

What knowledge does a voice teacher need to have to prepare their students for a Musical Theatre college audition?

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Introduction

Over the past fifteen years, I have been training adolescents, ages 12 to 18, to pursue their Musical Theatre dream. A lot of these students successfully auditioned at conservatories, colleges and universities around the world. I train the students as triple-threat performers, where I teach them acting, dance and vocal. As part of the program, they will also receive masterclasses from Musical Theatre professionals. All classes are group-based, in an after-school situation, with a maximum of 8 students.

From my experience, prospective musical theatre students are required to be versatile, having knowledge of both traditional voice training and contemporary styles. Hall (2007, p. 570) writes 'teaching students pursuing music theater voice study is particularly challenging because they are expected to sing repertoire in every style found in music theater history.' This required versatility is reflected into the audition requirements for college auditions: generally, students have to sing two or three songs in contrasting styles, including a 'legit' song and a 'belt' song (Abrom, 2020). This also means that Musical Theatre voice teachers need to have an extensive pedagogical knowledge in a broad range of vocal styles. However, most voice teachers that teach musical theatre and other CCM (Contemporary Commercial Music) styles are classically trained and they have neither formal education in teaching musical theatre voice pedagogy, nor professional experience (Lovetri & Weekly, 2003; Weekly & Lovetri, 2007). In an investigation by Bartlett and Naismith (2020), they also found that all teachers of CCM were self-trained in CCM, and their pedagogy was guided by performance experience, observation of successful CCM performers and/or by researching voice science.

When you compare the vocal techniques in classical and CCM singing, there is much in common in terms of function: elements like vibrato, posture and alignment, onsets, agility and registration are common denominators (Benson, 2018). Respondents in the research from Weekly and Lovetri (2007) see commonalities in for example breathing and support, terminology, pitch range and dramatic expression, but significant differences between classical singing and musical theatre singing in musical style, vowel sound resonance/placement and tone production. Chandler (2014) is more rigorous and states that there are many fundamental differences between classical singing and CCM styles, in for example posture, breathing, onsets, larynx position, diction, vibrato and pitch. Fisher et al. (2014) also point out many differences in for example use of voice, articulation, dynamics, vibrato, phrasing, vocal registers; and resonance characteristics. Assuming that no teacher knows everything, what knowledge should a voice teacher in Musical Theatre have, or more specific:

What knowledge does a voice teacher need to have to prepare their students for a Musical Theatre college audition?

The taxonomy of Anderson and Krahtwohl (2001) will be used as the descriptive framework to organise the different types of knowledge, which together form the knowledge dimension. The model is based on Bloom's taxonomy, which is particularly well known in educational circles (Bloom, 1956; in: Moseley, 2005). Hanna (2007) applied the taxonomy of knowledge by Anderson and Krahtwohl (2001) to Music Education in general and states that this model is 'particularly appropriate for music education', because the taxonomy can translate music educators' intuitive knowledge of cognitive processes in learning music into an academic framework' (Hanna, 2007, p. 14). Wolf (2019) specified its use by applying the taxonomy of knowledge to Vocal Pedagogy with examples for both teacher and learner.

Taxonomy of Knowledge

Anderson and Krahtwohl (2001) distinguished between four main types of knowledge (Figure 1). *Factual knowledge* are the basic elements students must know to be acquainted with a discipline or solve problems in it. *Conceptual knowledge* refers to the interrelationships among the basic elements within a larger structure that enables them to function together. *Procedural knowledge* refers to how to do something, methods of inquiry, and criteria for using skills, algorithms, techniques and methods. And *metacognitive knowledge* refers to knowledge of cognition in general as well as awareness and knowledge of one's own cognition.

