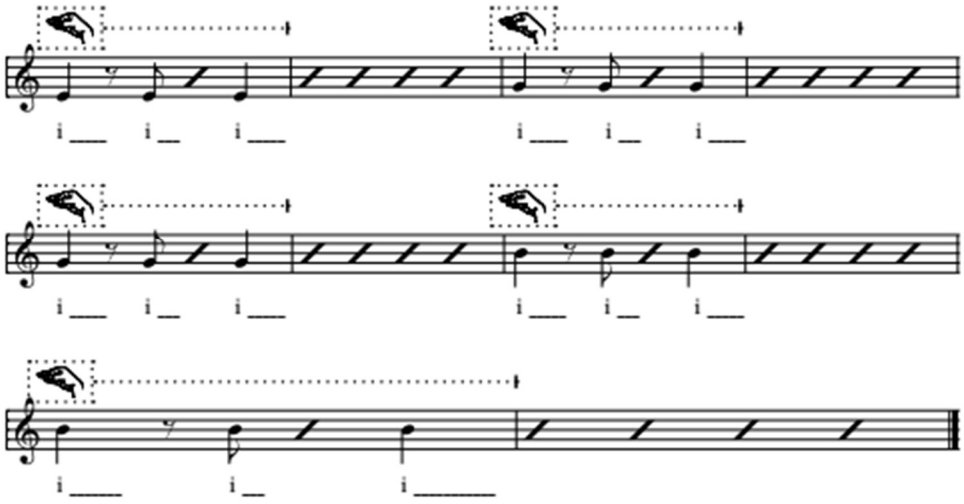
- *Goal*:
  - Gentle sound to start
  - Avoid breathy or hard onset (explore glottal onset and aspirate onset to feel the difference)
- *Try*:
  - whispered “mmm,” gently add voice
- *Cue*:
  - Say “you” (/j/ sound).
  - Start with the /j/ silently then transition to an /i/.
  - feel like “drinking in the tone”.

Glottal Onset

- *Goal*:
  - Firm vocal fold closure
- *Try*:
  - “uh-oh” with emphasis on the start
  - Crisp closure aim for
- *Cue*:
  - Hold breath, then sing /i/ on any pitch.
  - Say ‘guh’
  - Say ‘uh’

Exercise: TVF Onset/offset Etude for all voices, pg 31-32





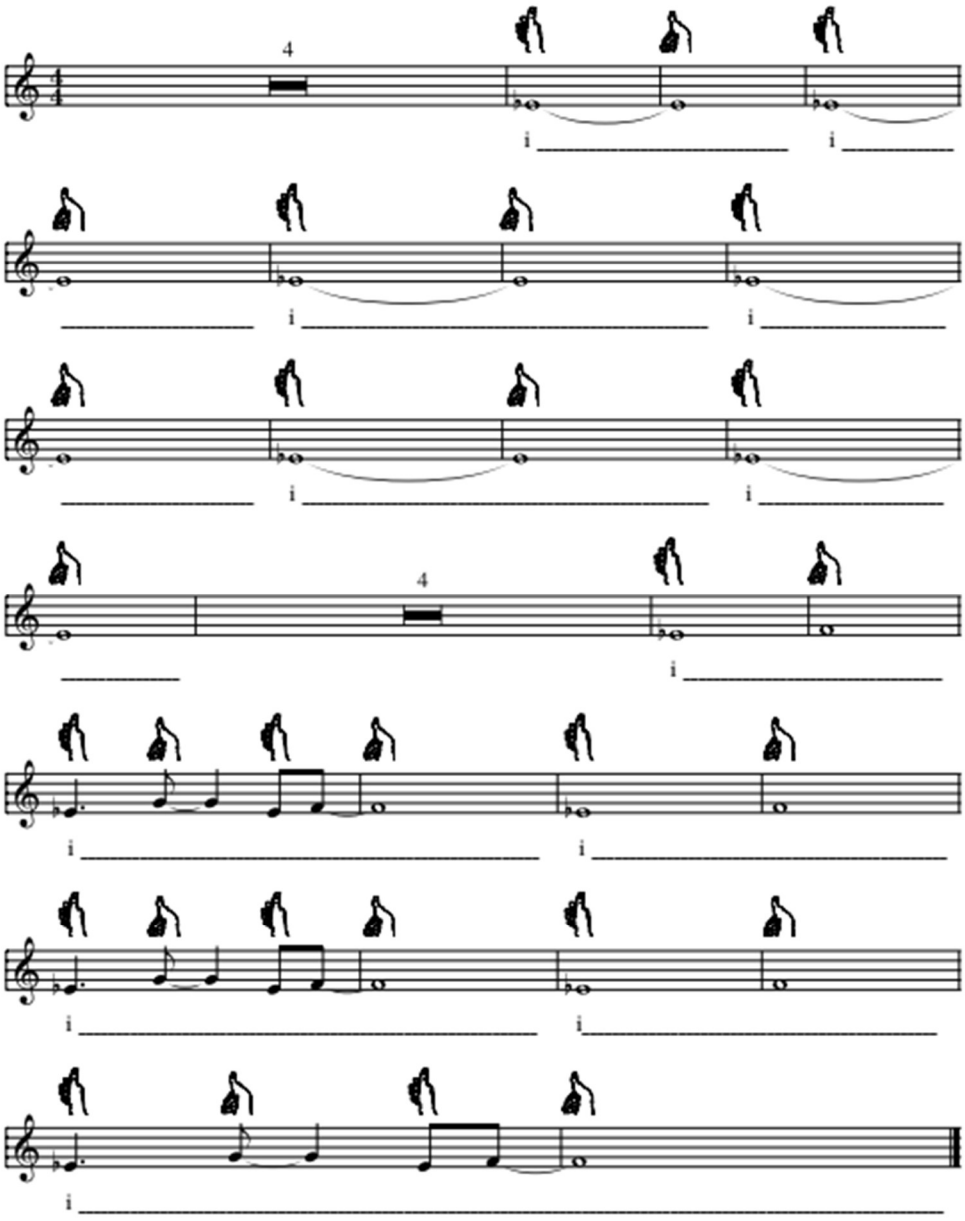
Vertical Thyroid

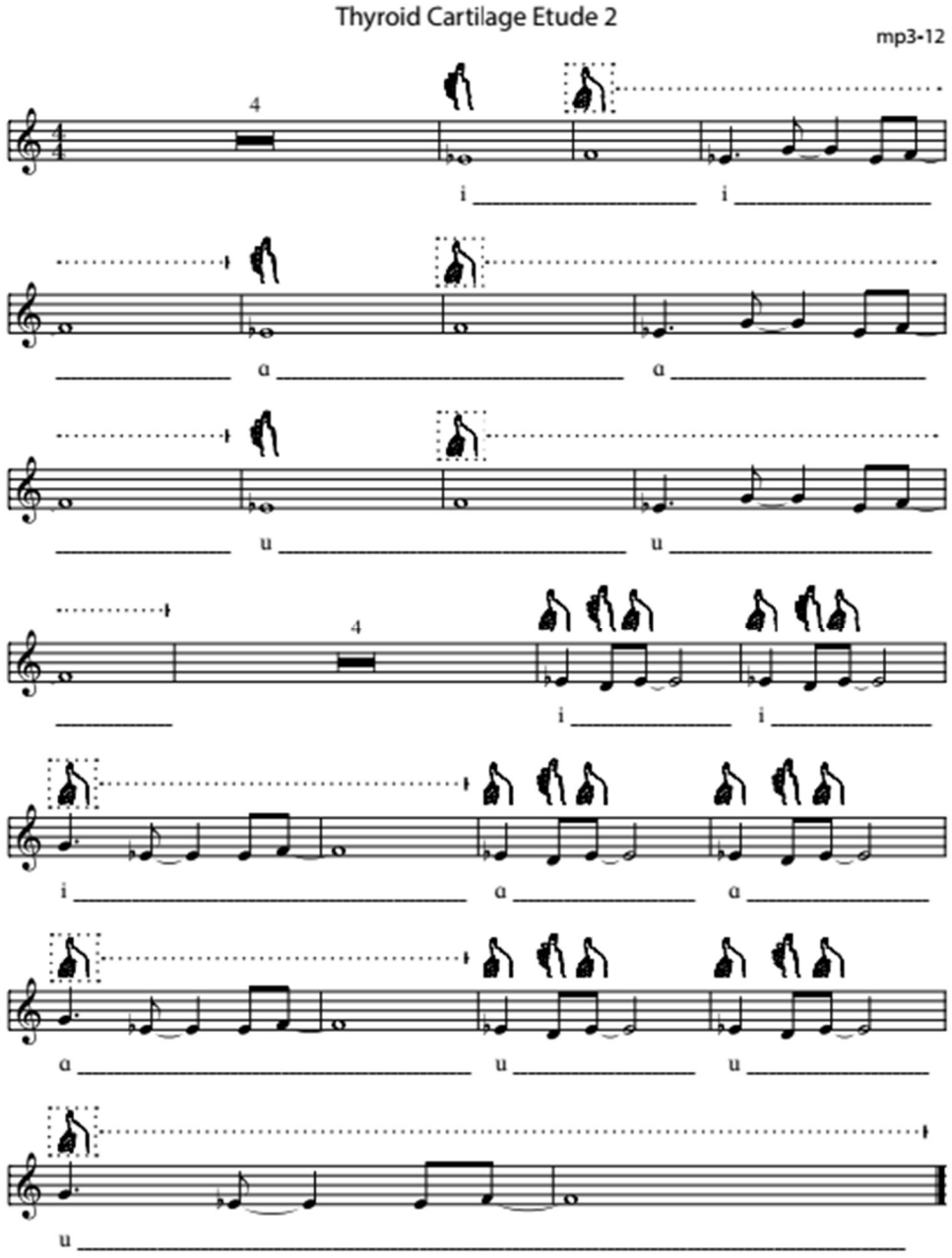
- *Goal*:
  - Aim for the thyroid cartilage neutral (not tilted forward)
- *Try*:
  - Tilting: assertive “Hey!”, “No way!” in a speech-like tone
  - direct and energetic
  - vertical: aim for opposite feeling of “hey”
- *Cue*:
  - Imagine just waking up in the morning in speaking mode
  - (Tilted Thyroid soft “meow” or whimper like a puppy).

Exercise: Thyroid Cartilage Etude for all voices, pg 35-36

Thyroid Cartilage Etude 1

mp3-11



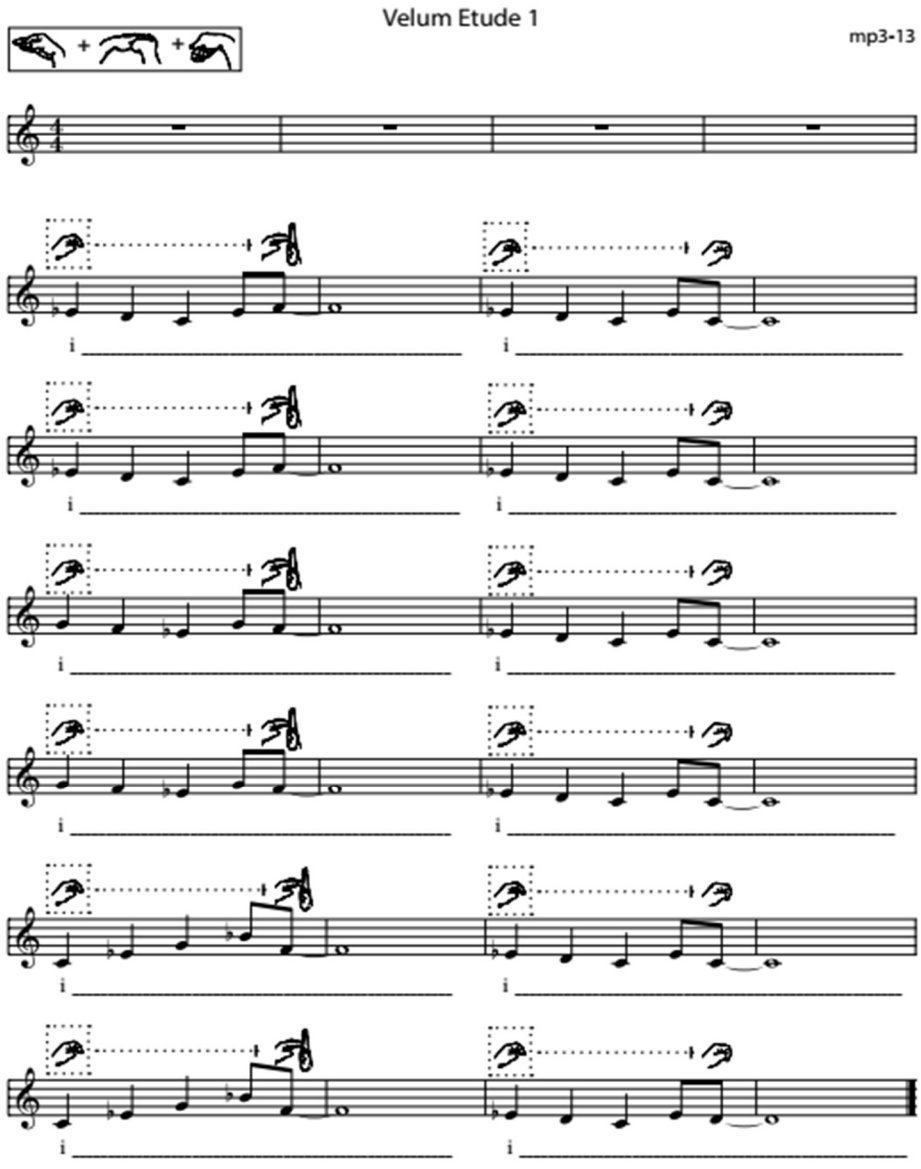


High Velum

- *Goal*:
  - soft palate to be high
- *Try*:
  - “ng” as in “sing” and hold it
  - focusing on the feeling of the soft palate lifting away from the back of the throat
- *Cue*:
  - “Yawn into the sound,”

- “Lift your soft palate like you’re opening your mouth wide
- aim to keep sound forward.
- “Think of the sound coming from behind your eyes.”

