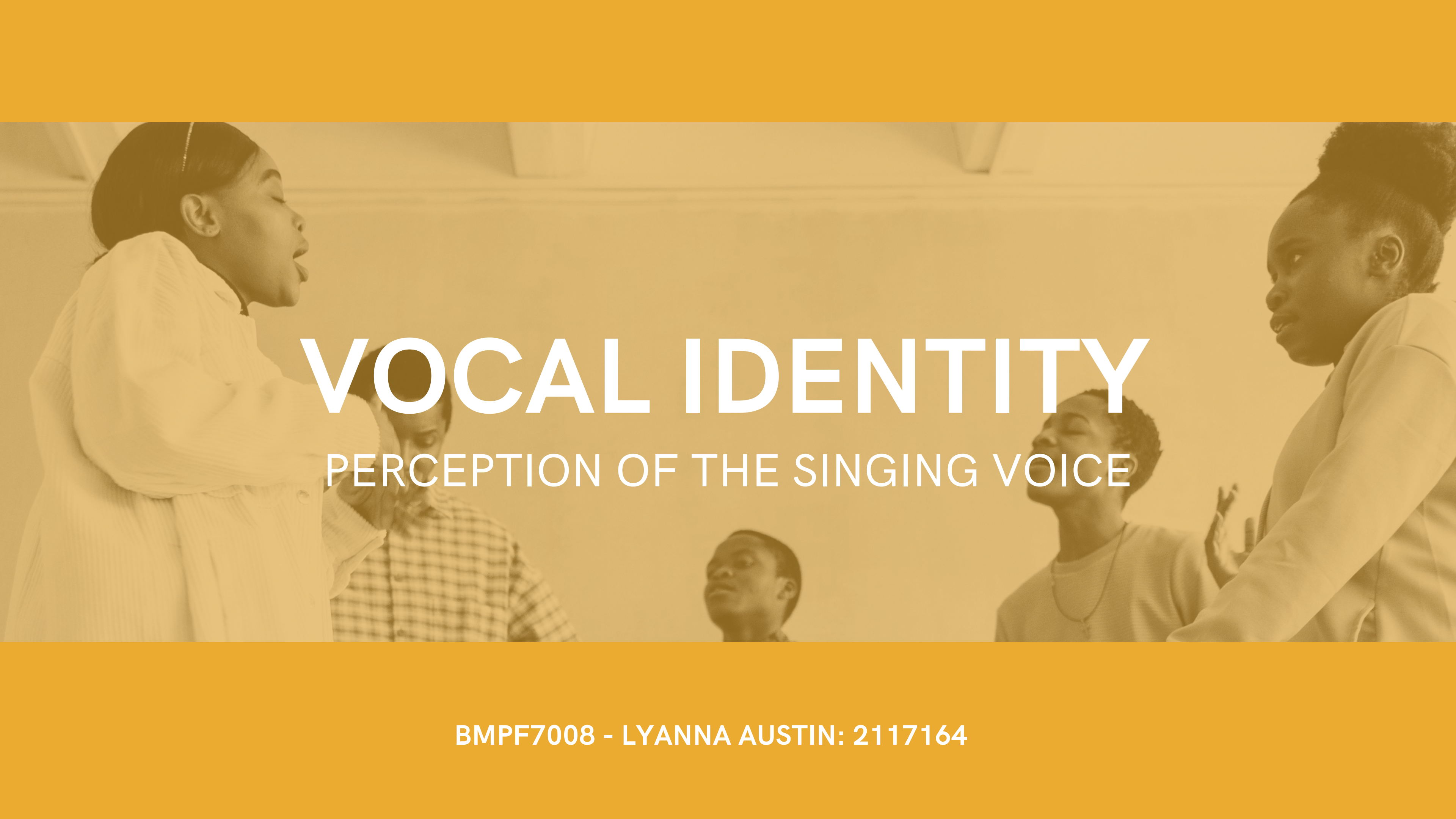




VOCAL IDENTITY

PERCEPTION OF THE SINGING VOICE

BMPF7008 - LYANNA AUSTIN: 2117164

STUDY *BACKGROUND*

To investigate the perception of the singer's voice; (i.e. understanding voice production, thoughts, feelings, and behaviours) about the relationship that an individual has with their voice and how that can influence vocal identity.