A. Factual knowledge	Example
Knowledge of Terminology	
Knowledge of Specific Details and elements	
B. Conceptual knowledge	Example
Knowledge of classifications and categories	
Knowledge of principles and generalizations	
Knowledge of theories, models and structures	
C. Procedural knowledge	Example
Knowledge of subject-specific skills and algorithms	
Knowledge of subject-specific techniques and methods	
Knowledge of criteria for determining when to use appropriate procedures	
D. Metacognitive knowledge	Example
Strategic knowledge	
Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge	
Self-knowledge	

Figure 1: Taxonomy of Knowledge by Anderson & Krahtwohl (2001)

In this research paper, this taxonomy will be applied to the knowledge the voice teacher needs to have to prepare their students for a college audition in musical theatre. It will be interesting to see how this specific use of the taxonomy differs from the general vocal pedagogy taxonomy. A range of examples will be given for each knowledge dimension, and although the list will not be fully comprehensive, it will help voice teachers to get a better understanding of the required knowledge for their professional teaching practice.

Factual Knowledge

Factual knowledge contains the basic elements a teacher should know to be able to communicate about their discipline, and can be divided into the subcategories *knowledge of terminology* - the basic language of the discipline - and *knowledge of specific details and elements* - knowledge of events, locations, people, dates, sources of information, and the like (Anderson & Krahtwohl, 2001, p.45-47).

A. Factual knowledge	Example
Knowledge of Terminology	The teacher is familiar with the terminology 'Belt' and 'Legit'
Knowledge of Specific Details and elements	The teacher has an extensive knowledge of the Musical Theatre repertoire and can help the students to select appropriate audition materials.
B. Conceptual knowledge	Example
Knowledge of classifications and categories	
Knowledge of principles and generalizations	
Knowledge of theories, models and structures	
C. Procedural knowledge	
Knowledge of subject-specific skills and algorithms	
Knowledge of subject-specific techniques and methods	
Knowledge of criteria for determining when to use appropriate procedures	
D. Metacognitive knowledge	Example
Strategic knowledge	
Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge	
Self-knowledge	

Figure 2: Examples of Factual Knowledge for Musical Theatre Voice Teachers, based on the taxonomy of knowledge by Anderson & Krahtwohl (2001).

As an example of the *knowledge of terminology* (Figure 2), a voice teacher teaching Musical Theatre should be familiar with the distinction between 'belt' and 'legit', as this is one of the main requirements for the audition (Abrom, 2020; Hall, 2017). Musical theatre singers need to be as

versatile as possible, women should train both chest register (for belt) and head register (for legit), with a seamless register transition (for mix) (Lovetri, 2003; Bourne et al., 2011). Men sing in the chest register for most of their range, but need to develop the higher pitch range for contemporary singing (Bourne et al., 2011). 'Legit' vocal quality is grounded in the classical tradition, and was most popular in musicals from before 1970 (Bourne et al, 2011). The term 'legit' stems from the word 'legitimate' and generally refers to singing in a classical-like style, with a round resonant tone, a clarity of sound in vowels and consonants and a consistent and active vibrato throughout the phrases (Edwin, 2003). In 'legit' vocal quality, vowels must stay forward and bright and are not modified as much as in classical singing (Balog, 2005). Although legit quality is not the dominant vocal style required for Musical Theatre nowadays, some repertoire like the Phantom of the Opera and The Light in the Piazza, still require performers to be able to sing in this quality (Green et al, 2013). 'Belt' vocal quality is widely used within the field of Broadway and contemporary music pedagogy, but a clear and uniform definition is lacking. A widely used definition by Miles and Hollien (1990, p.69) describes belting as a mode of singing that is characterised by 'unusually loud, heavy phonation that exhibits little-to-no-vibrato, but a high level of nasality.' Schutte and Miller (1993) describe four characteristics of the belt voice: vocal fold adjustment, position of the larynx is high to very high, high subglottal pressure, and a middle frequency range. Traditionally, the female belt range extended to C5, but in contemporary Broadway musicals, women are often required to belt up to an F5 (Roll, 2015).