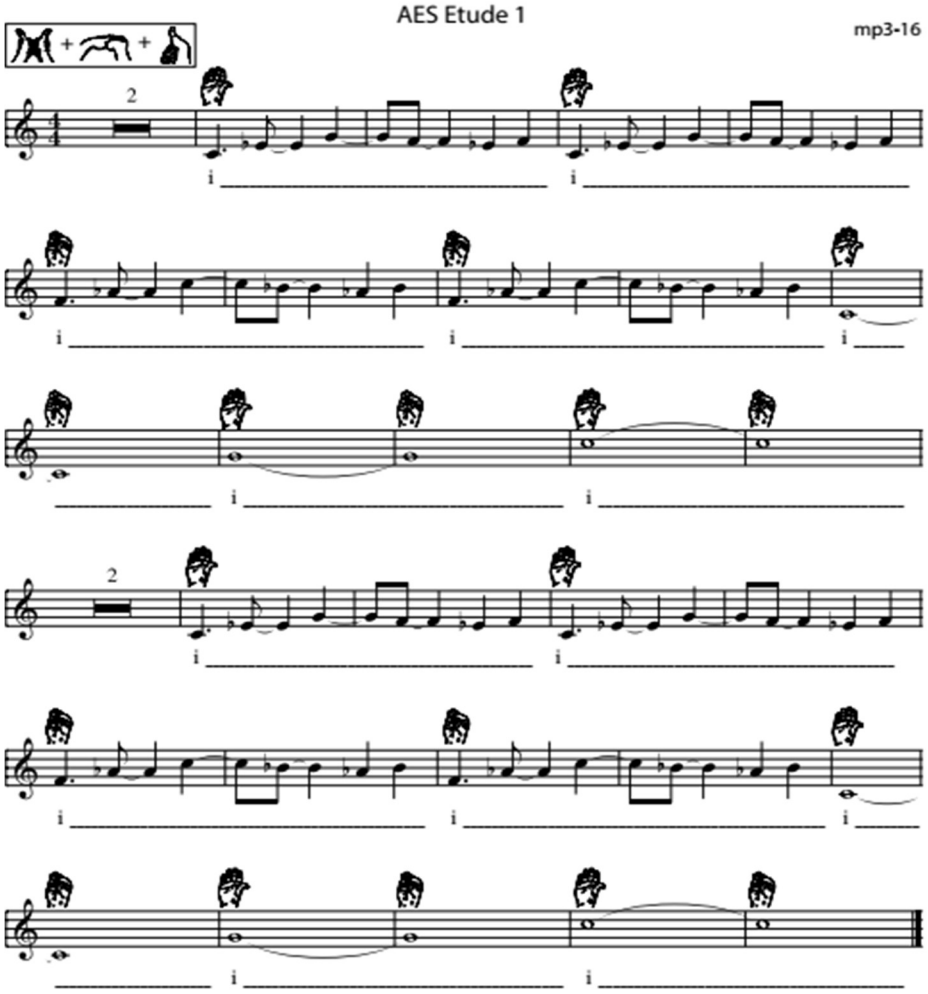
Exercise: Velum Etude for all voices, pg 38



Narrow aryepiglottic sphincter (AES)

- *Goal*:
  - narrow AES for increased brightness
  - increased intensity
  - sense of carrying power in the voice
- *Try*:
  - Imitate a duck quack
  - nasal “nyeh-nyeh”,
  - witchy cackle (ie, “Eee!”).
  - bratty voice of a cartoon character - high, buzzy, and focused.
- *Cue*:
  - Buzzy like a kazoo
  - Squint the eyes and nose

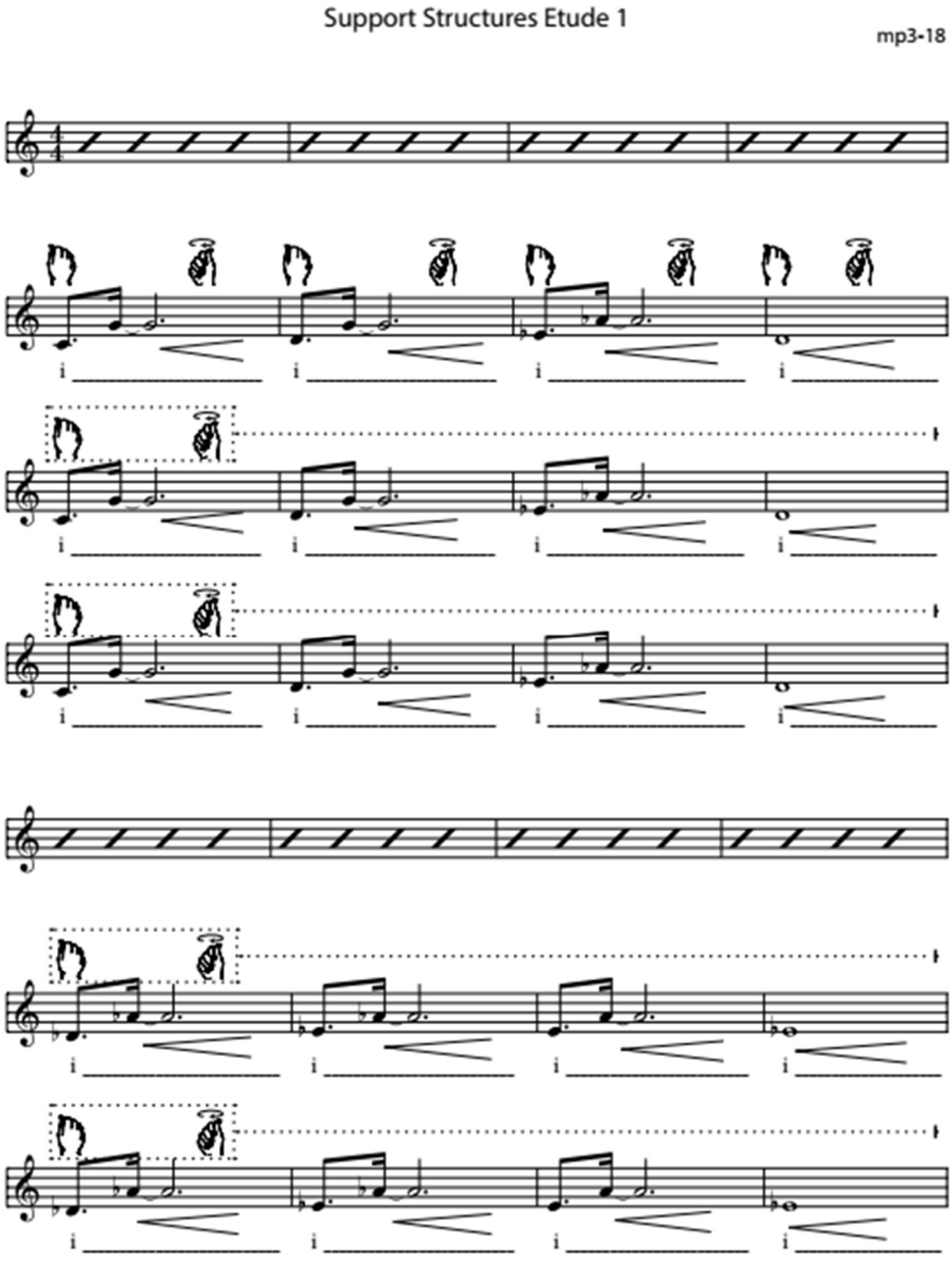
Exercise: Aryepiglottic Sphincter - Etude for all voices, pg 43

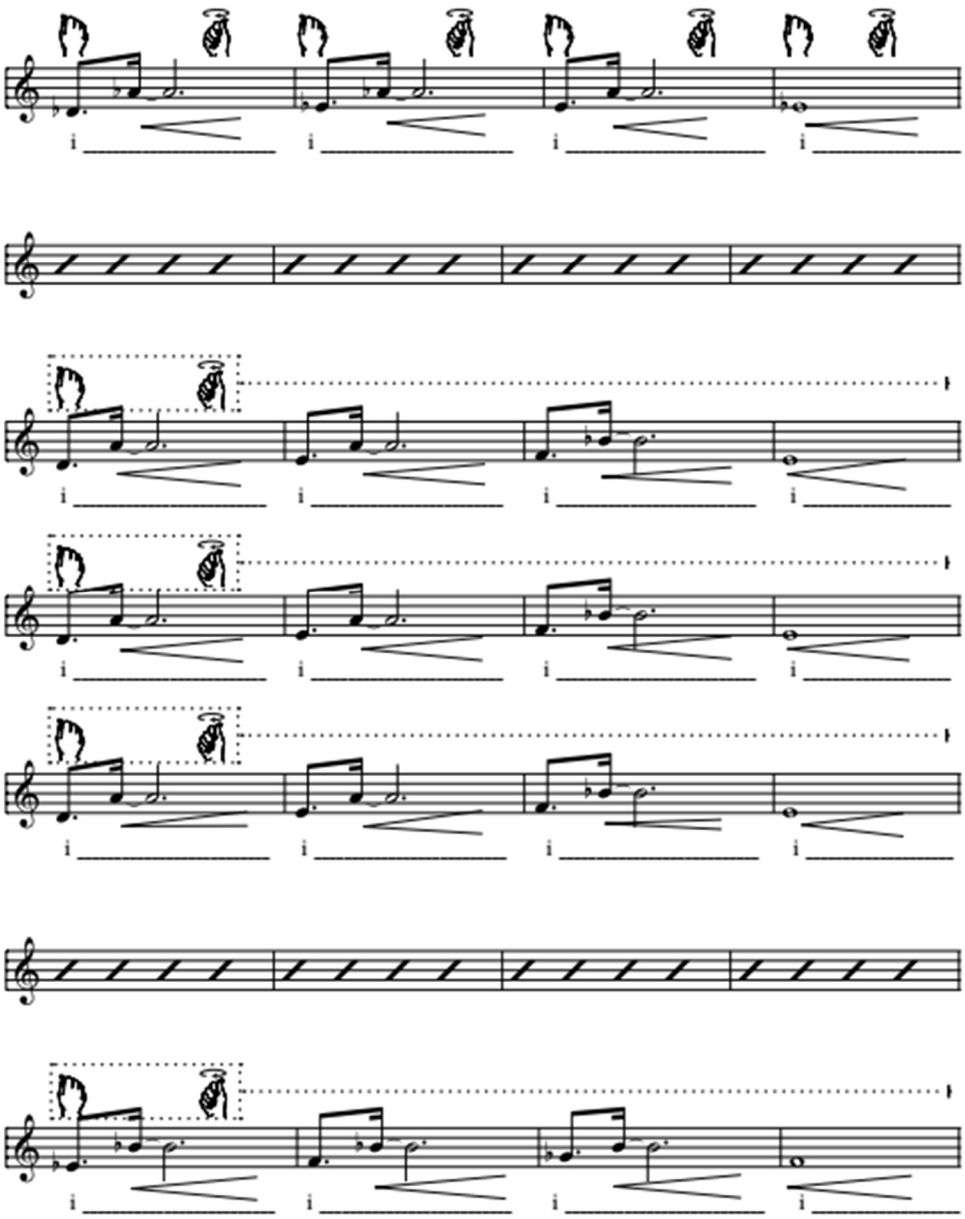


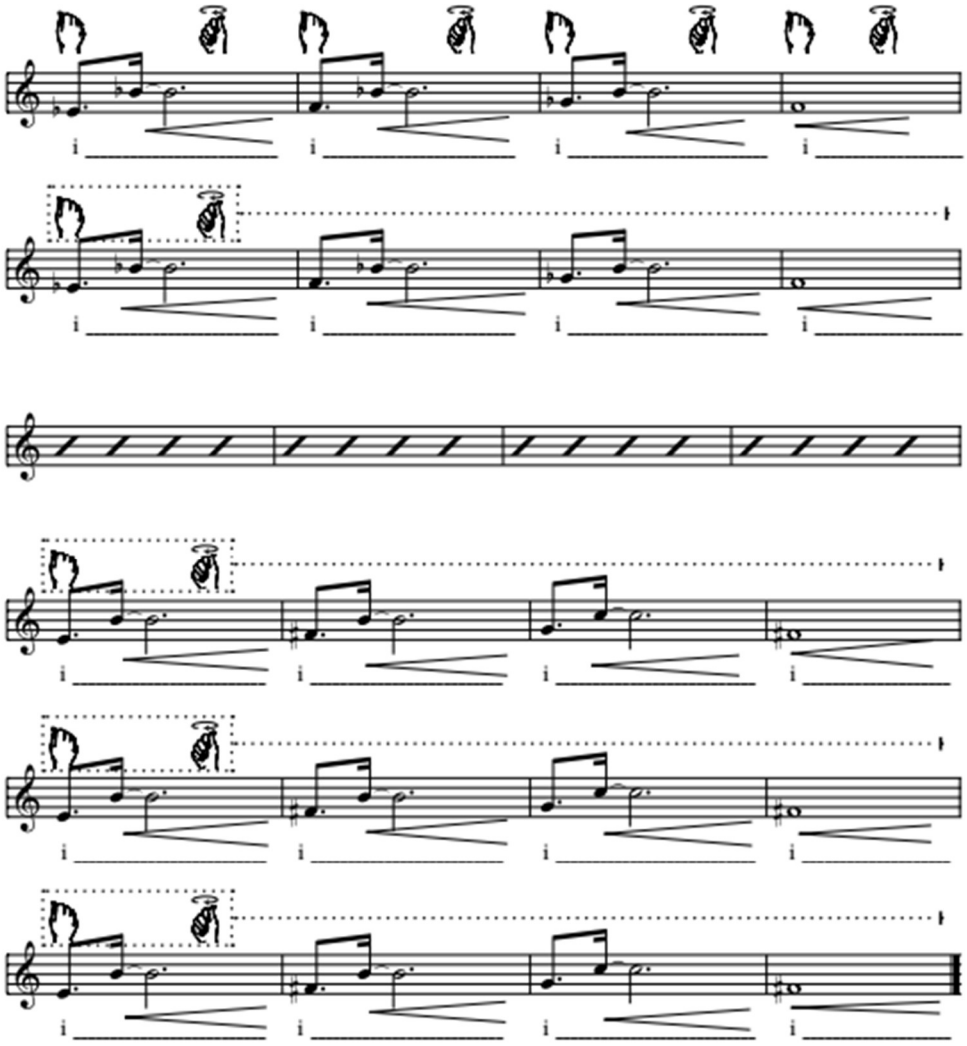
Anchored Head and Neck

- *Goal*:
  - head and neck in a neutral, stable position
  - avoid excessive movement
  - prevent strain
- *Try*:
  - Stand or sit upright
  - check head is aligned with spine (not tilted forward, back, or sideways).
- *Cue*:
  - “Imagine a string gently pulling your head upward from the top of your head,”
  - “neck relaxed but stable, like you’re balancing a book on your head”
  - “Imagine you are trying to hear someone in a booth behind you talking about a secret and you are extending your ears to hear the secret”
  - Feel your ears elongating up to the sky
  - “imagine a puppet string pulling your head and neck high up”