In addition, investigates vocal identity and correlations relating to vocal perception and vocal identity.





PROBLEMS

- 01 What is vocal identity? Does it exist, if so what is it?
(Lemon-McMahon, 2019)
- 02 What is the relationship between how we feel about our voice and vocal identity?

INTRODUCTION

Aims and objectives:

To determine what factors contribute to a singer's voice
To analyse emerging themes and identify links between our singing perception and our vocal identity using a systematic perceptual analysis tool (Shewell, 2013).

Use the research for pedagogical considerations.



LEARNING OUTCOMES

- An analysis of the voice perception profile to understand how the singing voice is perceived.
- The perceptions and vocal identity of singers in relation to vocal pedagogy.
- By analysing the results, a reflective theoretical framework will be developed for pedagogical considerations





LITERATURE REVIEW

01

VOCAL PRODUCTION

02

VOCAL SELF-PERCEPTION

03

VOCAL PERCEPTUAL PROFILE

04

AUDITORY PERCEPTION

LITERATURE REVIEW

05

NEUROPLASTICITY AND LEARNING

06

IDENTITY

07

VOCAL IDENTITY

LITERATURE

REVIEW SUMMARY

01

Vocal identity is largely undocumented and understudied. Scientists have made great strides in understanding voice physiology and acoustics and how the brain is integrated with the body and the mind in vocal production over the past fifty years.

02

There is, however, much discussion about the impact of learning and sociocultural experiences on identity formation.

03

The development of vocal identity is not discussed holistically. Additionally, neither vocal identity nor universally accepted vocal descriptors have been substantiated. Pedagogical texts on vocal pedagogy provide little advice or information to teachers or students about navigating the complex relationship between voice and self-identity.

METHODOLOGY

MIXED METHODS

For almost three decades, various scholars have discussed and debated the concepts, methods, and standards of quality for studies that utilize a combination of qualitative and quantitative approaches (Creswell, 2003; Greene & Caracelli, 1997; Miles & Huberman, 1994; Newman & Benz, 1998; Tashakkori & Teddlie, 1998, 2003).

METHODOLOGY

01

Quantitative Method

Quantitative researchers commonly analyse a variety of data types using different statistical techniques. In the course of the study, they may use correlations, analysis of variances, and factor analyses.

02

Qualitative Method

Qualitative studies may be comprised of different types of qualitative data, for instance, textual data from interviews of focus groups, ethnographic observations, diary entries, life histories, historical documents or visual materials

