

MODULE 1
BMPF7047D

Addressing the Middle Voice in the Female Pop Singer

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Contents

Critical Evaluation

Introduction.....	3
Registration Viewpoints.....	3
Middle Voice in CCM Singers.....	5
Middle Voice in Female Pop Singers.....	6
Strategies for Configurations of the Female Pop Middle Voice.....	6
Pop Mix.....	7
Pop Flip.....	7
Pop Belt.....	8
Conclusion.....	9

Critical Reflection

Introduction.....	11
Reflective Model.....	11
Conclusion.....	13

References.....	14
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Appendices

Appendix A – Strategy.....	18
Appendix B – Personal Development Plan.....	22

Critical Evaluation

Introduction

The middle voice in the female Pop singer is an area that intrigues me both as a singer and singing teacher. Rather than run from the complexities and politics of understanding it, including what has been described as the “snake pit” (Herbst, 2020, p. 175) of voice registration, I choose to tackle this area to gain valuable knowledge for my teaching practice. Somehow, despite pedagogical and scientific disagreements, there are teachers around the world who teach female Pop singers and must in some way address the middle voice to the best of their and the singers’ ability even while we wait for firmer assurance from the science (Herbst, 2021). Mention is made of a middle, or mid, register for female voices by Van den Berg (1963), Vennard (1967), and Miller (2020) as sitting between chest register (to sing lower pitches) and head register (to sing higher pitches) (Herbst, 2020). However, Schutte and Miller (1993) note that this middle area of the voice, which they approximate to the female range of D4-D5, does not get so much recognition in research. As this idea of the middle voice is from a Western Classical viewpoint, I wish to explore this subject from a non-Classical, Contemporary Commercial Music (CCM) (LoVetri, 2008) viewpoint, and more specifically for the female Pop singer.

I often name it the murky middle due to the contrasting pedagogical views (Herbst, 2020; Wilson, 2023) and varying levels of difficulty I’ve seen singers find in their mid-range. I also speak as someone who has had to work hard to develop a more speech-like voice quality with brighter resonance and different registration co-ordinations – including mixing in the middle voice range – expected of Pop singers (American Academy of Teachers of Singing, 2008; Bartlett, 2014) as part of the CCM umbrella. There is limited scientific research specific to CCM singers (Bartlett, 2014), therefore, practitioner research will be included as I seek to discuss the female Pop singer and the middle voice as a guide towards a teaching strategy to address this topic.

Registration Viewpoints

Registration is pertinent to the exploration of the middle voice as, whether it is classifiable as a separate register or not, the possibility of it sits across what can be termed the primary passaggio (Kochis-Jennings et al., 2010). Voice registration is a contentious and complex pedagogical area (Herbst, 2020) with the three main viewpoints being mechanical (vocal fold vibratory type), perceptual (vocal tract resonance-based), or a combination of both

(Roubeau, Henrich and Castellengo, 2009; Titze, 2014; Herbst, 2020). A commonly quoted definition of a vocal register is from Garcia (1894) as a series of pitches made from the same mechanical set-up even if other changes to timbre are applied, seating his viewpoint firmly in the mechanical camp. A significant contemporary mechanical approach is from Roubeau, Henrich and Castellengo (2009) with the traditional idea of chest register being akin to mechanism M1, and head register being akin to mechanism M2. From this point on the terms M1 and M2 will be used. They are determined to be the main two of four vibratory modes the vocal folds can function in, where the move from M1 to M2 has an abrupt reduction in the amount of vocal fold mass that vibrates allowing higher pitches to be reached (Roubeau. Henrich and Castellengo, 2009) with a shorter closed quotient (Kochis-Jennings, 2010). Roubeau. Henrich and Castellengo (2009) state clearly that though there is a crossover area where either mechanism is possible, there is no in-between mechanism to create mixed voice but rather it is usually produced in M1 for males and M2 for females (though this may be based on Classical voice types) and it is resonance that is used to give the perception of a mixed quality.

Titze (2014) seems to side with the combination viewpoint reporting two main vocal fold vibratory types (comparable with M1 and M2) and a mixed registration being produced largely by careful balance in moving between the two with compensatory resonance adjustments which he believes some contemporary singers are more able to produce with stability than others. Similarly, Schutte and Miller (1993) are of the understanding that mixed voice, or mixing, involves laryngeal musculature and resonance changes through the passaggio area.