Exercise: Support Structure Etude for all voices, pg 46-48 - Head and Neck





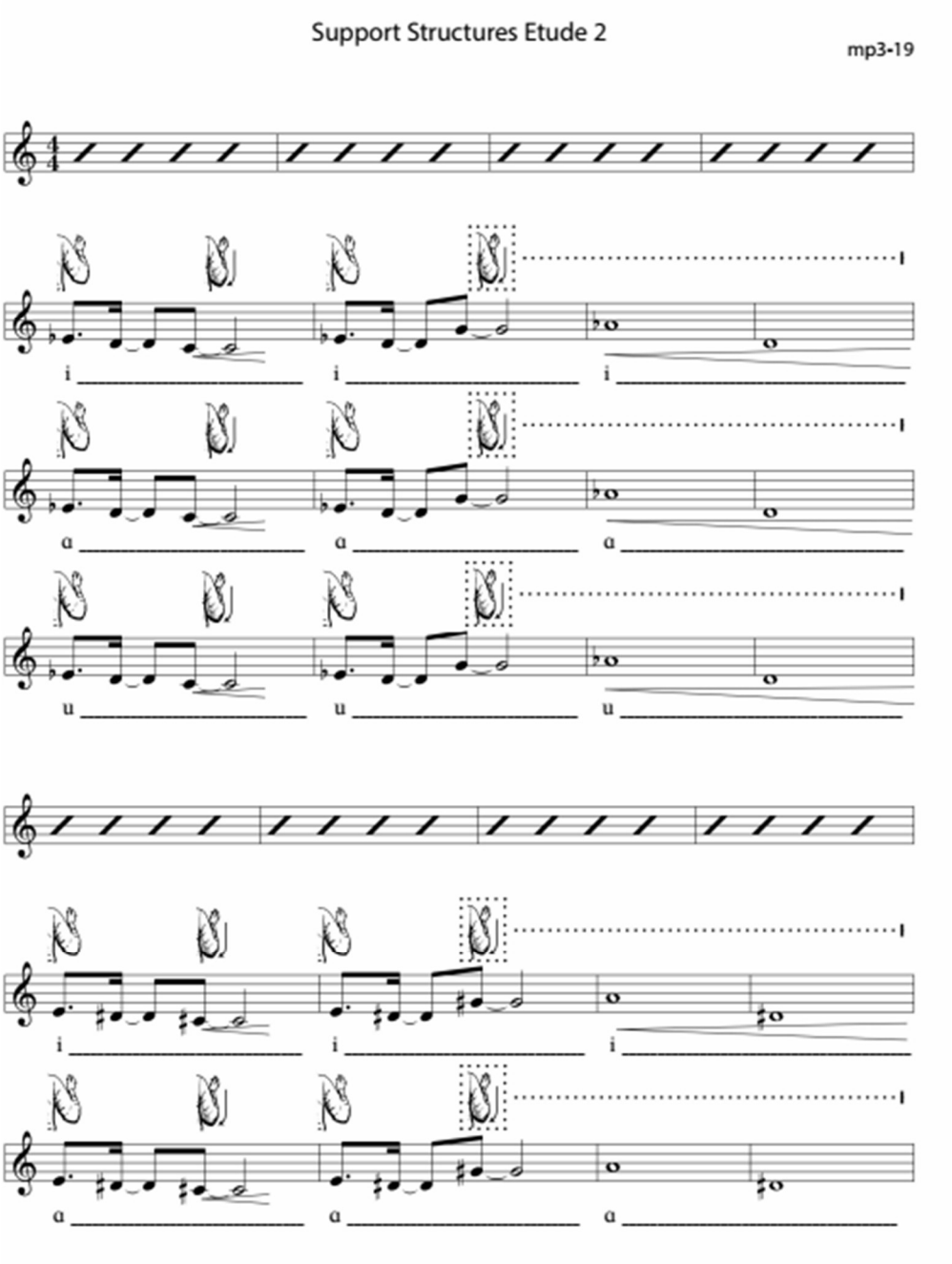


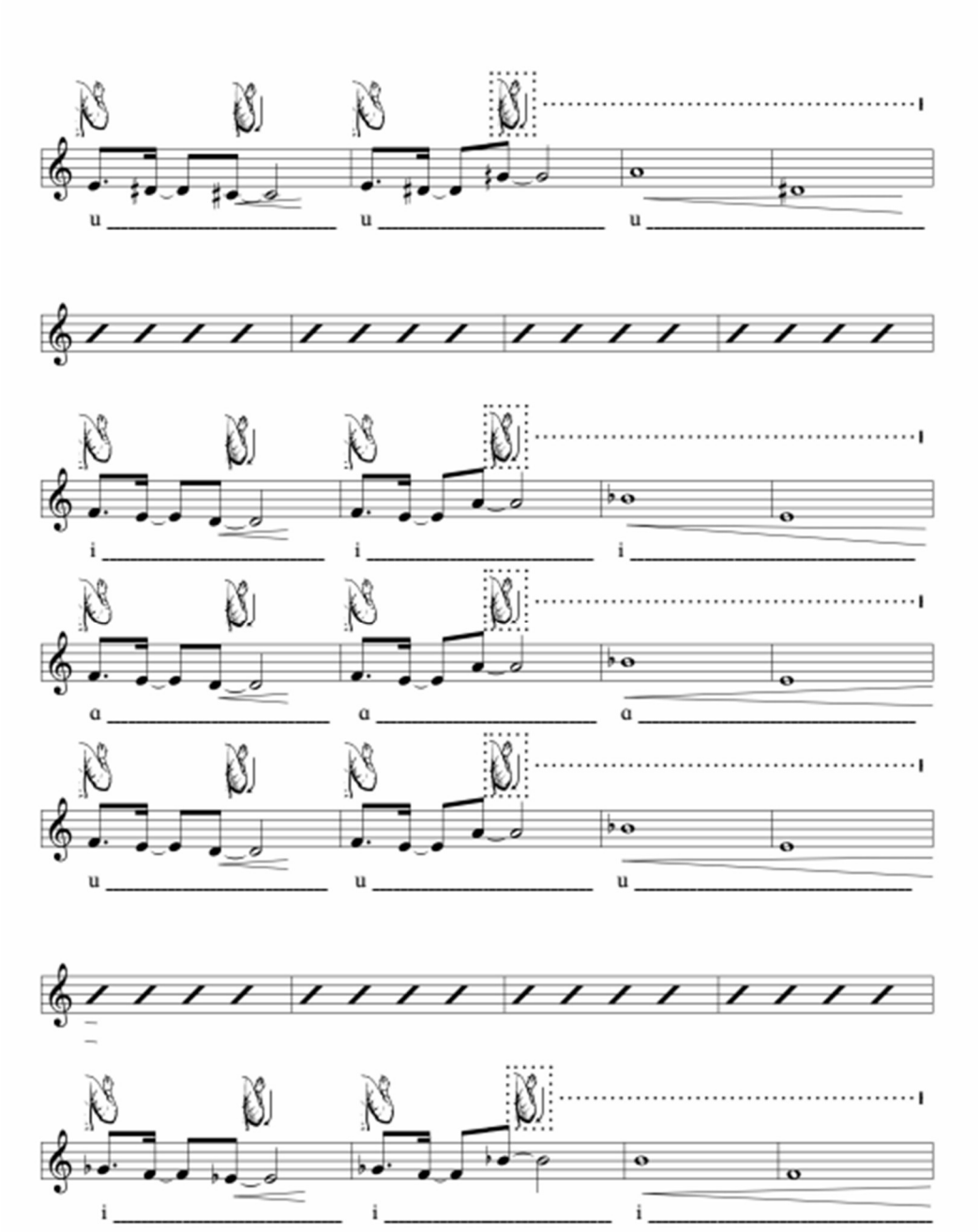
Anchored Torso

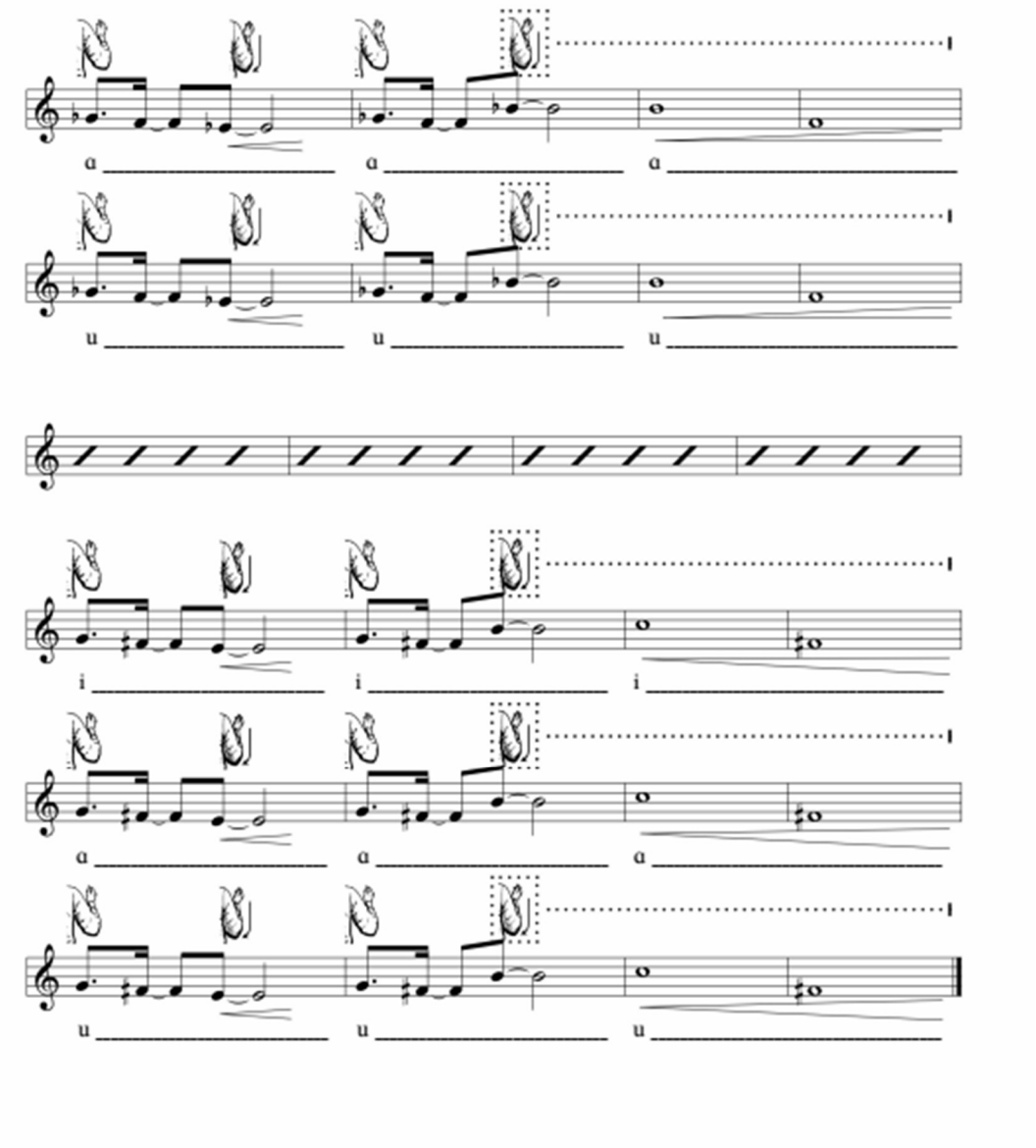
- *Goal*:
    - Maintain an aligned torso
    - support proper breathing and vocal fold function
    - aids in breath control
    - minimizes unnecessary tension
- *Try*:
    - Stand or sit with your spine tall and aligned
    - Sensation of grounded through your feet (if standing) or sit bones (if sitting)
- *Cue*:
    - “Feel like your body is a pillar - solid and tall,”

- “Hand in prayer position” – press the hands together and engage upper body anchor
- “stand against a wall and push backwards into the wall as you sing”
- “1 foot behind you and step backwards energy into the back foot”

Exercise: Support Structure Etude for all voices, pg 49 - Torso



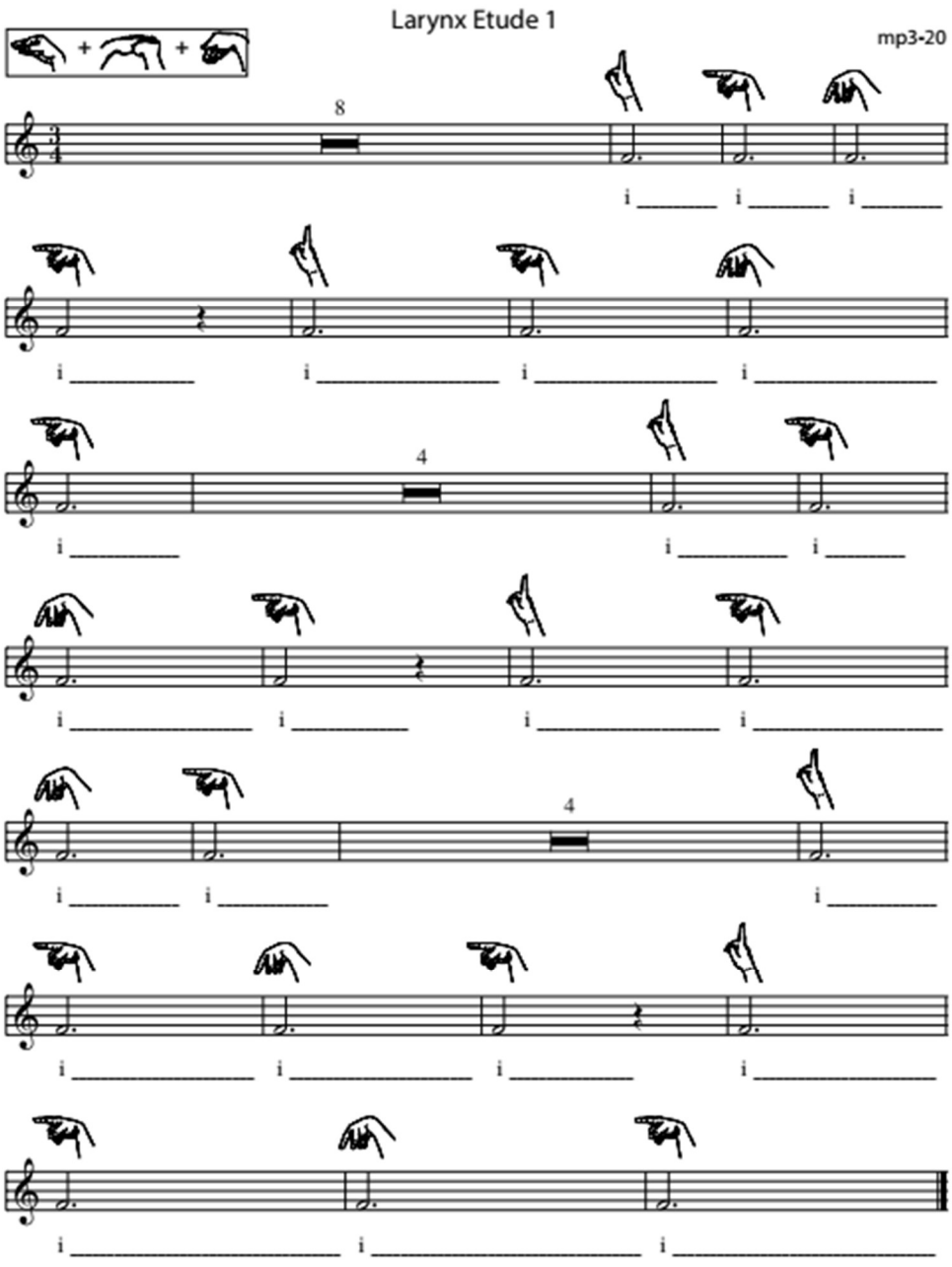

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High Larynx

- *Goal*:
  - higher larynx for a brighter tone
  - thinner and youthful sound
- *Try*:
  - Imitate a bratty kid saying “Nya nya nya!”
  - imitate a cartoon character or baby voice
- *Cue*:
  - *“*Silently squeak like a mouse”
  - “Imitate a small child”
  - “Smile and whine like a kid”

Exercise: Larynx Etude for all voices, pg 52
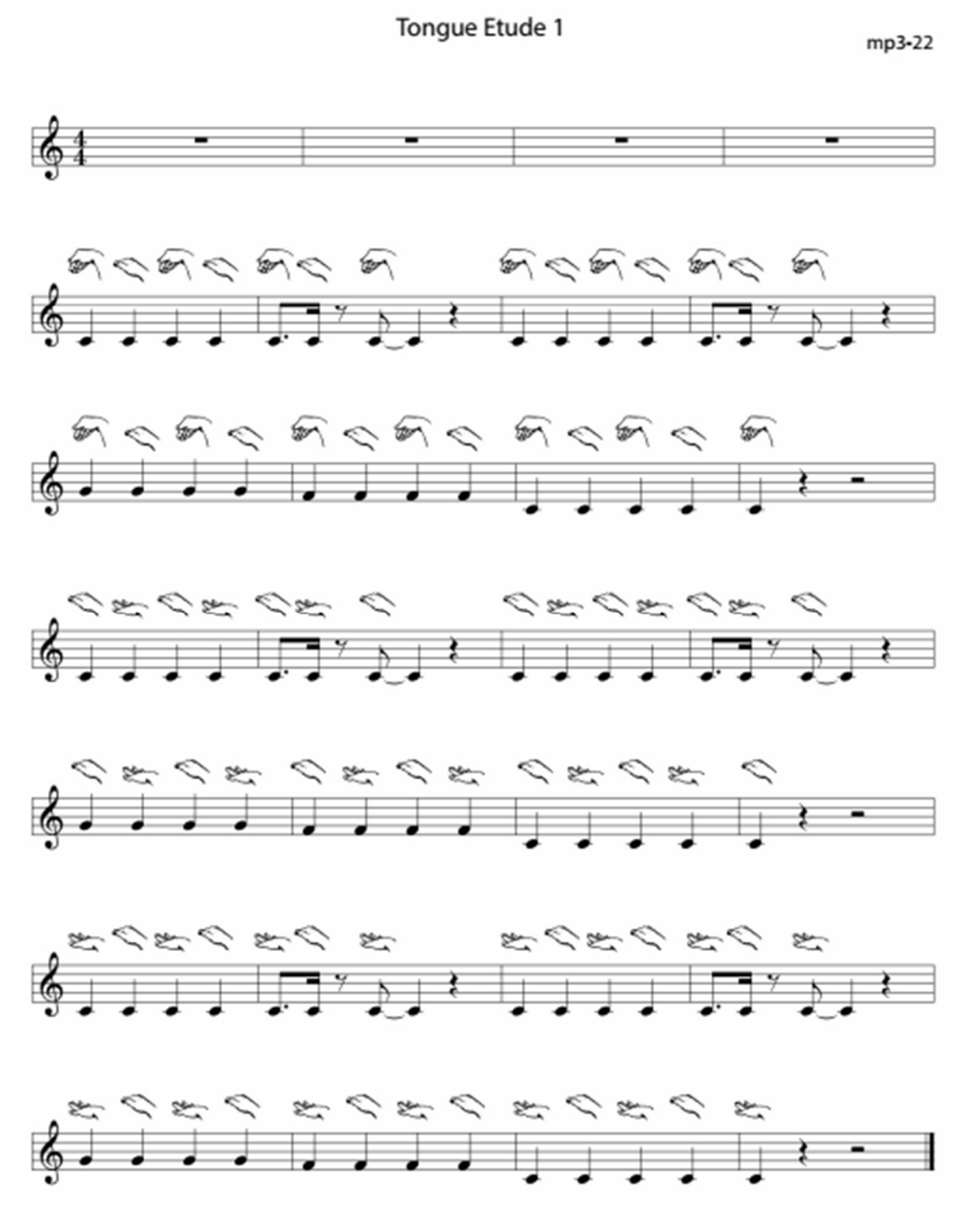