RESEARCH DESIGN & METHODOLOGY



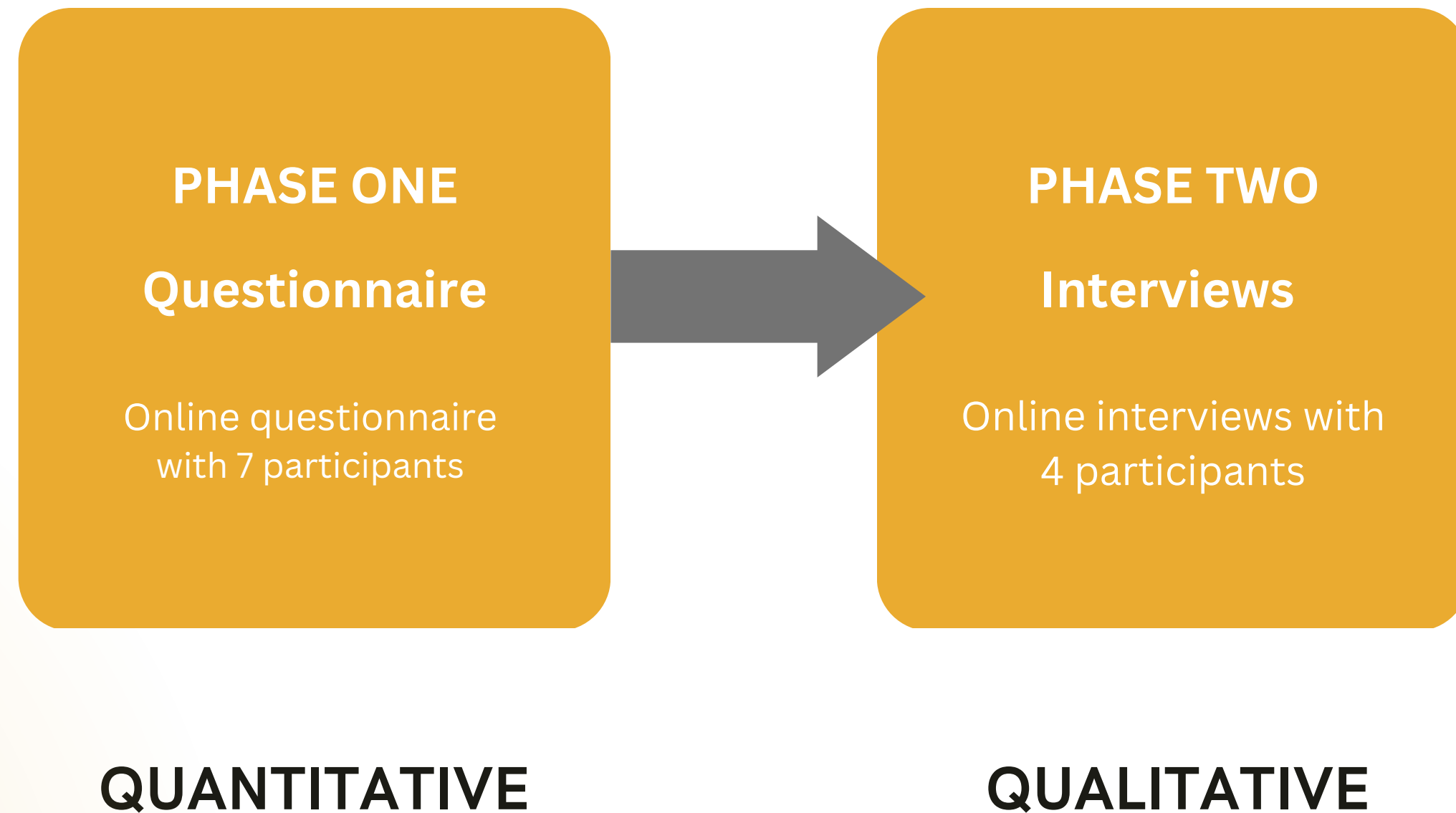
PRAGMATIC PARADIGM
(Gage, 1989; Howe, 1988; Patton, 1988)



SYMBOLIC INTERACTIONISM
(Dennis & Smith, 2015)