A contrasting viewpoint comes from a study on a female CCM (Popeil) who claimed to be able to sing in both M1 and M2 across three octaves and was judged by the three authors (including Popeil) to do so with close to 100% agreement from F4-E5 but more varied levels of agreement in pitches directly below and above this pitch range (Lehoux, Popeil and Švec, 2022). Whereas, yet another differing view on registration for CCM singers comes from the findings of Kochis-Jennings et al. (2010) who, while acknowledging the contentious nature of registration among voice teachers and scientists, state that they have proven that mixed registration has its own production mechanism whilst perceptually retaining characteristics from both M1 and M2, creating an M1.5 type register (though they do not term it as such). Also, they note that mixed registration is not the same for female Classical singers as it is for female CCM singers, with the former likely to produce an M2-mix from lower in the range and the latter likely to produce an M1-mix from higher in the range (Kochis-Jennings et al., 2010).

As can be seen from this short discussion, there is a wide variety of study results, conclusions drawn and terminology for registration that further muddies the waters of reaching a common understanding or agreement (Herbst, 2020). In balance of the views discussed, I will term what I am describing as middle voice or middle voice range rather than middle register or middle voice register, seeking to differentiate it from mixed voice or mixed registration.

Middle Voice in CCM Singers

It is possible to draw from recent research regarding the middle voice from CCM genres other than Pop due to the collective identity of CCM being largely M1-dominant, speech-based production that tends to be bright in timbre and designed for amplification (LoVetri and Weekly, 2003; American Academy of Teachers of Singing, 2008; Bartlett, 2014; Edwards, 2020). However, Cox (2024) and Hakanpää, Waaramaa and Laukkanen (2021) remind us that each CCM genre is also distinct in its vocal expectations which will later be addressed.

In discussing registration for Cis-Female Musical Theatre (MT) singers, Wilson (2023) describes the primary passaggio as E4-A4 and identifies four approaches within the middle voice range. The four approaches he identifies are a neutral, speech-like approach, a binary approach resulting in a marked flip into M2, a flexible voice approach with multiple types of mixed voice possible (with varying perceived weights towards M1 and M2 usage), and the possibility of a standard (M1) belt as an option to apply to A4-C5 (Wilson, 2023). His experience is that singers want to achieve a mixed voice yet to fulfil that depends heavily on the individual singer and their abilities, particularly in vowel modification and emotional connection (Wilson, 2023). Regarding the same topic, McLean (2022) writes about Jazz singers where the same common theme of the desire for a mixed voice appears, but also the importance of vocal versatility to be able to access M1 and M2 separately across large areas of the range for the greatest range of vocal timbres and expression. In approaching other teachers for their input, it becomes apparent that mixed voice is a particular area that has not been comprehensively taught to current voice teachers even though they are expected to teach it to their singers (McLean, 2022). I find this relatable to my own experience in my early performing and teaching career.

What I draw from this is the importance of versatility for CCM singers and the need for them to be trained to possess multiple configurations to apply to the middle voice range which we will now explore the specifics of for the Female Pop singer.

Middle Voice in Female Pop Singers

The reason why addressing middle voice range for female Pop Singers is so important is because, as Riggs and Riggs (2020) say, the melody of the songs they sing are usually written to cover this range. Whilst looking for a more definitive answer on exactly where the passaggio and middle voice range are for CCM and Pop singers a spectrum of answers emerge from various respected voice practitioners which will now be explored.

In response to a question I posed during a live online course, Chandler (2024) stated her belief that female Pop singers should go into an M1 mix above the primary passaggio, A4-B4, and she would term singing in the area above that as mix if it is lighter in quality, or belt if it is a heavier yell or call sound. This is not to say there is universal agreement on the range of this passaggio for Pop or CCM singers, as detailed in Table 1 below.

Table 1. Proposed passaggio ranges in CCM and Pop singers.

Author	Primary Passaggio	Genre/s
Chandler (2024)	A4-B4	Pop
LoVetri (2024)	F4-G4	CCM
Wilson (2023)	E4-A4	MT (including Pop/Rock MT)
Kochis-Jennings et al. (2010)	F4-A4	CCM
Riggs and Riggs (2020)	A4-C5	Pop

Additionally, Riggs and Riggs (2020) describe the next passaggio to be E5-G5 whereas Chalfin (2020) states it as E5-F5, however, he believes this to be only a singer-perceived passaggio due to the limited frequencies we can hear as we sing rather than a mechanical change. In a similar vein, Kochis-Jennings et al. (2010) name the range G4-F5 as the area where it is highly desirable to keep an M1-dominant sound. I venture from this that the middle voice range for female Pop singers is approximately F4-F5, with the lower half, F4-B4, being the primary passaggio.