High Tongue

- *Goal*:

    - Raise the tongue body (especially the back) to help shape brighter vowels and create focused, clear resonance.
- *Try*:
    - Say “ee” as in “cheese” and hold it.
    - tongue arches high in the mouth.
    - try “ng” (as in “sing”) and feel how the back of the tongue lifts toward the soft palate
- *Cue*:
    - “Say ‘ee’ with a smile”
    - “Keep the tongue like a high arch”

Exercise: Tongue Etude for all voices, pg 56

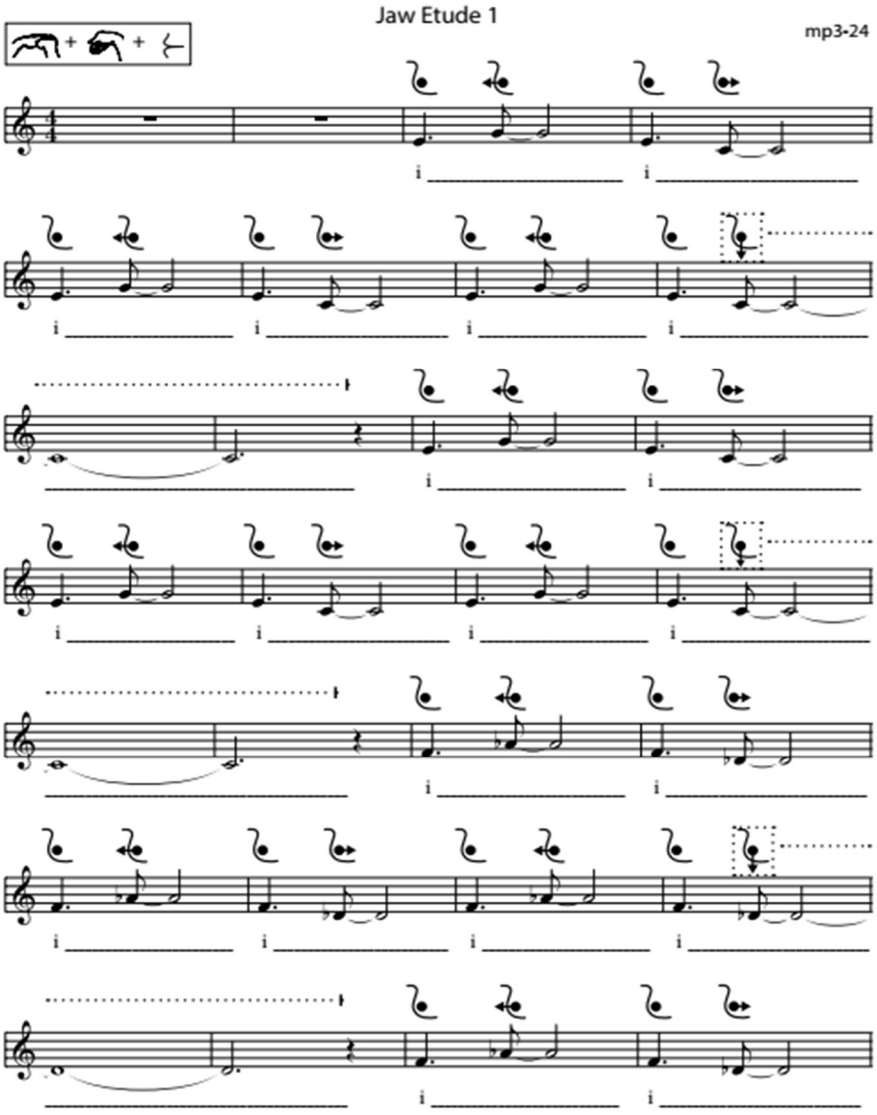


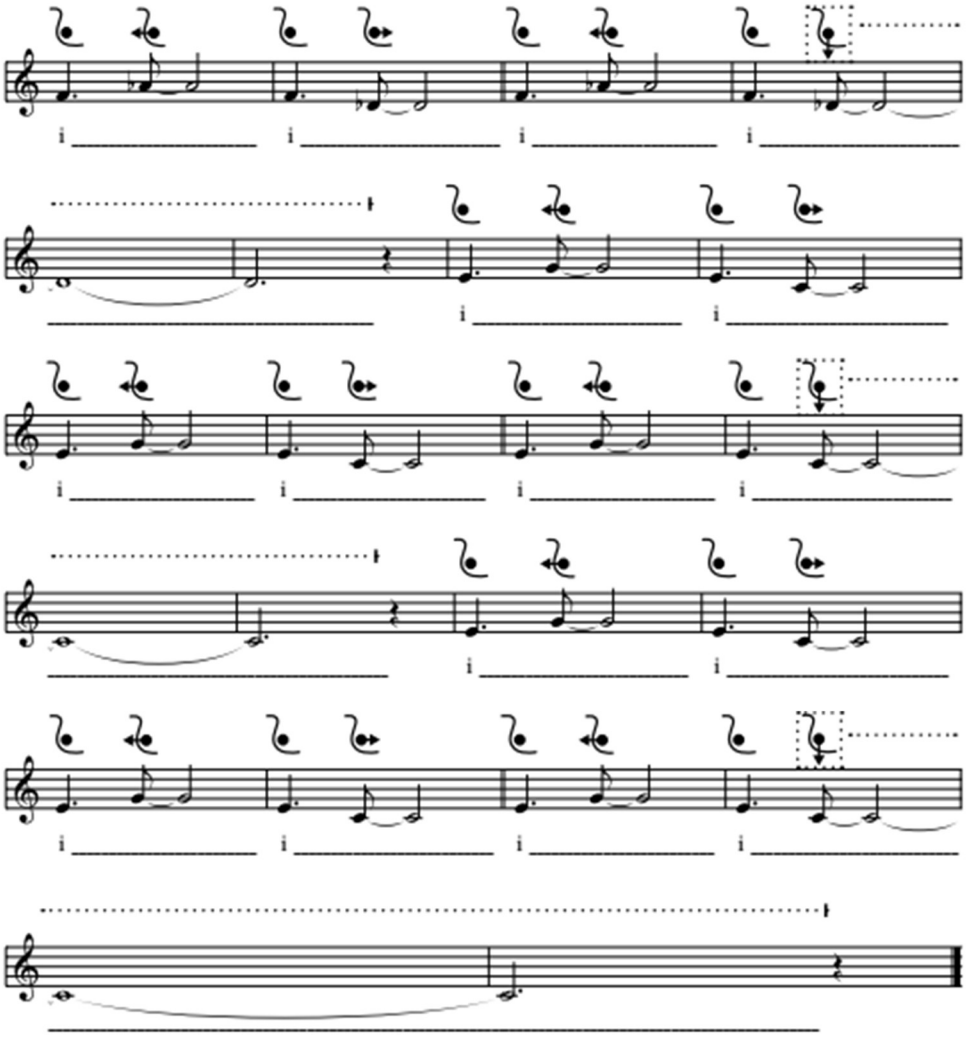
Mid Jaw

- *Goal*:
  - Keep jaw in a neutral
  - relaxed position
  - providing freedom of movement for the vocal folds
- *Try*:
  - Say “ah” or “eh” in a relaxed manner, making sure the jaw isn’t tight or overly open. Think of the way your jaw feels when you’re speaking naturally.
- *Cue*:

- “Relax your jaw like you're talking without tension”
- “Keep the jaw neutral”
- “Imagine your mouth is open enough to speak clearly (not wide)”

Exercise: Jaw Etude for all voices, pg 59
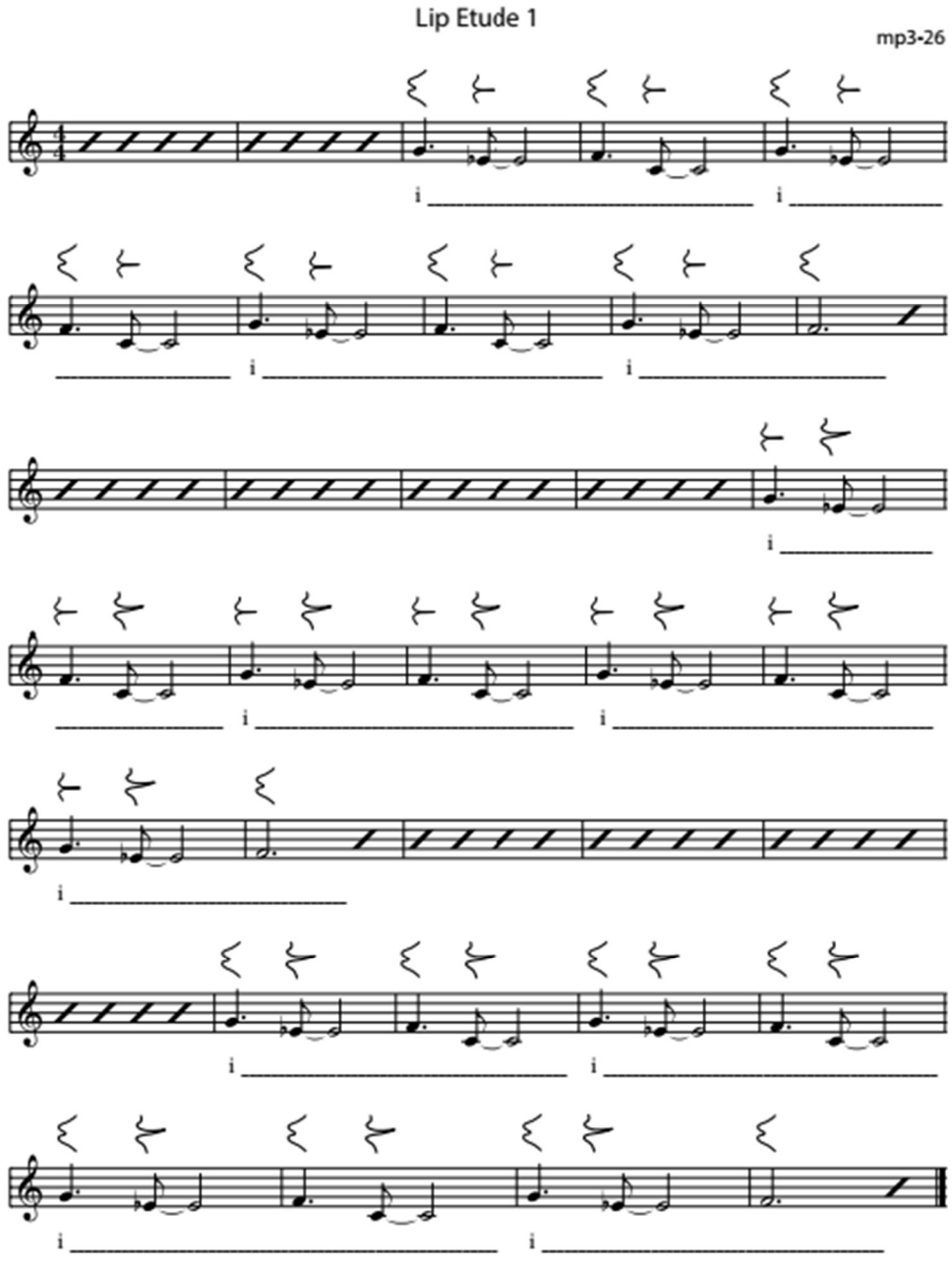




Mid Lips

- *Goal*:
  - lips in a neutral position
  - relaxed position
  - allow sound to resonate freely
- *Try*:
  - Say “mmm” in a relaxed way
  - paying attention to how lips stay neutral
  - sound may feel smooth
  - Try humming through the lips without too much effort
- *Cue*:
  - “Keep the lips soft, like you’re gently smiling”
  - “Let sound move easily through lips, be sure to check no squeezing”
  - “Imagine lips are relaxed, much like you are speaking easily first thing in the morning”