IMPLEMENTATION



ETHICAL CONSIDERATIONS

ANONIMITY

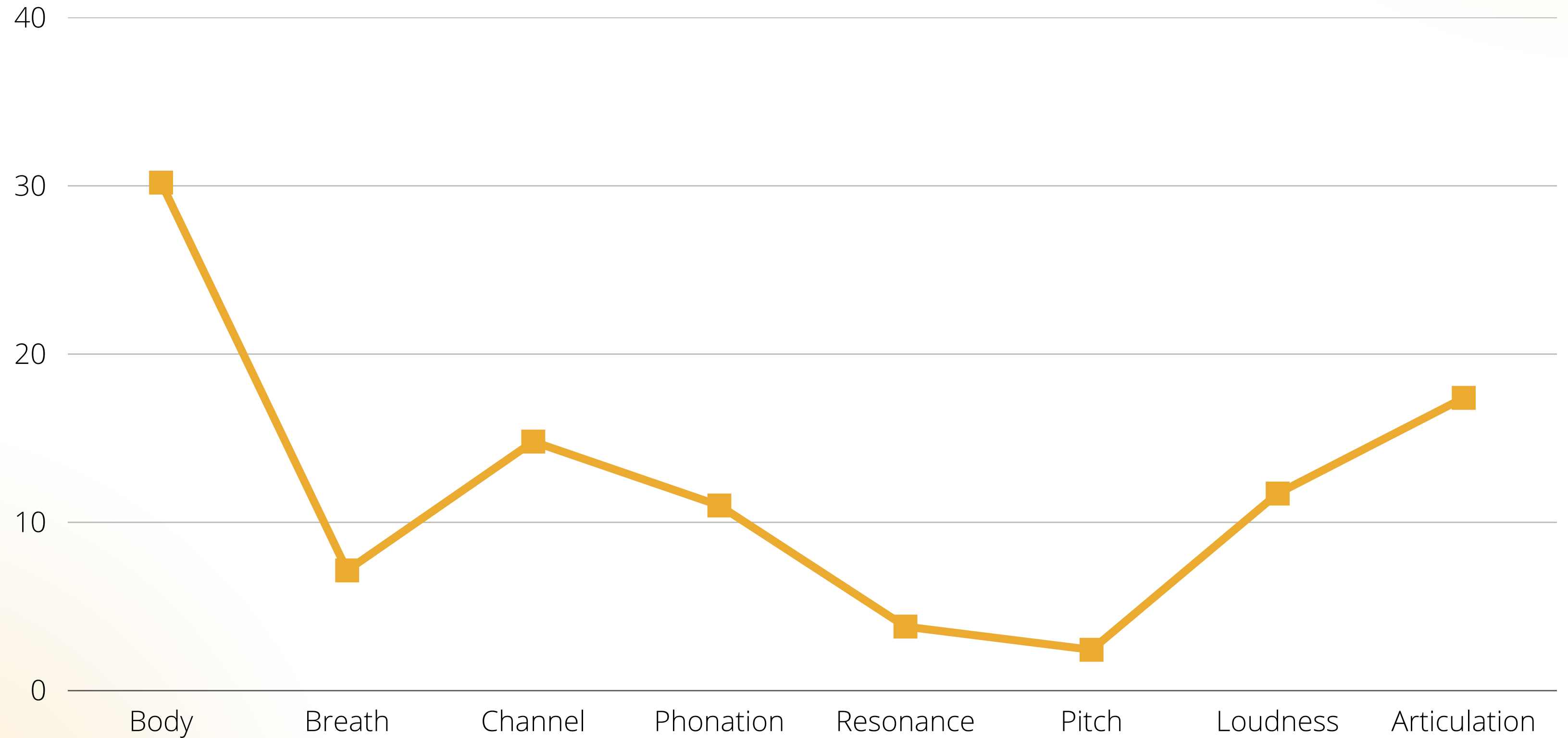
To ensure they do not disclose identifiable information about participants and to try to protect the identity of research participants through various processes designed to anonymise them. (Wiles et.al, 2008)

INSIDER RESEARCH

Bonner and Tolhurst (2002) identified three key advantages of being an insiderresearcher: (a) having a greater understanding of the culture being studied; (b) not altering the flow of social interaction unnaturally; and (c) having an established intimacy which promotes both the telling and the judging of truth.