Strategies for Configurations of the Female Pop Middle Voice

Three distinct laryngeal mechanical and resonance combinations, or configurations, the literature describes as available to the female Pop singer in their middle voice range will be explored here. As Pop singing is characteristically M1-based (American Academy of Teachers of Singing, 2008; Bartlett, 2014; Chalfin, 2020; Chandler, 2020) the prerequisite - that may need training - is a secure use of M1 register up to the expected primary passaggio

of F4-B4 (Kochis-Jennings, 2010; Chandler, 2024) rather than the voice being in a lighter setting, or mix, lower in the range (McLean, 2022). With female Pop middle voice range having been identified as approximately F4-F5 (Kochis-Jennings, 2010; Chalfin, 2020) the vocal exercises to train this area of the voice will predominantly cover this range.

Pop Mix

Pop mix is characterised by a smooth passaggio moving from M1 into M1 mixed voice within the middle voice passaggio of F4-B4 (Kochis-Jennings, 2010; Titze, 2014; Chalfin, 2020; Chandler, 2020 and 2024; McLean, 2022; Wilson, 2023), however, much of the literature on mixed voice does not specify whether it is to be M1 or M2 based. To develop and exercise mixed voice Semi-occluded Vocal Tract (SOVT) exercises are recommended (Chandler, 2010; Wilson, 2023; Lee et al., 2023) and closed vowels such as /i/ and /e/ (Wilson, 2022; Lee et al., 2023). Regarding the benefits of SOVT exercises, Fantini et al. (2017) found them to be immediately beneficial for CCM singers, especially for resonance improvements and the balance of vocal fold behaviour and the Titze et al. (2021) data (though not specific to M1-mix) pointed to a lasting improvement with application to longer-term motor learning of optimal co-ordinations for the singer's further vocalisations. Herbst (2021) advises training using the less established mode (M1 or M2) and moving into mix from that direction. However, Chalfin (2020) shares that mix in the UK tends to be thought of as M1-based whereas in the US mix is typically thought of as M2 strengthened with twang, this comment was made in a general CCM context but may apply more directly to MT singers due to his teaching context. Further to this, Kochis-Jennings et al. (2010) found that M1-mix and M2-mix were distinguishable, with acoustic differences and vocal fold differences in adduction and the amount of thyroarytenoid muscle engagement.

Pop Flip

Pop flip is characterised by an obvious switch, or yodel, between M1 and M2 usually with the higher pitch being produced in M2 (Lehoux, Popeil and Švec, 2022; Titze, 2014; Chandler, 2010; Wilson, 2023). To develop and exercise this configuration abrupt alternations between M1 and M2 can be made to create a flip effect (Lehoux, Popeil and Švec, 2022; Titze, 2014), and Wilson (2023) suggests slow descending slides starting above the passaggio with /u:/ for M2 and ascending /ɑ:/ for M1 with conscious choices of register change. In my teaching practice the latter of these two ideas is a less natural way to explore flip with singers, however, it could be dependent on each singers' habits due to the aforementioned note from Herbst (2021) on working from the least developed mode. Further, McLean (2022) identifies that some singers come to training with M1 and M2 registers that like to be very separate whereas others come with well-mixed registers that are difficult to separate. I suggest, due to

the nature of the Pop flip, the former are likely to find this technique more natural. In fact, Chandler (2010) considers the yodel to be a challenging feat for Pop singers to achieve but useful for deliberate, artistic expression. Additionally, Wilson (2023) points out that flip exercises have vocal function benefits as the quick alternation between mechanisms allows greater laryngeal flexibility by releasing muscular tension which is, conversely, also useful for building a smooth passaggio into mix. For the more advanced singer, Lehoux, Popeil and Švec (2022) add the possibility of yodelling while maintaining the same pitch.