Exercise: Lips Etude for all voices, pg 65

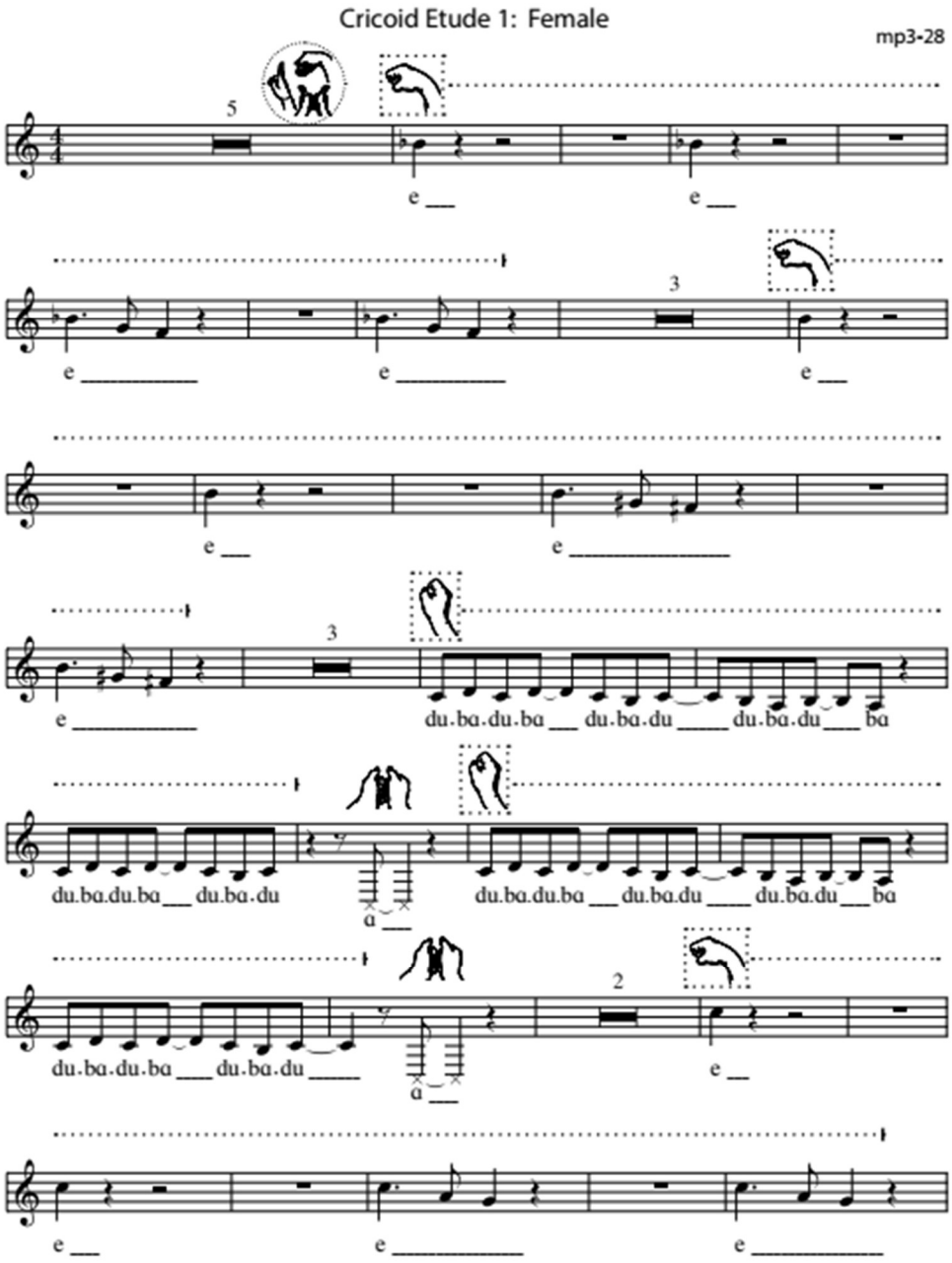


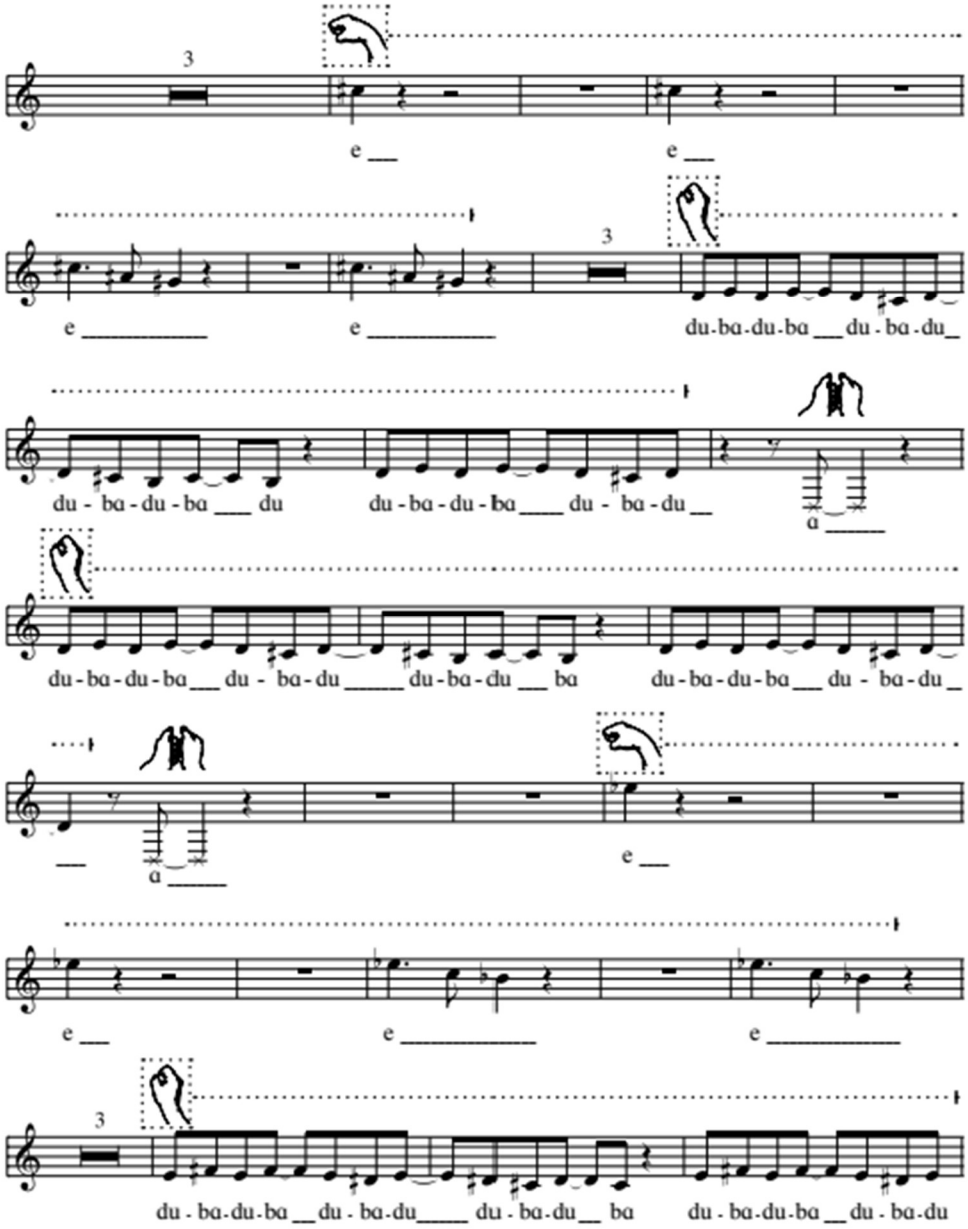
Tilted Cricoid

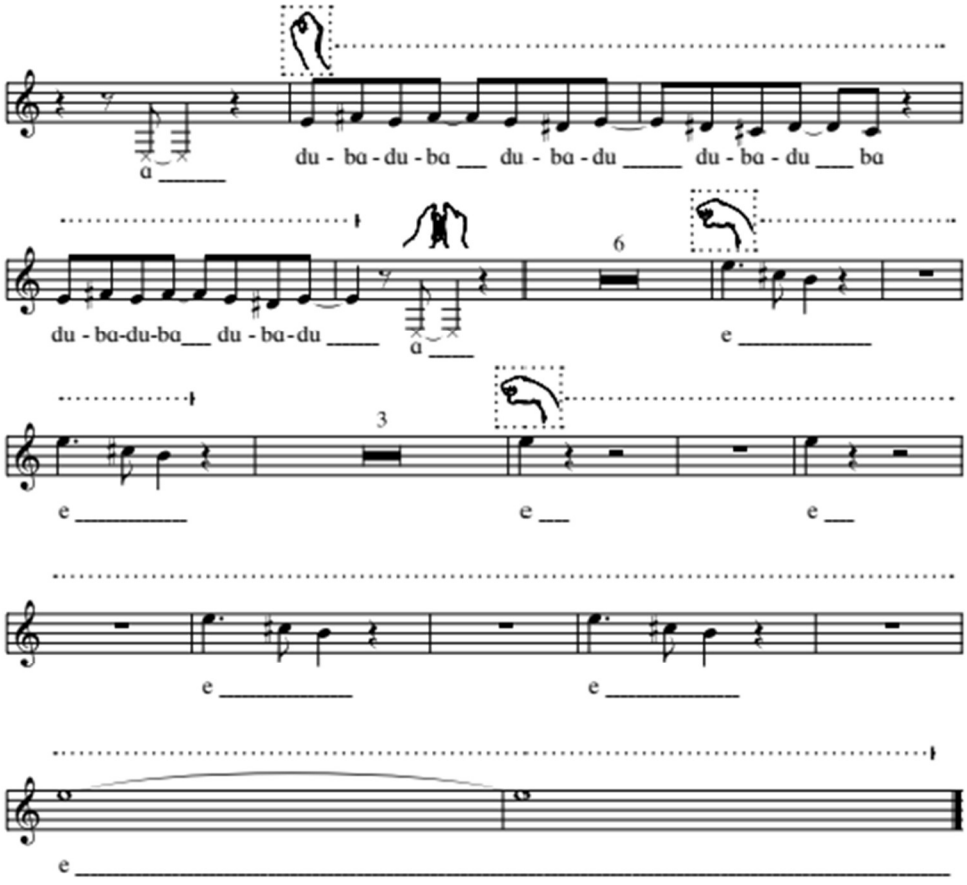
- *Goal*:
  - add intensity
  - enhance power
  - a bit of an edge to the sound
- *Try*:
  - Imitate a loud “Hey!”
  - Call across the room at someone far away

- *Cue*:
    - “Lean into the sound”
    - “Add some vocal edge or bark”
    - “Feel the sound anchor low and strong.”

Exercise: Cricoid Cartilage Etude for all voices, pg 68-70




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Appendix F

EASE Questionnaire

Name: _____ Date: _____

Evaluation of Ability to Sing Easily – EASE

This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
Please answer the following questions based on how your voice feels or sounds now
These are statements many people have used to describe their singing voice or ability to sing.
Please circle the response that best describes your singing voice at this moment.

1 = Not at all, 2 = Mildly, 3 = Moderately, 4 = Extremely

Statement	1	2	3	4
My voice is husky				
My voice is dry/scratchy				
My throat muscles are feeling overworked				
My singing voice feels good				
The onsets of my notes are delayed or breathy				
My voice feels strained				
My top notes are breathy				
My voice sounds rich and resonant				
My voice is tired				
My voice feels ready for performance if required				
My voice cracks and breaks				
My voice is breathy				
I am having difficulty with my breath for long phrases				
My voice is cutting out on some notes				
I am having difficulty singing softly				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am having difficulty sustaining long notes				
I am worried about my voice				
I am concerned about my voice				
Total				

Phyland, D.J., Pallant, J.F., Thibeault, S.L., Benninger, M.S., Vallance, N. and Smith, J.A., 2014. Measuring vocal function in professional music theater singers: construct validation of the Evaluation of the Ability to Sing Easily (EASE). *Folia Phoniatrica et Logopaedica*, *66*(3), pp.100-108.

Appendix G

Semi-structured interview Guide

Opening script:

First and foremost, thank you for agreeing to talk to me about your experience with belting today. Your willingness to do so offers great perspective on my work as a music educator and researcher. Secondly, this interview is about you and what you have to say regarding your own experiences and opinions. I am here only to record your responses and keep our conversation on the topic. I am not here to judge what you have to say or try to get you to say something you don't want to. Throughout the interview, I will review your responses with you to make sure I record them correctly and honestly. At any point in time you can choose to withdraw or choose not to answer any questions that you are not comfortable with. Do you have any questions or are you ready to get started?

Interview Guide

Demographics

1. Just for the records, please state your name.
2. Please state your age.
3. Please state your identified sex.

Previous Experience with Singing

1. Please tell me, how long have you been singing?
2. Please share your musical experience, do you play other instruments or participate in other music groups?
3. How did you first become involved in singing?
4. Why did you first want to sing?
5. What kind of music do you like to listen to?
6. Who is your favorite music artist?
7. Please share your current repertoire, styles of music you have been singing this past year.

Experience with exercises

1. What is your personal definition of "belting" in singing?
2. What stood out to you as successful moments from our workshop session?
    a. Why do you think so?
3. What were some of the biggest challenges from the workshop session?
4. What did you notice about your belting during the workshop?
    a. How about after the workshop?
5. How did working with the belt recipe affect your understanding of healthy belting technique?
6. How would you rate your effort level of belting before starting the exercises?
    a. How would you rate your effort level of belting after the exercises?

7. Has EVT exercises impacted your way of thinking of belting now?
8. How do you think you will apply ideas from the workshop session to your singing in the future?
9. Which specific exercises or figures did you find most helpful?
    a. Why?
10. What specific exercises did you find most challenging?
    a. Why?
11. Have you noticed any changes in your vocal ability or confidence when belting since using the Estill exercises?
12. Were there any parts of the workshop session you found confusing or unclear?
13. Can you share your experience of what stands out to you most from your experience with the Estill belt recipe?
14. What would you say to another student about this approach?
15. Is there anything more you would like to add?
16. What is your preferred way to learning - visual, auditory, kinesthetic,

Ending Script:

Thank you very much for taking the time to participate in the interview. Your insights and experiences are incredibly valuable to this research, and your openness in sharing them is greatly appreciated. Please don't hesitate to reach out if you have any questions or would like to receive a summary of the research findings once the study is complete.

Appendix H

EASE Questionnaire Redacted, Pre and Post workshop for each participant

Name: [redacted] Date: _____

Evaluation of Ability to Sing Easily – EASE

This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
Please answer the following questions based on how your voice feels or sounds now
These are statements many people have used to describe their singing voice or ability to sing.
Please circle the response that best describes your singing voice at this moment.

1 = Not at all, 2 = Mildly, 3 = Moderately, 4 = Extremely

Statement	1	2	3	4
My voice is husky		✓		
My voice is dry/scratchy		✓		
My throat muscles are feeling overworked	✓			
My singing voice feels good			✓	
The onsets of my notes are delayed or breathy		✓		
My voice feels strained	✓			
My top notes are breathy		✓		
My voice sounds rich and resonant				
My voice is tired	✓			
My voice feels ready for performance if required			✓	
My voice cracks and breaks	✓			
My voice is breathy			✓	
I am having difficulty with my breath for long phrases			✓	
My voice is cutting out on some notes	✓			
I am having difficulty singing softly	✓			
I am having difficulty changing registers			✓	
I am having difficulty with my high notes		✓		
Singing feels like hard work	✓			
I am having difficulty projecting my voice		✓		
I am having difficulty sustaining long notes		✓		
I am worried about my voice	✓			
I am concerned about my voice	✓			
Total				

Phyland, D.J., Pallant, J.F., Thibeault, S.L., Benninger, M.S., Vallance, N. and Smith, J.A., 2014. Measuring vocal function in professional music theater singers: construct validation of the Evaluation of the Ability to Sing Easily (EASE). *Folia Phoniatrica et Logopaedica*, *66*(3), pp.100-108.

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My voice feels strained	✓			
My top notes are breathy	✓			
My voice sounds rich and resonant			✓	
My voice is tired	✓			
My voice feels ready for performance if required			✓	
My voice cracks and breaks	✓			
My voice is breathy	✓			
I am having difficulty with my breath for long phrases		✓		
My voice is cutting out on some notes	✓			
I am having difficulty singing softly	✓			
I am having difficulty changing registers	✓			
I am having difficulty with my high notes	✓			
Singing feels like hard work	✓			
I am having difficulty projecting my voice	✓			
I am having difficulty sustaining long notes	✓			
I am worried about my voice	✓			
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My voice feels strained	✓	✓		
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I am having difficulty with my high notes			✓	
Singing feels like hard work	✓			
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Name: [redacted] Date: May 28, 2025

Evaluation of Ability to Sing Easily – EASE

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I am having difficulty with my high notes		✓		
Singing feels like hard work	✓			
I am having difficulty projecting my voice	✓			
I am having difficulty sustaining long notes	✓			
I am worried about my voice		✓		
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Total				

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Name [redacted] Date: May 8, 2023

Evaluation of Ability to Sing Easily – EASE

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Appendix I

Interview Transcripts of P1, P2 and P3

Transcript from Interview with [redacted] P1

Speaker 1 - Interviewer
Speaker 2 - Interviewee

Speaker 1
Well, first and foremost, thank you so much for agreeing to talk to me about your experience with belting. Your willingness to do so really offers a greater perspective in my work as a music teacher and a researcher. Second, this interview is about you and what you have to say in regarding your own experience and opinions. I'm here only to record your response and kind of keep the conversations going. I'm not here to judge you or what you have to say, so if there's something you don't want to share, feel free to not. And throughout the interview, I will review your responses just to make sure I recorded them correctly and honestly. At any point in time, you can choose to withdraw or choose not to answer any of the questions that you're not comfortable with. And do you have any questions or are we ready to get started?

Speaker 2
I think I'm good.

Speaker 1
And just for the records, can you please state your name?

Speaker 2
My name is [redacted].

Speaker 1
Can you please share your age?

Speaker 2
I am 23.

Speaker 1
And can you please share your identified sex?

Speaker 2
Female.

Speaker 1
And please share how long have you been singing?

Speaker 2
Like 10 years, I think.

Speaker 1

And can you share your music experience, such as do you play other instruments or participate in other music groups?

Speaker 2
Yes, I play the violin and I know how to play piano and trombone.

Speaker 1
And just the approximate number of years that you've been with each instrument?

Speaker 2
Like 12, I think, for the violin. I did piano for probably like 10 years. And trombone, I did like three, I think, three or four.

Speaker 1
And so trombone was through the school you were working with in band, and then piano and violin was through private studies?

Speaker 2
Head nod

Speaker 1
And how did you first become involved in singing?

Speaker 2
I wanted to take lessons. I really like singing. I loved it like all growing up. And so I really wanted to learn to sing properly. So I started taking lessons.

Speaker 1
And what kind of music do you usually like to listen to?

Speaker 2
I really like … like kind of early 2000s pop music. And I really like musical theater music.

Speaker 1
Is there a favorite artist or like pieces that you love?

Speaker 2
That's kind of hard. I really like a lot of stuff that is written by, I'm forgetting their names. They're like popular musical theater songwriters. I think it's Ben and Paul, I think are their names. I forget what the last names are.

Speaker 1
Okay, no worries. What were some of the musicals they wrote?

Speaker 2
Like Dear Evan Hansen, for example. They wrote, I'm totally blanking right now. But they write a lot of like that musical theater stuff. It's kind of like them. There's like Lin-Manuel Miranda, kind of in that sort of area.

Speaker 1
Fun. And do you have a favorite music artist?

Speaker 2
Oh, maybe Taylor Swift.

Speaker 1
And can you please share the current repertoire and the styles of music that you've been singing for this approximate past year?

Speaker 2
Like musical theater and a little bit of like pop.

Speaker 1
Could you share the title of the musical theater piece you've been working on?

Speaker 2
Yeah, we worked on Popular from the movie or from the musical Wicked. And we worked on Long Live by Taylor Swift. I think that was it.

Speaker 1
Thank you. And what do you feel is your personal definition of belting and singing?

Speaker 2
Um, I guess like, like a very, like, I guess like loud, like very, like projected, um, like, long sustained notes, I guess.

Speaker 1
And what stood out to you as the most successful moments during the workshop session that we just did?

Speaker 2
Um, I think they all. I think like all of it kind of really helped to build on each other. And at the end, I really noticed the difference of all like little pieces kind of coming together into one big picture for me. Yeah.

Speaker 1
And why do you feel it was successful at the very end?