RESULT

QUANTITATIVE FINDINGS



RESULT

QUANTITATIVE FINDINGS
The Voice Perceptual Profile line chart summarises the impact of the parameters on the perception of the participants.
In this study, the results varied across the data, so we are not able to provide a reliable correlation. However, this pattern of variation indicates that each person's vocal ability is unique.
Notably, terminology, descriptive language and definitions are informative for singers' perceptions and education

RESULT

QUALITATIVE FINDINGS

Theme	Factors/components
Theme 1: Development of singing ability	Lack of formal vocal training, limited exposure to music, confidence, expression, articulation, self-worth and Inherent ability.
Theme 2: Perceptions of the singing self	Formative years, cultural background, feminism, economic background, Identity, vocal monitoring, sense of self and auditory feedback.
Theme 3: Learning	Training, musicality, opportunity for musical engagement and perpetual learning.

RESULT

QUALITATIVE FINDINGS

Theme	Factors/components
Theme 4: Comparison	Self-worth, self-esteem, validation and motivation.
Theme 5: Emotions	Confidence, expression, spirituality and stylistic choices.
Theme 6: Influences of social systems	Education, family, culture and community
Theme 7: Vocal identity	Self-perception, physical health, mental health, identity, self-worth, emotional and connection.

SUMMARY OF RESEARCH QUESTIONS

Central questions	Summary
1. What impact does the relationship between the singer and the voice have on vocal identity?	Further frameworks could be included for validation, positive teaching styles, motivation, comparison, motor skills, reflective self-perception tests, and vocal acceptance.
2.What factors influence a singer's identity?	Based on the literature review and findings, education, family, culture, and social influences (Monks, 2012; Lemon-McMahon, 2019).

SUMMARY OF RESEARCH QUESTIONS

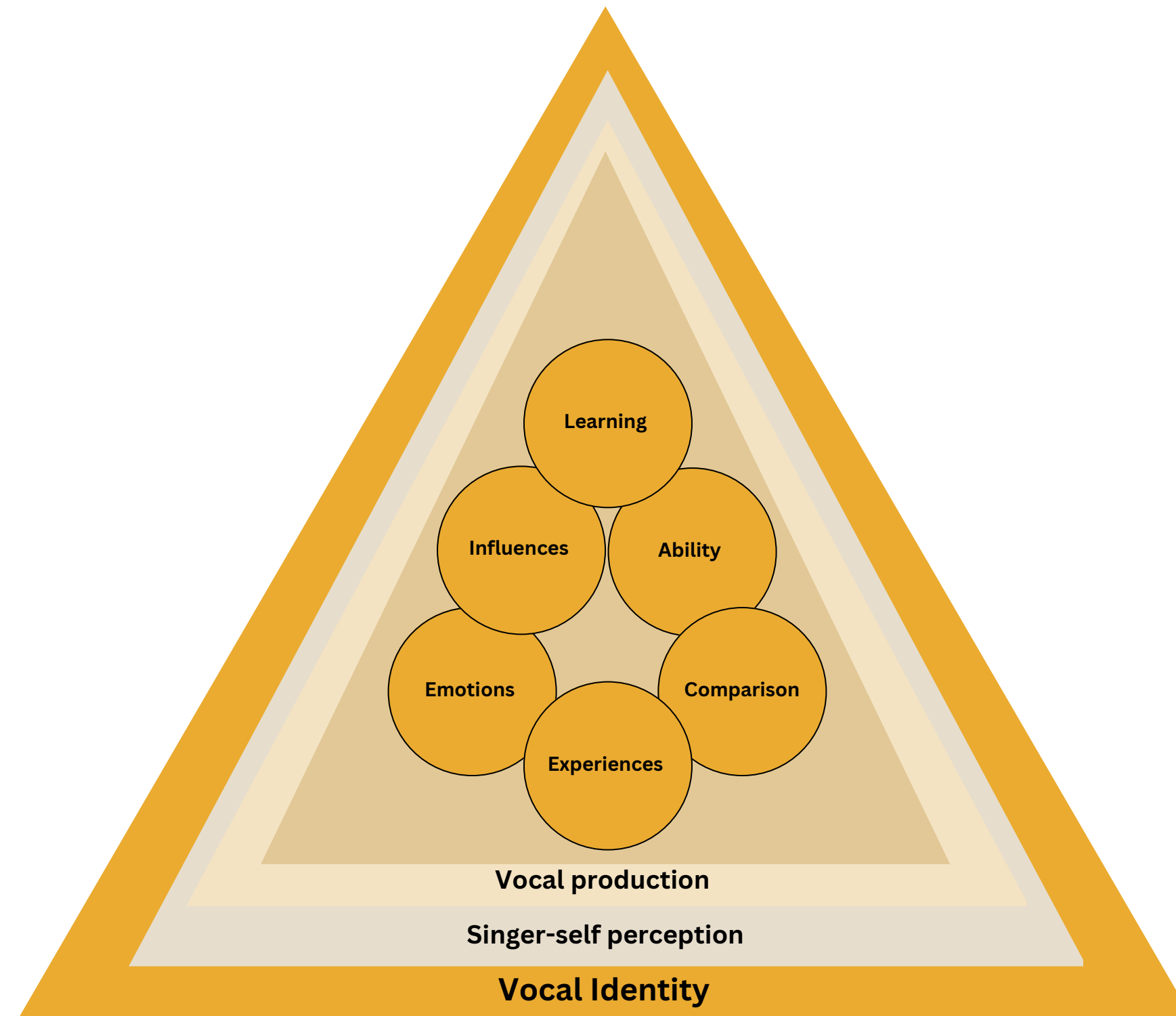
Central questions	Summary
3.Is the identity of the singer relevant to singing?	Identity plays a significant role in the development of a singer (Kaplan and Flum, 2012). However, identity has multifaceted components, and more research is needed to understand the correlation between identity and vocal identity.
4.What is the process by which vocal sound is developed?	Providing students with more knowledge can increase their confidence and singing ability. Furthermore, lack of understanding may lead to misuse of the voice, resulting in voice disorders.