Pop Belt

Pop belt is characterised by an intense brassy, yell sound in a full M1 belt usually between G4-D5 (Schutte and Miller, 1993; LoVetri, 2012 and 2024; Chalfin, 2020; Wilson, 2023; McLean, 2024) and an energised, possibly twangy, M1 mix belt usually between C5-F5 (Schutte and Miller, 1993; Benson, 2020; Chalfin, 2020; Wilson, 2023; LoVetri, 2024), however, mix-belt is not always specified as M1 in the literature. To develop and exercise a full M1 belt, open vowels like /ɑ:/, /ɛ/ and /æ/ are recommended and modifications of other vowels to keep the vocal weight needed to maintain belting beyond the passaggio (Schutte and Miller, 1993; Barton, 2020; Wilson, 2023) whereas closed vowels like /i/ and /e/ help create the resonant environment for moving into mixing (Wilson, 2023). Interestingly, LoVetri (2024) believes belting should be defined by the singers who use it and those involved in the music and performance industry (such as directors and producers) rather than singing teachers, researchers or those who don't belt (LoVetri, 2024). In short, there is a high degree of discrepancy in what belting is, some of which may relate to the nuances of individual CCM styles as well as non-standardised meanings of this term (LoVetri, 2012; Benson, 2020). Wilson (2023) describes both the traditional M1 belt and the contemporary mix-belt (most often associated with MT) which is similar to the Pop M1-mix belt, however, it is more likely be an M2-mix belt due to the observations of Chalfin (2020) noted earlier. It is important to mention that some singers will belt more naturally than others due to differing anatomy and training backgrounds (LoVetri, 2012; McLean, 2024). Schutte and Miller (1993) point out the differences between the natural belter and the training belter and the importance to vocal health of building efficiency and stamina to avoid injury from the higher vocal fold impact of belting. LoVetri (2024) believes slightly tilting the head up is part of the belting set-up, along with the mouth being more open and strong support, meaning firmer muscular recruitment within the torso to regulate air flow (Benson, 2020).

See Appendix A for exercises to implement these strategies with female Pop singers whilst keeping in mind that Herbst (2021) states there should be a flexible approach towards offering strategy rather than expecting every singer to fit the same mould.

In addition to the training considerations given that are specific to each configuration, the following are general considerations for training Pop singers in this middle voice range. Regarding registration, Roubeau, Henrich and Castellengo (2009) refer to the point of passaggio between M1 and M2 being changeable, and the switch ascending from M1 to M2 likely being higher than the reverse. Herbst (2021) notes how it is usually easier to move from the less established mode, which for a Pop singer could often involve using the often less developed M2 to move back to the more established M1. Chandler (2024) states that though not the dominant register, use of M2 is expected of the Pop singer. For troubleshooting in teaching, Herbst (2021) speaks of a need to identify if it is primarily a mechanical or resonance issue causing unwanted registration events. Further to this, Chalfin (2020) remarks that some singers who don't usually sing with bright timbre may tend to tighten their tongue roots or jaw towards the top end of the middle voice range due to the displeasing internal perception of the sound. One strategy to combat this is the use of a microphone and amplification, which is even described as being part of the singer's instrument and pertinent to the singer's technique and sound (Bartlett, 2014; Edwards, 2020).

Conclusion

As much as I call it the murky middle I also deem it, as reviewed here, to be a most diverse and exciting part of the female Pop singers' range due to the many possibilities it holds; from mix (Kochis-Jennings, 2010; Titze, 2014) to flip (Chandler, 2010; Lehoux, Popeil and Švec, 2022) to belt (Schutte and Miller, 1993; LoVetri, 2012 and 2024). Beyond the basics covered here, it is my experience that a high degree of nuance and variety based on these three distinct configurations is possible to develop over time.

I discovered there is a greater amount of literature on voice registration and mixed voice than I initially thought, despite the varied conclusions drawn (Roubeau, Henrich and Castellengo, 2009; Kochis-Jennings et al., 2010; Titze, 2014; Herbst, 2020 and 2021; Lehoux, Popeil and Švec, 2022). From the literature I have drawn my own conclusions to identify middle voice not as a mechanical register but rather as an area of the vocal range where multiple mechanical and resonance configurations are possible. Though there wasn't scope here to explore Primal Sound (Chalfin, 2017) I believe further study in this area would be pertinent because of the influence it can have on the vocal qualities produced, along with exploring motor learning (Herbst, 2021) to better integrate findings with more effective learning strategies in training singers. Regarding the aspects covered, additional research

on belting could potentially clarify terminology or at least give genre-specific application to it. However, as Herbst (2021) says, we cannot wait for all the answers to start teaching, and even with some limitations in the available research, I conclude this review with a considerably clearer and fuller understanding of the female Pop singers' middle voice which has already begun to influence my teaching practice.