Speaker 2
I think because I had all of those little things to think about, um, that really like helped to open things up, I think, and get them in the right spot. And doing the exercises, I think really helped. Also with like, flexibility a little bit, like exploring each one kind of helped like, be mindful of where they are or like what they're doing and how it sounds.

Speaker 1
And what were some of the biggest challenge from the workshop session you noticed?

Speaker 2
Um, probably just like finding the spots. Like find, like kind of becoming aware of something that you're not really, you haven't really thought about before and you have to like, you're like trying to find it. That was kind of hard for me.

Speaker 1
Okay. Did you find like any of the prompts were helpful?

Speaker 2
Like for example, like we did like the evil witch laugh or speaking like a young child to get those high time positions.

Speaker 1
Great. How did working with this belt recipe by Jo Estelle affect your understanding of a healthy belt technique?

Speaker 2
Um, I think it kind of clarified it a little bit for me. I was, I am aware of like some of the aspects of it and you know, it makes sense to me, but I think having it like laid out and having like a, this is like the recipe to try, um, helped a lot with just like making sure I was like doing it all and not like forgetting things or like putting, having something like in a weird spot.

Speaker 1
Thank you. How would you rate your effort level of belting before the exercise and then after the exercise?

Speaker 2
Before, was okay. There were like, I felt it was a little bit breathy and a little bit, it was like, it wasn't projecting as much compared to afterwards. I felt it was a lot clearer and a lot, it like came out a lot better. It projected better.

Speaker 1
How would you describe for your own self an effort level before the exercise when you were first singing? Um, maybe like from like one to 10. One being like no effort and then 10 is full on effort to do that, to do the belts.

Speaker 2
Um, maybe around like five before, I think because I wasn't quite like fully open and it was like, yeah, a little bit breathy and stuff that I felt it wasn't quite like hitting where I wanted it to hit.

Speaker 1
Okay. Yeah. How about afterwards?

Speaker 2
Afterwards … afterwards, probably more like, like a three or a four.

Speaker 1
Okay.

Speaker 2
In terms of how much effort to do. Yeah, easier.

Speaker 1
Thank you. And has these exercises, do you think, impact the way you think about belting now?

Speaker 2
A little bit, I think. It's, I feel more aware, I think, of how many like different things there are to think about. Um, yeah, I think it like included a lot of things I hadn't considered before. Um, in terms of things to be like, like, to make something like sound nice or sit in the right spot. There's like a lot of different like parts. Yeah.

Speaker 1
And how do you think you might apply these ideas from the workshop session to your singing in the future?

Speaker 2
Um, I think, I think I really do like, um, like all the exercises. I like this belting recipe, I think. Um, which I think I'd like to use more often because I do, I do like a lot of this kind of style of music I like to study and listen to very much is in that like belting kind of space. And I think this was really helpful in getting to that place. So I think it'd be nice to use more.

Speaker 1
Okay.

Speaker 2
Um, so in helpful, as in, it gives you like, in terms of like a checklist to follow, or like, do you like the results of the sound or whatever? Yeah, kind, I think it was definitely like a helpful sort of checklist to make sure like everything is there or like that everything is like where I want it to be.

Um, and I think it helps produce like the kind of sound I'm looking for. I think it's like clearer and it's like projects more, which I like. Yeah.

Speaker 1
Thank you. Is there a specific exercise that you found was the most helpful?

Speaker 2
Um, maybe the, the anchoring ones with the, like the neck and the, the torso, I think.

Speaker 1
And why do you feel so?

Speaker 2
I think because I usually don't think about that in a singing kind of space. I usually don't like … cause I do a lot in like acting stuff, but I don't really ever think about it when I'm here (*gesture to the singing space where singing lessons usually take place)*. But I think it does make a lot of a difference to have that like support when you're singing. Yeah.

Speaker 1
Was there any particular exercise you found was the most challenging to do?

Speaker 2
Um, most challenging. Hmm. I don't know. Maybe like, I don't know if it was necessarily challenging to do, but more like challenging, like in the awareness, like finding that was like with the, um, there's like this exercise, the thyroid. Yes. Vertical. Yeah. Hearing it. And like, I think like being aware of it was like harder, I think. But the … like once I found it, I think the doing it wasn't hard.

Speaker 1
Okay. It was just initially understanding that concept of the thyroid cartilage.

Speaker 2
Yeah.

Speaker 1
Fair enough. According to Estill's tilt and vertical stance. Just from that brief session that we had of the workshop, did you notice any changes in your vocal ability or confidence in belting after doing those exercises?

Speaker 2
Um, I think it really helped with flexibility, which is something I find I have trouble with, especially with like changing, like, like changing registers or like changing, like where I'm singing. Cause like there are belting parts where I like, there's like one spot for that, but there's like a dip, but

like the verses, for example, are a lot lower and it's like in a different spot, but I found it was after doing the exercises, it was easier to switch between them.

Speaker 1
Thank you. Was there any part of the workshop session, like from the 13 figures and exercise we did that you found or any of the process of it was confusing or unclear?

Speaker 2
Um, I don't think so. Not necessarily unclear, just like initially like finding, like finding the things, like finding where they are and how it feels.

Speaker 1
Do you feel it's a bit, uh, like, is it too much information, too little information?

Speaker 2
Um, I think it was okay. I didn't have any personal, like trouble keeping track of anything.

Speaker 1
Thank you. And what is your personal preferred way of learning, such as like visual, auditory, kinesthetic?

Speaker 2
Um, like, I think like visual or like hands-on, kind of like, I have, like seeing someone do it and then doing it myself, I think is like the easiest way for me to figure it out.

Speaker 1
Okay. So in this Estill process, when we're working on it, um, were there parts of it that you appreciated?

Speaker 2
Yeah. Um, I did like the hand stuff. I think it helped like kind of visualize for me what was happening and like seeing it made me was like, ah, okay. Like I know what to do. So the hand gestures was helpful.

Speaker 1
Thank you. Um, can you share your experience of what stands out to you the most from using this belt recipe?

Speaker 2
What stands out to me? Um, uh, I don't know. Um, um, probably again, the, um, thing that stood out to me most is probably the posture kind of stuff. The, like the head and the neck and the torso.

Speaker 1

Okay. So the anchor versus, um, no anchoring of it.

Speaker 2
Head nod.

Speaker 1
What would you say to another student about this Estill approach?

Speaker 2
Um, I think, I think it's definitely worth like exploring. Um, I found it really useful to me to do all those exercises. Um, even if it's like maybe like too much to think about, or maybe it's not like your thing, I still think it's worth trying because I think it was, it was still helpful to me.

Speaker 1
Thank you. And is there anything more that you would like to add to our conversation today?

Speaker 2
Uh, I don't know. I think that's good.

Speaker 1
Well, thank you so much for taking the time to participate in this interview. Your insights and experience are incredibly valuable to this research and your openness to share them is really greatly appreciated. Please don't hesitate to reach out to me if you have any questions, or if you'd like to receive a summary of the research finding once the study is complete.

Speaker 2
Thanks.

Speaker 1
Thank you.

Transcript from Interview with [redacted] P2

Speaker 1 - Interviewer
Speaker 2 - Interviewee

Speaker 1
Well, first and foremost, thank you for agreeing to talk to me about your experience with Belting today, and your willingness to do so offers great perspective into my work as a music teacher and as a researcher. And secondly, this interview is all about you and what you have to say about your own experience and opinions. I'm here only to record your responses and to keep the conversation going on the topic. I'm not here to judge what you have to say or to try to get you to say something you don't want to. Throughout the interview, I will review your responses with you to make sure I recorded them correctly and honestly. At any point, you can choose to withdraw or choose not to answer any questions that you're not comfortable with. Do you have any questions?

Speaker 2
No.

Speaker 1
Thank you. Well, let's start off with, can you please state your name?

Speaker 2
[redacted]

Speaker 1
Can you please share with me your age?

Speaker 2
21.

Speaker 1
And can you please share your identified sex?

Speaker 2
Male.

Speaker 1
And are you able to share how long have you been singing for, approximately? I'm

Speaker 2
I'm not really sure what to say for this, because I obviously, I mean, I will sing casually, but I guess like, as far as like training goes, I guess we've kind of done a little bit for these past couple of weeks for "Go The Distance" you know.

Speaker 1
Sure, like from January to now, which is May 30th, would you say, for this semester?

Speaker 2
Head nod.

Speaker 1
And then previous semesters, did you do any singing?

Speaker 2
Well, I guess we did do that one other, what's it called, that one other Disney song we did last summer. That was about duration of how many months? Probably somewhere like five months, I'd say, right, right after the Christmas.

Speaker 1
Thank you for sharing that. Can you please share your music experience? Do you play other instruments or participate in other music groups?

Speaker 2
Oh yeah, so I've been practicing the piano for, oh gosh, how long has it been? I guess officially I started when I was like five, so 16 years of piano experience. And then I do have a little experience with the drums. I haven't been as active with it in recent years, but I probably have about around probably four or five years of drum experience in my life, yeah.

Speaker 1
And just to clarify, so piano experience, that was with private lessons?

Speaker 2
Yes.

Speaker 1
And then with drum experience, that was with private lessons also?

Speaker 2
Yes.

Speaker 1
Thank you. How did you first become involved in singing?

Speaker 2
Mostly just for fun. My sister got into singing and then she wants to do duets. So I was like, okay, I'll do some singing with you, I guess.

Speaker 1
Wonderful. And what kind of music do you like to listen to?

Speaker 2
A lot more pop, I'd say, so kind of things behind the radio. I do like a bit of like, I like EDM *(electronic dance music)*, so like electronic music a bit. I'd say that's probably the biggest category that I've listened to, but I've definitely dabbled here and there in a couple other categories.

Speaker 1
Thank you. And who's your favorite music artist?

Speaker 2
Oh, favorite. I mean, that changes a lot. I don't know who my favorite is.

Speaker 1
Feel free to share just a couple that comes on the top of your head right now.

Speaker 2
One of them is kind of like Imagine Dragons comes to mind. I like a lot. Lewis Capaldi, I like. Charlie Puth is a great one. Porter Robinson is a good one. Yeah, those are just kind of like one of mine.

Speaker 1
Thank you. Can you please share what is the current repertoire and the style of music that you've been singing for this school year?

Speaker 2
I don't know what Disney songs would really fall under. There's a musical that we considered.

Speaker 1
And can you share the title of this Disney song that you're currently working on?

Speaker 2
It's Go the Distance. From Hercules.

Speaker 1
Thank you. And what is your personal definition of what belting and singing means?

Speaker 2
So from what I understand, belting is typically used for typically higher octaves usually. And then it's usually kind of, it's like very powerful. So it's like, you need a lot of like strength to get really like rich and full sound and powerful and strong sound. Yeah. I find that for the higher octaves. Yes.

Speaker 1
What stood out to you as a successful moment from the workshop session today?

Speaker 2
Successful. Um, I mean, all of it felt really good to me. Especially like, I just like how we just broke it down, everything down to kind of like, how you're able to break everything down into almost like simplest form, I guess, it's very basic form and kind of like, oh, yeah, this is like, for example, this is your tongue, right? And then you make it go high, low, medium, right? And very, I can understand it very well, right? So I was able to, I feel like replicate kind of like what you wanted me to almost, or I could like go along, I could like feel the differences. I thought that was pretty consistent with like all the exercises you did. Yeah.

Speaker 1
And why do you feel it was easy or successful for you to follow along with the exercises?

Speaker 2
I do think it was very helpful kind of having you kind of like, you kind of show me and like, okay, I can like kind of like follow along to kind of like that. Like lead by example, almost, I guess like that. Also, I did like the hand kind of gestures. I feel like the hand gestures did kind of help me kind of like feel things through a bit. Yeah. And then like I said, it's just, you're able to break down to like really like simple ideas and you made it really easy to kind of like comprehend. Yeah.

Speaker 1
Thank you. What were some of the larger, bigger challenges that you found during that workshop session?

Speaker 2
Bigger challenges. I think it's mostly just at the end. I think it's just, especially because I'm a newer singer, it's a lot to like remember and a lot to like, it's really like, it's okay to like, you're doing one at a time, but then we start trying to put all these together, you know, it's like, it's a lot, you know, someone who's newer at this thing. So yeah, I definitely was working the brain all the time to like figure out, oh, I need to remember to do this. I need to remember to do that. I can like kind of work these two things together and put them together. Yeah.

Speaker 1
I can definitely see where you're coming from. Thanks for sharing. And what did you notice about just while you're singing and belting during the workshop? Did you notice anything changing about your belting?

Speaker 2
Yeah, I do think, especially like when I was like, getting back to like my first attempt versus like my second attempt, I definitely felt a lot more, well, definitely felt more confident, but everything

felt like a lot smoother, you know, and it felt better. It sounded better, honestly. But yeah, I think definitely like as I kind of progressed through all the exercises, I definitely got more of my voice up and not only that, but kind of like helped me kind of figure out how I should be using everything and how I should be putting everything together right.

Speaker 1
Thank you. How about after the workshop, like after we did everything?

Speaker 2
Yeah, at least that's probably like when it felt probably the best. I kind of got to figure everything out. I got a little bit of experience, got to like try everything. And then again, I still do think I probably need a bit more time to like really kind of get everything to like flow together fully, but I could definitely feel it was like starting to come together a lot better.

Speaker 1
How did working with this Estill Belt recipe affect your understanding of a healthy belting technique?

Speaker 2
Honestly, it opened a lot because as I said, I'm pretty new to this stuff, so I don't really know much about belting at all. So, you know, kind of this is like my introduction kind of first, I guess, then giving all the information I know about it now.

Speaker 1
How would you rate your effort level from like one to ten with one being like no effort or like minimal effort and ten being lots of effort? How would you rate yourself before starting the exercise and then after all the exercise? I guess to clarify, I mean, your effort level for belting?

Speaker 2
Yeah, basically, I think I gave it like a ten for both. I definitely tried my hardest both times. For sure.

Speaker 1
Would you say for the ten effort, was there a difference between kind of the two tens?

Speaker 2
I do think so. I think just because, again, it comes back to like my experience. I guess, again, at that first one, I pretty much knew nothing, right? Me trying my best just was very, it still was very like rough and stuff, right? Even though I'm trying my best, I don't really know what I'm doing, right? But then afterwards, once I kind of figured things out, once I kind of like understand a bit more, you know, how I should be using my, you know, different muscles in my throat and whatnot in my face, that definitely felt like, honestly, I'm still giving it the full effort, but it's like, it's more guided. I know kind of what I'm doing.

Speaker 1
Has these exercises impact your way of thinking of belting now?

Speaker 2
Yeah. Again, before, I kind of just like aimlessly do kind of just what I guess felt right or what I thought would be correct, right? But then, obviously, now I kind of have a better understanding of like, what should I be doing? Why should I be doing it? How does it feel to be doing it, right? So definitely has changed a lot what I think about belting.

Speaker 1
How do you think you might apply these ideas from our workshop in the future with singing?

Speaker 2
Yeah, if I do continue, you know, doing songs and singing, I definitely will be trying to look for these kind of belting moments and kind of, you know, I'll think back to just like, oh, yeah, I should be, you know, opening up, you know, my thing or like my voice is more or like, we say like a thick tone and like the opening up the vocal cords or whatever. And or like using like the breath from your mouth, not the nose. I'll definitely like call to these things.

Speaker 1
Was there a specific exercise that you found the most helpful?

Speaker 2
Exercise I found the most helpful? I don't know. I'm not sure if there's anyone that felt the most helpful, I'd say. Yeah, I think everything felt like pretty like, yeah, because I'm new. I think everything felt like, okay, that's really important. That's something I should learn. That's something I haven't been doing for like a lot of them. So yeah.

Speaker 1
Is there any particular one that was like most challenging for you to execute?

Speaker 2
The most challenging? Which one was it? Oh, it was the larynx one, the high, low, medium one. I think that was like the hardest one for me.

Speaker 1
Was it like more so to feel it? Or why do you feel or why do you think it might have been the most challenging?

Speaker 2
Yeah, I do think part is like kind of something that high, low, I think we talked about a little bit where everyone's kind of neutral, isn't necessarily exactly in the middle. So I can like waver between a higher or a lower kind of larynx. So then because of that, I felt like finding that middle

was a bit weird. And I felt more comfortable being like, oh, I can definitely go high, I can definitely go low, but feeling at that middle part was definitely kind of challenging for me.

Speaker 1
Fair enough.

Speaker 2
I think you already shared some of it.