SUMMARY OF RESEARCH QUESTIONS

Central questions	Summary
5.Does ‘vocal identity’ exist? If so, what is it?	It is assumed that vocal identity does exist, but there are a wide variety of variables that affect it. Vocal identity is multifaceted and shaped by culture, identity, musicality, vocal education and training, vocal health, and musical experience
6.In what ways can the perceptual approach to voice skills (Shewell, 2018) assist the singer in understanding the sound of their voice?	Using the VPP, provided with constructive and informative parameters to measure their development.

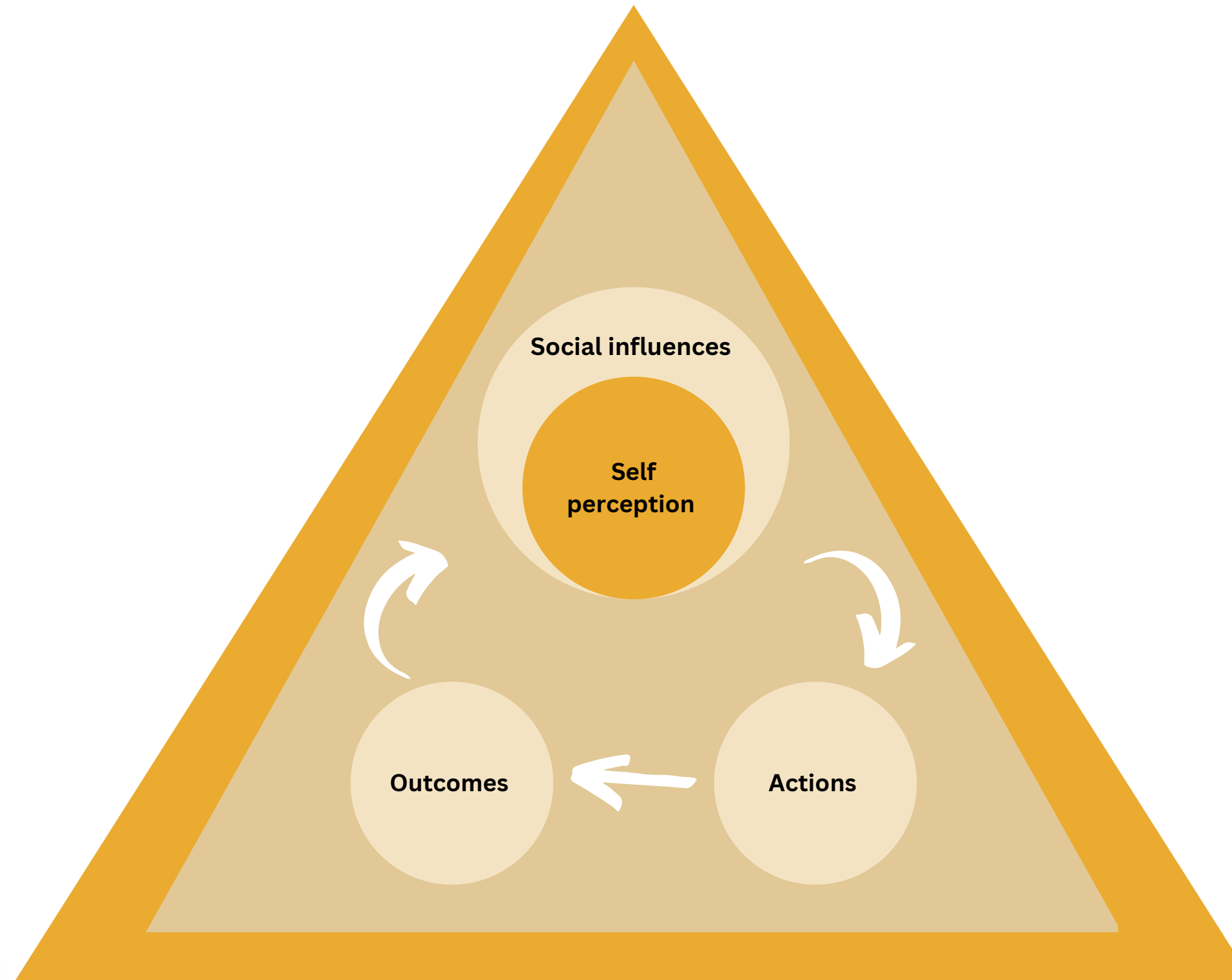
REFLECTIVE MODEL

CUMULATIVE FINDINGS



REFLECTIVE MODEL

DEVELOPMENT PATHWAY



RECOMMENDATIONS



01

What are the impacts of micro criticism during a lesson on students' performance and self-esteem?

02

Analyse the implications of comparison on the singer.

03

Perceptual assessments: how do they affect vocal development?

04

Evaluate the effects of positive or negative validation on adolescent singers.

IN CONCLUSIONS



The scope of vocal identity is vast and has generated more question for further research.



The study also attempts to contextualise and define vocal identity, however, more research is needed to determine what it is and a standardised way of measuring it.



In short, the voice provides others with an aural representation of who we are.



Throughout an individual's life, these factors contribute to the development of vocal identity, which is multifaceted and complex. Additionally, Voice Identity has the potential to affect how singers are taught, as well as those recovering from "vocal injuries, dealing with trauma, or undergoing vocal changes" (Turpin, 2022, p. 2).

FURTHER

CONSIDERATIONS

- Real-time Spectral analysis feedback on the impact on vocal identity
- A perception assessment tool to support descriptive language
- The variances and correlations within these key components of vocal identity can be analysed for future research

IMPACT

ON WORK-BASED LEARNING

Understanding how singers feel about their vocal sound allows teachers to better understand and create a teaching pathway for the singer holistically.

This relationship between the positive singing self and the voice and empower singers.

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