Critical Reflection

Introduction

To find in the Hatton and Smith (1994) paper that some level of vulnerability about partaking in a reflective process is one of the likely responses helped me settle my apprehension and proceed to embark on this reflective process. At the outset of this module, I grappled with the question I wanted to address in my literature review, which initially was more directly aimed at addressing voice registration. After some initial searches for papers and conversations with others in the industry the extent to which voice registration is a hotly debated topic quickly became apparent (Herbst, 2020). Around this point, I came across Smyth's Framework for Reflection on Action (Smyth, 1989) which I found accessible due to its 4-part structure and being designed for teachers. Using this helped me reflect and adapt to a research question that doesn't shy away from registration yet doesn't solely rely on it. More importantly, the final question I settled on has greater relevance to the deeper knowledge I was looking for to improve my teaching practice.

Smyth's reflective model (Smyth, 1989) was designed for Western classroom teachers but is broad enough for application in private voice teaching, and has even been applied to nursing (Yu, Ling and Hu, 2019). However, in the constant momentum of a weekly teaching schedule, along with commitments to my post-graduate studies and personal commitments, it has been rare to consciously and deliberately take time to reflect. Sometimes I find questioning myself can be unsettling because of the change it then requires of me, yet I have come to understand it is the only way to regain my power and develop (Smyth, 1989).

Reflective Model

Using my simplified version of Smyth's reflective model (Smyth, 1989), here is a description of a recent part of my reflective process:

Describe: What did I do?

Early on in this study period I became overwhelmed by the requirements of the numerous components of this module. Much of it was new and it was difficult to break down and understand the individual tasks of this assignment and how they can interact. During a tutorial I was encouraged to register my support needs with the university as I am autistic.

Inform: What does it mean?

This incident means I am human and face fluctuations and that I can now consider getting support due to my neurodiverse needs, including extended deadlines. This is particularly important as I take longer to absorb information which has obvious impacts on studying.

Confront: How did I come to be like this?

It is due to my neurological wiring that I commonly get overwhelmed, take more time than average to process tasks or emotions and struggle to ask for help (Johnson and Joshi, 2016). However, due to not having an official autism diagnosis until relatively recently, I have had a lifetime of masking to hide traits that others can judge as undesirable and doing well enough academically and professionally to not be noticed whilst silently struggling.

Reconstruct: What do my practices say about my assumptions, values and beliefs?

What I notice from this is a belief that I shouldn't need adjustments and additional support that requires challenging as at the same time I know I need additional support. Additionally, I notice I hold an assumption that others expect me not to need help and that I value being self-sufficient.

This reflection led me to action – an essential part of reflection in the eyes of Smyth (1989) – to register my support needs with the university. This process brought up a heightened sense of vulnerability in disclosing my challenges and being considered disabled and led to further reflection on the sensory environment and supports at a current workplace (Nagib and Wilton, 2021) where I teach singing while I came to acceptance of the organisational accommodations (Johnson and Joshi, 2016) available to me through the university. By allowing myself to move through this reflective process I became more stable and able to absorb the academic texts I read.

Much of my prior understanding and teaching pedagogy came from a more advanced singing teacher and this was the first time I looked at the research regarding middle voice for myself and it led me to draw my own conclusions, which – somewhat uncomfortably but importantly for me – included making some distinctions between my newly founded independent understanding and that of the aforementioned knowledgeable teacher who has instructed me. In particular, drawing from the literature and assimilating this with my singing and teaching experience identified a difference in where the primary passaggio sits for the female Pop singer (Kochis-Jennings et al., 2010; Chandler, 2024) which I want to adapt my teaching to accommodate better. Bozeman and Ragan (2022) reminded me that growth as a

singing teacher is built incrementally, and we cannot skip ahead to being more fully developed and must continue to learn primarily by doing the job.