Speaker 1
Have you noticed any changes in your vocal ability or confidence when you belt since we did these exercises?

Speaker 2
Yeah, like I said, I definitely feel more confident. And then, yeah, I think I was able to like project better. I definitely got … I felt more comfortable. My voice didn't like waver and crack as much. It definitely felt richer and more full. I could like hold things kind of nicer, a little bit longer. Yeah.

Speaker 1
What would you say is your personal preferred way of learning styles, like such as visual learner or auditory or kinesthetic?

Speaker 2
I think for the vocal, I do like the kinesthetic. I do think like doing it myself did help a lot. And then the auditory also helped quite a bit. Kind of just being able to like hear it first and be like, okay, I can kind of figure out how to like replicate, right? And then that's where the kinesthetic comes after where I'm like, I need to actually do it then. Kind of helped it. Yeah. I'm not sure if visual would help. I mean, actually, no, it does help. I do like the hand sign, which I guess is a bit more visual.

Speaker 1
Any parts of the workshop session that you found confusing or unclear?

Speaker 2
No, I don't think so. I think those are very straightforward, very easy to comprehend.

Speaker 1
And can you share your experience of what stands out to you most from your experience of using this Estill Belt recipe?

Speaker 2
Estill? I think it's just like, there's so many like components that you like hear a voice and she's singing into like belting that I never really kind of realized. And so it's like, again, once you kind of see, was it like 13 different like different components that you can like adjust and like kind of

work on and improve on, it was like, wow, that's a, you know, there's so much more for you to grow, right? So much to like work out what you do, so that you can improve on.

Speaker 1
What might you say to another student about this approach to singing?

Speaker 2
I do think it's a really good approach. Again, it's nice that you can kind of break everything down to like, like simplest form, then you can start like building it together. I'm not sure how it'd be different for someone who's like maybe more experienced with this stuff, but definitely the newer person, it felt a lot more easy to digest when it was broken down into the simple components. And then, yeah, maybe it's just like, the next step is just kind of like workshop away to like help bring you together, right? It's like, it's easier when you're doing things like in isolation, but then once you have to like put it all together, it can be a bit tougher.

Speaker 1
Thank you for sharing. Is there anything more you would like to add to our conversation today?

Speaker 2
I don't think so. It was fun.

Speaker 1
Thank you so much for taking the time to participate in this interview. Your insights and experiences are incredibly valuable to this research and your openness in sharing them is greatly appreciated. Please don't hesitate to reach out if you have any questions or if you would like to receive a summary of the research findings once the study is complete. Thank you so much.

Transcript from Interview with [redacted] P3

Speaker 1
Okay, so you can make yourself comfortable. So first and foremost, thank you for agreeing to talk to me about your experience with belting today. Your willingness to do so offers great perspective on my work as a music educator and researcher. Also, this interview is about you and what you have to say regarding your own experiences and opinions. I am here only to record your responses and keep our conversation on the topic. I'm not here to judge what you say or try to get you to say something you don't want to. Throughout the interview, I will review your responses with you to make sure I record them correctly and honestly. At any point in time you can choose to withdraw or choose not to answer any questions that you are not comfortable with. Do you have any questions?

Speaker 2
No.

Speaker 1
All right, so just for the records. Can you please state your name?

Speaker 2
[redacted]

Speaker 1
Could you tell us your age?

Speaker 2
16.

Speaker 1
And can you please tell us your identified sex?

Speaker 2
Male.

Speaker 1
And can you tell me how long you have been singing?

Speaker 2
I guess around 6 months.

Speaker 1
Okay, and also, can you please share your musical experience? Do you play other instruments or participate in any other music groups?

Speaker 2
I play piano, for approximately 10 years now. And I used to play clarinet. I've previously played flute, trumpet and trombone.

Speaker 1
And is piano private lessons?

Speaker 2
Yes.

Speaker 1
And were those other instruments in school band?

Speaker 2
Yes.

Speaker 1
Okay, and how many years for each of those instruments approximately?

Speaker 2
For clarinet, over a year. For flute, trumpet and trombone, it was around three months, roughly four to three months each.

Speaker 1
Thank you. And how did you first become involved in singing?

Speaker 2
I was playing a piece that I had heard previously on the piano in a musical theater sense. And my teacher had asked me if I wanted to explore more into other areas of music, and I decided to pursue voice in that way. And then I eventually began singing the piece that I originally just played on the piano.

Speaker 1
Thank you. And what kind of music do you usually like to listen to?

Speaker 2
Typically, a lot of pop and R&B music.

Speaker 1
Any particular music favorite artists that you like?

Speaker 2
I do enjoy listening mostly to Taylor Swift, Ariana Grande, and Adele.

Speaker 1
And can you please share your current repertoires and style of music that you're singing this year?

Speaker 2
Currently, I am singing Defying Gravity from the musical Broadway … from the Broadway musical Wicked, Somewhere Over the Rainbow from Alice in Wonderland. And a whole new world from the movie Aladdin.

Speaker 1
Thank you. What's your personal definition of belting in singing?

Speaker 2
For me, belting is the act of projecting your voice to a substantial degree, that much more relative than to what you would normally sing at.

Speaker 1
Thank you. And what stood out to you as successful moments in our workshop together today?

Speaker 2
I guess in terms of the techniques learned, I really think that one of the most effective ones was definitely extending my neck and changing the position of my chin and focusing on the positioning of my back as well. And alongside that, the amount of music coming out and voice coming out of my nose as well.

Speaker 1
Thank you. And why do you feel they were successful?

Speaker 2
I think in terms of understanding, it was a very simple way of understanding and connecting to the material. And it was relatively easier than some of the other techniques to implement while singing.

Speaker 1
Thank you. So then the opposite idea, what were some of the more challenging parts of the workshop that you found?

Speaker 2
I guess altering whether I'm changing between having a glottal and not having a glottal was a little more difficult.

Speaker 1
Thank you. What did you notice about just overall your belting during the workshop and then at the end of the workshop?

Speaker 2
Initially, I guess, felt definitely compared to other voices I've heard singing the piece, definitely a lot more minimal. But then throughout the workshop, after I learned some of the techniques involved in belting, I think I was able to project my voice and sing with a little more passion than I was initially.

Speaker 1
Thank you. So how did working with this belt recipe we did during the workshop affect your understanding of a healthy belt technique?

Speaker 2
I guess in many ways, I never realized how many different biological aspects there were that contribute to belting. And being able to understand that makes me a little more conscious of not only being able to produce the sound, but I guess the biological effects that potentially improperly belting could have on my voice.

Speaker 1
How would you rate your effort level of belting before starting the exercises?

Speaker 2
Was that on a scale from 1 to 10?

Speaker 1
Sure, 1 to 10.

Speaker 2
I guess in terms of effort, I would say a 7.

Speaker 1
Okay. And then how about after the workshop? What effort level do you feel you use during your belts afterwards?

Speaker 2
Probably an 8 or 9, I would say.

Speaker 1
So you use, just to clarify, so you use more effort to sing a belt after the workshop than before?

Speaker 2
Yeah.

Speaker 1

Thank you. And how do you think you will apply these ideas from the workshops to your singing in the future?

Speaker 2
I guess in terms of the ones I'll probably most easily be able to continue doing will probably be definitely realigning my body in terms of my back and my chin and being able to understand that I connect to the music that I'm singing and implement those strategies. And then while singing, being able to focus on the amount of air I'm letting out of my nose and being able to minimize that. But then also being able to take that outside of belting into songs that maybe do not require as much belting and then using these techniques to approach more softer and more emotional and vulnerable songs.

Speaker 1
Thank you. Did you notice any changes in your vocal ability or confidence when belting after these exercises?

Speaker 2
I would definitely say that I did, at least on my end, notice a difference in, I guess, mostly the volume. And because of that, I guess I was feeling a little more confident as the piece I was singing. I guess I felt it was a little closer to some of the individuals that I've heard previously sing the song before.

Speaker 1
Thank you. And just to clarify for volume, do you mean after the workshop, you felt your volume was stronger?

Speaker 2
Yes.

Speaker 1
Okay. Thank you. I know you commented on which exercises before you felt was more successful moments. Did you find any specific exercise that was the most helpful for you?

Speaker 2
Um, probably where I'm sorry, I forgot what it was called. But it was when definitely changing the positioning of my back, and then I'll tell that alters, I guess my head and how the pressure on my back against like an imaginary wall can alter how I'm belting.

Speaker 1
Thank you. And then any specific exercise that you found was like the most challenging to do?

Speaker 2

It would probably have been changing between glottals and then actually implementing that into the piece I was singing and strategically adding in glottals or removing glottals to accentuate the belting.

Speaker 1
Thank you. Were there any parts of the workshop session that you found it was quite confusing?

Speaker 2
Um, I guess when it came for the exercise relating to vibrato, I found it a little more confusing than some of the other.

Speaker 1
Okay. So when we were talking about that, just to clarify, it's the thyroid tilts and being tilt and versus vertical?

Speaker 2
Head nod.

Speaker 1
Thank you. So can you share your experience of what stands out to you most from using these 13 belts concepts that Joe Estill put together?

Speaker 2
What stands out to me, I guess, is that I think these are very, um, I would say techniques that I've never obviously heard of up until now, um, for a lot of them, but I guess now thinking about it, it definitely resonates more with me and I can kind of imagine now other singers who not only belt for the song that I sang, but just belt for other songs in general. I can kind of notice that more in their voices and kind of understand how they're able to reach such large registers without straining their voice completely.

Speaker 1
Thank you. And what would you say to another student about this Joe Estill approach for belting?

Speaker 2
Um, I would say that it's definitely, um, really substantial and information that I think would benefit one greatly if they're looking not only to just belt, but just to expand how they choose to sing and being able to understand not only the musical impacts of belting and singing, but also the biological effects of your voice in this way.

Speaker 1
Thank you so much, [redacted]. I just want to loop back to one more question to ensure that I clarified my records for it. So the question about how you would rate your effort level of belting. So from

the perspective of the question is, um, how much effort are you using to sing initially? And then after the exercise, how much kind of effort do you feel you need to sing? You mentioned that you started off with, um, 6 before you started the exercise. And then at the end, you felt like you're using more effort to sing after the exercises. Is that correct, my understanding?

Speaker 2
Um, I guess it depends on what kind of effort in terms of vocally. I would say it's reasonably similar, but I guess because in terms of like mental effort of actually remembering each strategy and then implementing that while singing, I guess was definitely greater because of the change in understanding of belting.

Speaker 1
Thank you so much for clarifying that. Is there anything else you would like to comment or add to our discussion today?

Speaker 2
No, none.

Speaker 1
Well, thank you so much for taking the time to participate in this interview. Uh, your insight and experiences are incredibly valuable in this research and your openness to share them is really greatly appreciated [redacted]. So please don't hesitate to reach out to me if you have any questions or if you would like to receive a summary of the research findings once we're done, um, the study. Thank you so much.

Appendix J

RTA Code Development

RTA Code Development Process	
Heading	**Codes**
Initial Brainstorming	• Hand Gestures • Body engagement • Holistic approach • Use of movement • Detail / Precise • Practice • Time • Outside of Belting • Hard • Difficult • Complex • Work hard Brain
Grouping of Themes	Group 1: • Hand Gestures • Body Engagement • Holistic Approach Group 2: • Movement Group 3: • Detail / Precise • Hard • Difficult • Complex • Work hard brain Group 4: • Practice • Time Group 5: • Outside of Belting (Transfer skill)
Development of Themes	• Group 1 and 2 together • Group 3 • Group 4 – not significant to be its own theme based on my learning outcomes and vocal teaching. It is expected

	learning new concepts require practice and time. – Group together with Group 3 • Group 5
Final Themes	• Navigating Complexity in EVT • Learning to Sing Through the Body • Cognitive Shift from Instinctive to Informed Singing • Transferring Technique Beyond Belting

Appendix K

Search Terms

Search Terms	Student experience Estill Voice Method Estill Voice Training Estill model Belt voice technique Voice pedagogy Jo Estill
	Estill Voice AND student experience “Estill Voice method” AND student experience Belt AND “Estill Voice Training” “Estill Voice Training” AND belt AND “student experience” (“Estill model” OR “Estill Voice Training”) AND “vocal pedagogy” AND (“musical theatre” or “belt”) “Estill belt recipe” AND “student reflection” OR “learner perspective” “Estill voice training” OR “Estill model” AND “belt voice” “Jo Estill” AND “belt recipe” “Estill Voice training” AND “belt” OR “chest-dominant mix” “Estill voice training” AND (“learning journey” OR “training outcomes”) ("Estill model" AND "belt voice") AND ("student learning" OR "training outcome") AND ("music education" OR "voice instruction") ("Estill Voice Training" OR "Estill model") AND ("belt voice" OR "belt technique") AND ("student experience" OR "learner reflection") AND ("vocal pedagogy" OR "training")
Academic databases:	Jstor Google Scholar Library of UWTSD
Inclusion criteria	Studies focusing on Estill Voice Training, particularly the belt technique. Research examining student experiences or perceptions in voice training. Peer-reviewed journal articles, scholarly books, and voice pedagogy texts.

	Publications within the last 25 years (2000–2025). English-language publications
Exclusion	Sources that only mention the Estill model in passing without meaningful engagement. Non-scholarly web articles, opinion blogs, or informal teaching materials. Studies focused exclusively on classical voice technique or genres unrelated to belt. Publications without sufficient focus on student or learning experiences.

Appendix L

Summary of Learning Methods

Learning Method	Description	Adaptation in Singing Lessons	Strengths	Limitations
Visual Learning	Images, diagrams and visual aids are a priority in this learning style. Visual aids can enhance comprehension and memory retention (Mayer, 2005; Anderson et al., 2008).	Visual aids to be used in lessons such as diagrams for vocal anatomy, instructional videos of performances relating to topic to be learnt (Mayer, 2005; Anderson et al., 2008). Students may also prefer to take descriptive notes (Gilankjani, 2012). Hand symbols such as those in Kodaly method is a visual element (McClung, 2008).	Visuals are readily available relating to singing topics. Visual information can increase efficiency in learning and help the information be retained longer in memory. Visual aids can help students connect the concept to the sound easier (Anderson et al., 2008).	Visuals alone may not be beneficial for kinesthetic or auditory learners. This method could be less engaging for those who prefer other methods of learning (Gilakjani, 2012)
Auditory Learning	Discover information through listening (Gilankjani, 2012). Listening is an important part of learning through this method. The form of auditory learning can include lectures, verbal instructions and discussion. (Hattie & Timperley, 2007; Plack et al., 2016).	Teachers can record important parts of lessons for the student to listen to while practicing. Live demonstrations can be captured on audio recording for the students to hear it and model (Plack et al., 2016). Students may also benefit from reading aloud (Gilakjani, 2012), thus students can perhaps read aloud the assigned practice notes.	Students can match the pitches heard such as in the Kodaly teaching method (McClung, 2008). Through the process of listening an labelling the pitches students engage in auditory learning, such as students listening and identifying the solfege syllable (McClung, 2008).	Students may not be aware of what they are actually doing when they listen and copy cat (Brown & Palmer, 2012). Students may be able to replicate what they hear but may have difficulties reproducing the same sound on their own without auditory guidance.

Kinesthetic Learning	Students favour hands on approach and learn by doing (Gilakjani, 2012; Donnelly et al., 2012) or physically engaging student in learning (Begel, 2004).	Singing activities relating to this style of learning include incorporating movement and physical exercises that relates to breath control and posture (Donnelly et al., 2012). Hand gestures such as those in Kodaly where students create the physical handshape to learn pitches (McClung, 2008). Students are also to relate the intervallic rise and fall of pitches through the hand gesture of Kodaly (McClung, 2008).	Student's direct engagement with the physical task can lead to faster understanding of vocal skills. In addition, physically performing the task through kinesthetic motion can improve motor coordination (Smith, 2001).	Students often have difficulty staying on task and loose focus (Gilakjani, 2012). Can be challenging if studio space is small and limited mobility area.