Conclusion

Reflection on action (Smyth, 1989) has helped me move forward through challenges in my studies and professional work. Through this body of work, I have been able to constructively reflect to identify strong skills in; coming up with creative ideas and exercises to address the training needs of singers, using strategic thinking to move my ideas into tangible forms, and a high level of determination to continue to develop the skills needed to study further and develop in my teaching practice. At the same time, I have identified room for development in; asking for support, making better use of academic search tools, implementing my strategy, and taking action to set up my own vocal studio to address my sensory needs in the workplace and give room for the new independence in my teaching pedagogy. These areas of development are further expanded upon in my Professional Development Plan in Appendix B.

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Appendix A – Strategy

Exercises to Train the Middle Voice in the Female Pop Singer

The following exercises are designed to be used by a singing teacher in developing or exercising three configurations in the middle voice range (F4-F5) of a female Pop singer after a vocal warm-up.

How to use the following EXAMPLES and EXERCISES:

- SELECT to work on POP MIX, FLIP OR BELT.
- LISTEN to the lines from the examples and select one that feels closest to what the singer is trying to achieve.
- TRY some or all of the exercises.
- REFLECT on how it went and adjust where needed.
- REPEAT any of the previous steps as relevant to the individual singer.

POP MIX: The goal is to secure a smooth passaggio (within F4-B4) moving from M1 into M1 mixed voice to the top of middle voice range (approximately F5).

EXAMPLES:

- a) Chappell Roan 'Pink Pony Club' – [Play from 1:14](#) – F#4-B4
"Pink Pony Club, I'm gonna keep on dancing at the Pink Pony Club, I'm gonna keep on dancing down in West Hollywood."
- b) Clean Bandit ft. Jess Glynne 'Rather Be' – [Play from 1:20](#) – F#4-C#5
"Know with all of your heart, you can't shake me. When I am with you there's no place I'd rather be. No-no-no no no, no place I'd rather be."
- c) Billie Eilish The Greatest – [Play from 3:42](#) – A4-C5
"I loved you and I still do. Just wanted passion from you, just wanted what I gave you."

EXERCISES:

- 1) SOVT (eg. lip trill) octave slides, ascending first (1---8---1). Start note = C4. [Play here.](#)
- 2) SOVT (eg. lip trill) octave slides, descending first (8---1---8). Start note = C5. [Play here.](#)

- 3) Closed vowel ascending 5th slide and 5-note scale (1---5, 54321) on 'Dih' (as in 'Dip'). Start note = E4. [Play here.](#)
- 4) Closed vowel descending 5th slide and 5-note scale (5----1, 12345) on 'Dih'. Start note = B4. [Play here.](#)
- 5) Use the selected EXAMPLE song excerpt above and sing the melody on a 'Dih' and then sing it with the words using the same mixed voice quality.
- 6) Apply Exercise 5 to the full song (as applicable) or another song of the singer's choosing.

References:

Exercises 1 and 2: Chandler (2014), Wilson (2023) and Lee et al. (2023)

Exercises 3, 4 and 5: Wilson (2023) and Lee et al. (2023)

POP FLIP: The goal is to create an obvious switch, called a flip or yodel, between M1 and M2. The M2 note will usually be higher and within the F4-B4 passaggio or higher.

EXAMPLES:

- d) Anne-Marie '2002' – [Play from 0:40](#) – B3-G#4
*"Dancin' on the hood, in the middle of the woods, of an old *Mustang ^where *we sang songs with all our childhood ^friends."*
- e) Adele 'Easy On Me' – [Play from 0:38](#) – F4-C5
*"In this silence, baby, let me *in, ^go *easy ^on me ba*by."*
- f) The Cranberries 'Zombie' – [Play from 1:32](#) – F#4-A4
"In your ^head, in your* ^head. Zombie*, ^zombie*, ^zombie*-^ie*-^ie*."*

*Flip from M1 to M2. ^Flip from M2 to M1.

EXERCISES:

- 7) Ascending octave slides (1---8) on an 'ar' (as in 'car'). Start note = D4. [Play here.](#)
- 8) Descending octave slides (8---1) on an 'oo' (as in 'boot'). Start note = D5. [Play here.](#)
- 9) Alternating M1 notes with changing M2 notes using a 5-note scale (1-5, 1-4, 1-3, 1-2, 1-1) on 'yar-yoo' (as in 'yard' and 'you'). Start note = F4. [Play here.](#)
- 10) Alternating M2 notes with changing M1 notes using a 5-note scale (5-1, 5-2, 5-3, 5-4, 5-5) on 'yoo-yar'. Start note = G4. [Play here.](#)

- 11) Use the selected EXAMPLE song excerpt above and sing the melody of the flip parts using ‘^yar-*yoo’ or ‘^yeh-*yee’ (as in ‘yes’ and ‘keep’) and then sing it with the words with the same flip or yodel effect.
- 12) Apply Exercise 11 to the full song (as applicable) or another song of the singer’s choosing.