2: Summary of Learning Method

Appendix M

Belting Technique across methods

Aspect	Estill Voice Training (EVT)	Speech Level Singing (SLS)	Complete Vocal Technique (CVT)
Developed By	Jo Estill who is a speech pathologist and singer in the 1980s.	Seth Riggs who was a vocal coach to pop icons in the 1980s.	Cathrine Sadolin, a Danish singer-researcher developed the method in 2000s.
Philosophy	Anatomical vocal approach isolating precise vocal structure (Estill, 1980).	Everyone sings in speech-like phonation in all ranges (Riggs, 1992).	There are different vocal modes, code and effects which are a result of precise vocal structure changes (Sadolin, 2021).
Larynx Position	Generally high in belt configurations; contributes to ring and projection. Three levels of larynx position of high, middle and low. (Estill, 2005).	Aim to have one level of larynx position (mid level) for all singing (Riggs, 1992).	High larynx in Edge mode, neutral to high larynx in Overdrive mode. The laryngeal position is part of each mode's setup (McGlashan et al., 2017).
Pedagogical Approach	There are 13 Figures of voice structures. These figures are individually taught and then combined to create recipes of the desired vocal quality (Steinhauer et al., 2017).	There are sequence of exercises designed to develop mixed voice and to work on smooth registration changes (Riggs, 1992).	There are individual steps to learn the modes and sound effects to achieve the desired sound quality (McGlashan et al., 2017).
Limitations	EVT requires technical understanding of the individual vocal structure and the figures which can be	Since SLS is based on speech, it assumes students speaks in a healthy manner which may not be the case for all individuals (Jones, 2005). The focus on a	CVT requires anatomical understanding of each mode and can be complex for beginners (McGlashan et al., 2017).

	overwhelming for beginners (Estill, 2005).	relaxed approach may not be interpreted the same by all individuals (Jones, 2005).	

1: Comparative Table of Belting Across Methods

Appendix N

Definition of the Voice Production Structures and Options

There are three voice production structures defined in the Estill Voice Method (EVM): larynx structures, vocal tract structures and support structures. The EVM teaches 13 figures for voice control, through different combinations of the figures six voice qualities are produced (Estill, et al., 2019). Below is a rudimentary introduction to the 13 figures. Information is based on the Estill Voice Training Workbook one and two.

Larynx Structures

Figure #1: True Vocal Folds (TVF)

Anatomy and Physiology

True vocal folds are muscle tissue located in the larynx which open and close in singing. The tension and length can be adjusted. The space between the true vocal folds is the glottis. The front of each vocal fold is attached to the thyroid cartilage and the back is attached to the arytenoid cartilages (Sundberg, 1977). The true vocal folds protect the lungs by preventing unwanted items entering the lungs (Sundberg, 1977); thus, the folds are closed when swallowing. As Sundberg (1977) describes in singing, true vocal folds play a role in sound production. During exhalation, air from the lungs create subglottic pressure, pressure below the closed vocal folds, which forces the folds apart (abduct). The air going through the folds result in a Bernoulli force which closes the true vocal folds (adduct). The cycle of abduct and adduct in the vocal folds results in vibration and sound waves. The tension of true vocal folds is impacted by the pressure, the higher the lung pressure and thinner and more stretched are the vocal folds.

Options in the figure

The Three Options

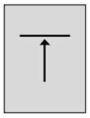
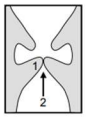
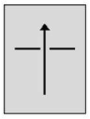
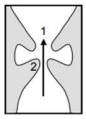
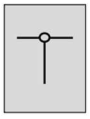
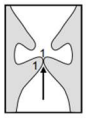
Icon	Option & Description	Schematic	Hand Signal
	**Glottal** TVFs close (1) before exhalation begins (2)		
	**Aspirate:** *Abrupt, Gradual* Exhalation begins (1) before TVFs close (2) *abruptly* or *gradually*		
	**Smooth** Exhalation and TVF movement occur *simultaneously*		

Figure 6: Options for True Vocal Folds (Estill, et al., 2019, p.26)

Figure #2: False Vocal Folds (FVF)

Anatomy and Physiology

False vocal folds, also known as ventricular folds as wedge-shaped tissues above the true vocal folds (Meller,1984). There is controversy of the muscles involved in opening and closing the FVF, some argue the thyroarytenoid muscle (Raghavendra 1987; Von Doersten et al, 1992; Reidenbach, 1998) is engaged while others document the ventricularis muscle (Kotby et al, 1991). There is room for further scientific research in the specific muscle coordination of the FVF. Nonetheless, the FVF have been observed to adduct during phonation (Van den Berg, 1955). It is this movement of the FVF that Estill has adapted 3 positions in this figure (Figure 2).

The often-preferred state of the FVF is retraction in EVM. A retracted FVF allows for more air flow through the TVF which results in a louder tone. With the FVF in a retracted position, the TVF can come together more effectively for stronger closure (Agarwal, Scherer and Hollien, 2003).

Options in the figure

The Three Options

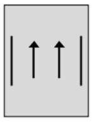
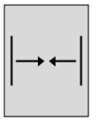
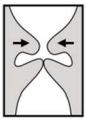
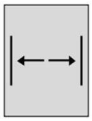
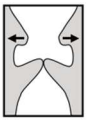
Icon	Option & Description	Schematic	Hand Signal
	**Mid** The FVF position of comfortable speaking/ singing, mid-way between squeezed shut and widely opened.		
	**Constrict** The condition when the FVFs are moved inward from Mid and toward their closed position.		
	**Retract** The condition when the FVFs are moved outward from Mid to a widely opened position.		

Figure 7: Options for False Vocal Folds (Estill, et al., 2019, p.35)

Figure #3: True Vocal Folds Body-Cover

Anatomy and Physiology

The concept of body-cover model of fundamental frequency control was first hypothesized by Hirano (1974). The idea suggests there are two groups of tissue layers set into vibration by glottal airstream in the TVF (Hirano, 1974; Story and Titze, 1995). The two layers include the body, which are muscles and ligaments, and the cover, comprised of the skin and flexible soft tissue layer. The options in this figure trains the interplay between body and cover as the TVF changes length. The thickness and mass of body cover impact vibratory patterns of the TVF.

As seen above, subglottal pressure builds when the TVF are closed. When the TVF open, the subglottal air pressure drops and as a result the TVF vibrate making sound waves resonating in the vocal tract. The amount of TVF closure and the amount of time the TVF remain closed impacts the subglottal pressure. The subglottal pressure will directly relate to the amplitude of the sound wave. The more the pressure build up and drop off, the greater the amplitude of the sound waves.

Options in the figure

The Four Options

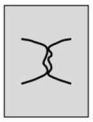
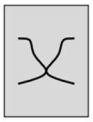
Icon	Option & Description	Hand Signal
	**Slack** Recognized as glottal fry, or creaky voice. Both body and cover are loose. This Body-Cover combination results in a unique vibratory pattern producing pulses of sound energy.	
	**Thick** Known as the modal or speech register. The true vocal folds are relatively short, with some contraction/muscle tone in the vocalis muscle within the body. The cover is pliant, and the folds ripple (mucosal wave) from the lower border to the upper border of the fold edge, with a *thick* depth of contact through the cycle.	
	**Thin** May occur naturally at higher pitches where the true vocal folds are elongated, and/or during soft voicing. Less cover flexibility and/or less breath result in vibration without the lower-to-upper ripple, a *thin* or shallow depth of contact.	
	**Stiff** May occur naturally at higher pitches. Associated with falsetto. The true vocal folds are elongated, pulled taut, and positioned slightly away from the midline. There is little or no contact during vibration. The tone may or may not be breathy.	

Figure 8: Options for True Vocal Folds: Body-Cover (Estill, et al., 2019, p. 42)

Figure #4: Thyroid Cartilage

Anatomy and Physiology

At the cricothyroid joint, the thyroid cartilage and cricoid cartilage are connected. The thyroid cartilage is deemed to influence the TVF body cover. The tilt of the thyroid cartilage occurs when the TVF are adducted. When the thyroid cartilage tilts forward the TVF are stretched/elongated and increase in tension. This allows for quicker vibration. This results in a thinner body cover. When the thyroid cartilage is tilted backward is reduces tension in the vocal fold and leads to a thick body cover.

Options in the figure

The Two Options

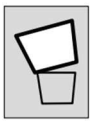
Icon	Option & Description	Schematic	Hand Signal
	**Vertical** The condition of the thyroid cartilage in quiet breathing.		
	**Tilt** The condition when the cricothyroid muscle is actively engaged and the thyroid cartilage is rotating forward.		

Figure 9: Options of Thyroid Cartilage (Estill, et al., 2019, p. 53)

Figure #5: Cricoid Cartilage

Anatomy and Physiology

The cricoid cartilage is located at the bottom of the larynx below the thyroid cartilage. It is a ring shape around the airway. It is believed by Jo Estill that there was a tilt in the cricoid cartilage and the tilt impacted the TVF.

Options in the figure

The Two Options

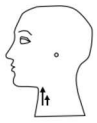
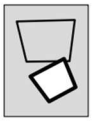
Icon	Option & Description	Schematic	Hand Signal
	**Vertical** This is the condition during quiet breathing.		
	**Tilt** This is the condition during shouting.		

Figure 10: Options of Cricoid Cartilage (Estill, et al., 2019, p.62).

Figure #6: Aryepiglottic Sphincter (AES)

Anatomy and Physiology

The AES located at the entrance of the larynx above the false vocal folds. It can have the position of wide or narrow angle. A narrow AES produces a bright quality to the voice.

Since the AES narrowing results in resonant frequency of the ear canal allowing the listener to perceive the sound to be louder. With this narrowing of the AES the vocal folds stay closed longer resulting in a higher subglottal air pressure and a more intense sound.

Options in the figure

The Two Options

Icon	Option & Description	Schematic	Hand Signal
	**Wide** This is the option where there is no brightness in the tone; the AES is Wide from front to back.		
	**Narrow** This is the option we have been experiencing in the "nyae-nyae's".		

Figure 11: Options of AES (Estill, et al., 2019, p.66).

Vocal Tract Structures:

Figure #7: Larynx

Anatomy and Physiology

The larynx is what Estill refers to as the voice box. The range of motion of the larynx is movement up and down. The muscles responsible for the change in height is the suprahyoid and infrahyoid muscles. The infrahyoid muscles lower the larynx, while the suprahyoid muscles lift the larynx. The engagement of these muscles alters the pharyngeal portion of the vocal tract. A higher larynx will shorten the pharynx, resulting in a more constrict lower part of the pharynx. By lowering the larynx, the pharynx walls will be stretched and there is a wider pharynx (Sundberg, 1987). The opposite occurs in a lower larynx where the pharynx will be lengthened.

Options in the figure

The Three Options

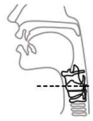
Icon	Option & Description	Schematic	Hand Signal
	**Low** This is the condition of the larynx at low pitches, and in the preparation to sob.		
	**Mid** This position should correspond to the position of the larynx during quiet breathing		
	**High** This is the condition of the larynx at high pitches, and in the preparation to scream or squeal.		

Figure 12: Options of the larynx (Estill et al., 2019, p.72).

Figure #8: Tongue

Anatomy and Physiology

There are many muscles in the tongue. The change in tongue shape impacts the articulation of the sound. The position of the tongue also affects the pitch by impacting the tension and length of the vocal folds. A forward tongue (towards the lips) will result in a shorten vocal tract therefore increasing the pitch and brightness of the tone. A backward tongue (towards the throat) will lengthen the vocal tract resulting in a lower pitch and darker tone quality. In addition, where the back of the tongue, called the dorsum, is higher, will result in a higher larynx and shorter vocal tract. When the dorsum is lowered, the vocal tract will be longer and result in a darker tone.

Options in the figure

The Three Options

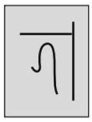
Icon	Option & Description	Schematic	Hand Signal
	**Low** This is the low, flat tongue dorsum taught in some voice studios where a dark tone is the goal.		
	**Mid** The tongue dorsum is in the position it usually occupies during speech, assuming that you speak without a strong regional accent or voice quality.		
	**High** The dorsum and root of the tongue are lifted, as they are in the vowel / i / or in the / j / ("y").		
This fourth and advanced option is included here in the Level One Workbook, but will be taught in Level Two when Level One Figures are reviewed in preparation for Opera Quality.			
	**Compress** An option used in dramatic operatic singing. The tongue tip is curled up and pulled back, while the back of the tongue is pushed forward, compressing the tongue.		

Figure 13: Options of the tongue (Estill et al., 2019, p.78).

Figure #9: Velum

Anatomy and Physiology

The velum, soft palate, functions as the doorway between the oral and nasal cavity. The degree of opening to the entrance of the nose, velopharyngeal port, impacts the amount of resonance in the nose. Consonants /m/, /n/, and /ŋ/ mostly resonate in the nasal passage. Other sounds resonance in the oral cavity.

Options in the figure

The Three Options

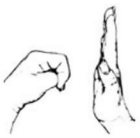
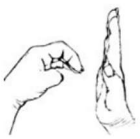
Icon	Option & Description	Schematic	Hand Signal
	**Low** The velum is down, in contact with the back of the tongue. The velopharyngeal port is all the way open. The resonance is **nasal**.		
	**Mid** The velum is lifted away from the tongue, but not high enough to close the velopharyngeal port completely. The resonance is **nasalized**.		
	**High** The velum is up all the way, in contact with the walls of the nasopharynx. The velopharyngeal port is completely closed. The resonance is **oral**.		

Figure 14: Options of the Velum (Estill et al, 2019, p.86)

Figure #10: Jaw

Anatomy and Physiology

The temporo-mandibular joint (TMJ) allows for flexible movement of the jaw. The moments included side to side, forward and back, and up and down. Movement of the jaw influence pharyngeal space. A forward jaw elongates the vocal tract resulting in more resonance in sound and brighter tone. A jaw that is positioned back shortens the vocal trat resulting in less resonance and a duller tone. A dropped jaw position allows for larger vocal tract space, more resonance and a warmer tone.

Options in the figure

The Four Options

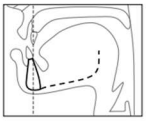
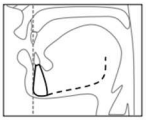
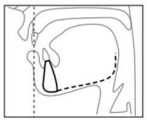
Icon	Option & Description	Schematic
	**Forward** In this condition, the chin is jutted forward, putting lower teeth and jaw ahead of the upper teeth.	
	**Mid** This is the alignment of a normal bite, with jaw slightly dropped.	
	**Back** The lower teeth are pulled back behind the upper teeth, pronounced "over-bite."	
	**Drop** This is the extreme "drop" of the jaw.	

Figure 15: Options for the jaw (Estill et al, 2019, p. 95)

Figure #11: Lips

Anatomy and Physiology

The main muscle of the lips, orbicularis oris, is active for lip activity. Lips can be protruded, where the lips are extended forward from the face. The vocal tract is lengthened in this scenario favoring resonance of the lower notes. When the lips spread, similar to when smiling, the vocal tract is shortened strengthen the resonance of the higher notes.

Options in the figure

The Three Options

Icon	Option & Description	Schematic
	**Protrude** The lips extend forward of the face in this condition.	
	**Mid** The lips are as they typically are in normal speech, "neutral," or "relaxed."	
	**Spread** This is the condition of the broadest possible smile.	

Figure 16: Options for the lips (Estill et al, 2019, p.100).

Support Structures

Figure #12: Head and Neck

Anatomy and Physiology

Estill strongly believed once the skeletal structures of the head and neck are anchored, the micro muscles that control the voice box can more easily adjust during singing. The smaller muscles do not have to work as hard with a stable external framework.

Options in the figure

The Two Options

Icon	Option & Description	Schematic	Hand Signal
R	**Relax** This is postural "resting" or neutral state.		
A	**Anchor** In this condition, muscles above the soft palate, to the sides of the neck, and in the occipital region are engaged.		

Figure 17: Options for Head and Neck (Estill et al, 2019, p.106).

Figure #13: Torso

Anatomy and Physiology

An anchored torso is described by Estill as a position that spreads the rib cage and lift the sternum slightly. The muscles are engaged (pectoralis major, quadratus lumborum and latissimus dorsi) to stabilize the spine and rib cage.

Options in the figure

The Two Options

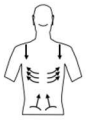
Icon	Option & Description	Schematic	Hand Signal
R	**Relax** This is the condition assumed when sitting or standing in a comfortably upright posture: not slumping, and not straining to straighten up.		
A	**Anchor** When the Torso Anchor is engaged, the "pecs" and "lats" are contracted. The shoulders may pull down slightly; the sternum may lift.		

Figure 18: Options for the torso (Estill et al, 2019, p.112).