References:

Exercises 7 and 8: Wilson (2023)

Exercises 9, 10 and 11: Lehoux, Popeil and Švec (2022) and Titze (2014)

POP BELT: The goal is to find an intense brassy, yell sound in a full-belt (M1) usually between G4-D5 and/or an energised, sometimes twangy, mix-belt (M1-mix) usually between C5-F5.

EXAMPLES:

- g) Kelly Clarkson ‘Since U Been Gone’ – [Play from 1:33](#) – Full-belt A4-D5
“But since you been gone, I can breathe for the first time, I’m so moving on, yeah-yeah.”
- h) Cyndi Lauper ‘Girls Just Wanna Have Fun’ – [Play from 0:49](#) – Full-belt Bb4-Eb5
“The phone rings in the middle of the night, my father yells, “what you gonna do with your life?””
- i) Whitney Houston ‘I Have Nothing’ – [Play from 3:08](#) – Full-belt A4-D5, Mix-belt F5
“But don’t make me close one more door, I don’t wanna hurt anymore. Stay in my arms if you dare.”
- j) Olivia Rodrigo ‘Vampire (clean)’ – [Play from 1:02](#) – Mix-belt C5-E5
“The way you sold me for parts, you sunk your teeth in me, oh, blood-sucker.”

EXERCISES:

- 13) Full-belt calls on single notes and descending minor 3rds (5, 5-3--) on ‘Yar’ (as in ‘Yard’) and ‘Yeah’. Start note = A4. [Play here.](#)
- 14) Mix-belt 3-note minor scales (12321--) on ‘Wih’ (as in ‘Win’) and ‘Why’. Start note = B4. [Play here.](#)
- 15) Use the selected EXAMPLE song excerpt above and sing the melody on a ‘Yar’ or ‘Yeah’ for full-belt parts and ‘Wih’ and ‘Why’ for mix-belt parts and then sing it with the words using the same belt quality or qualities.

16) Apply Exercise 15 to the full song (as applicable) or another song of the singer's choosing.

References:

Exercises 13 and 15: Schutte and Miller (1993), Barton (2020) and Wilson (2023)

Exercise 14: Wilson (2023)

Visit [HERE](#) for all the recorded Exercises on one webpage.

Appendix B – Personal Development Plan

Overall goal	Activity	The development this will achieve	Resources / Support needed	What success looks like	Potential challenges and how to overcome them	Target completion date
Connect better with others, including asking for support.	Practising reaching out for further support through the university. Positive interactions with new professional contacts for my vocal teaching business.	Improved sense of worth and support from connecting with others.	Relevant contacts.	Using available academic supports more readily. Strengthened connections with professional contacts.	Dips in my social skills. Overcoming fears to try things more than once.	Ongoing
Develop a more effective method for searching for academic literature.	Learning searching skills by being shown and trying them out.	Greater quality, relevant white literature to improve my papers.	UWTSD Support Services training session via Teams.	Being able to search confidently with a more advanced method.	Not reaching out for help if I need it. Practise reaching out more (as per prior goal).	December 2024
Apply the strategies from this Module to my teaching.	Use the strategies and exercises on relevant vocal students.	Testing out its effectiveness and making further developments.	Strategies and exercises I created during this Module. Students willing to test these exercises when they are new to them.	Using the strategy and exercises and reflecting to make any adjustments for effective implementation and development of Middle Voice options of each student.	Some exercises are likely to be more challenging than others. Taking it at the right pace for each student and further breaking down the steps where needed could help.	December 2024

Follow through on setting up my own vocal studio.	Continue and complete the process with an identified venue and contact. Set up the studio ahead of teaching there.	Independence in my teaching practice.	The studio contact and building access.	Greater creative, teaching, and environment (sensory) control to help me perform at my best.	Hesitations, fears and self-questioning. Finding small steps to carry this to completion will help and mitigating the financial risks as much as possible.	January 2025
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