As an example of the *knowledge of specific details and elements* (Figure 2), a Musical Theatre teacher should have broad knowledge about the Musical Theatre repertoire and appropriate styles of interpretation (Sjoerdsma, 2001). The audition repertoire book is the most important tool for the student. It should reflect who the student is and what a student can do (Flom, 2009). Daughtrey (2010) states that too often singers attempt to sing material that is too advanced for the young instrument singing it. The voice teacher should help the student find materials that will both meet audition requirements and allow that student to shine at his or her appropriate level of ability. But what is a good audition song? Conservatory Director Gary Kline (Carnegie Mellon) says 'A song has to enhance the person. There are songs that just do not fit; they're singing them because they can' (Roth, 2020, p.18). In the same article, conservatory director Aubrey Berg (College-Conservatory of Music) stresses the importance of age-appropriate materials (Roth, 2020, p.18). Abrom (2020) suggests to determine if the song fits your type, your way of thinking, your gender, age, ethnicity and life experience.

Conceptual Knowledge

Conceptual knowledge includes knowledge of categories and classifications and the relationships between and among them. This category can be divided into *knowledge of classifications and categories* - use of classifications and categories to structure and systematise knowledge, *knowledge of principles and generalisations* - the underlying denominator for categories and

classifications, and *knowledge of theories, models and structures* - how categories and classifications are inter-related (Anderson & Krahtwohl, 2001, p.49-52).

A. Factual knowledge	Example
Knowledge of Terminology	The teacher is familiar with the terminology 'Belt' and 'Legit'
Knowledge of Specific Details and elements	The teacher has an extensive knowledge of the Musical Theatre repertoire and can help the students to select appropriate audition materials.
B. Conceptual knowledge	Example
Knowledge of classifications and categories	The teacher is familiar with the Power-Source-Filter model and is able to explain the different categories. .
Knowledge of principles and generalizations	The teacher understands the principles of musical theatre and the underlying vocal techniques in a musical theatre performance context.
Knowledge of theories, models and structures	The teacher can select and apply exercises from different theories and models of singing such as Estill Voice Training, Complete Vocal Technique, Somatic Voicework/The LoVetri Method, Speech Level Singing and Bel Canto.
C. Procedural knowledge	
Knowledge of subject-specific skills and algorithms	
Knowledge of subject-specific techniques and methods	
Knowledge of criteria for determining when to use appropriate procedures	
D. Metacognitive knowledge	Example
Strategic knowledge	
Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge	
Self-knowledge	

Figure 3: Examples of Conceptual Knowledge for Musical Theatre Voice Teachers, based on the taxonomy of knowledge by Anderson & Krahtwohl (2001).

An example of *knowledge of classifications and categories* is knowledge of the Power-Source-Filter model is (Figure 3). The phonation process can be divided into three categories: power, source and filter. The power of voice production is the respiratory system, the source sound are the vocal folds, and the filter of the source sound is the vocal tract (Steinhauer et al., 2017) or in other words breathing, making sound and modifying sound (Campbell, 2016). This model is based on the source-filter description of speech production by Fant (1960), where he distinguishes between source (phonation) with the larynx and filter (articulation) with the vocal tract. Knowledge of all the anatomical elements that form the basic of speech production is necessary for all voice teachers in any styles and not specifically for the Musical Theatre teacher (Sjoerdsma, 2001; Bigler & Osborne, 2021).

Voice teachers should have knowledge of *principles and generalisations* (Figure 3). The voice teacher should understand the principles of musical theatre and the underlying vocal techniques in a musical theatre performance context. Perhaps the most important of these principles is the emphasis on the lyrics and characters. As Balog (2005, p. 401) says 'singers in this genre must adapt their voices to produce a sound that is appropriate for the character, the situation, the text, and the musical style.' A musical theatre singer approaches music through the eyes of the character they are portraying, which makes musical theatre different from other commercial styles. It is not only about the technique of singing, but about bringing the words to life (Edwards & Hoch, 2018). Another important consideration is the need for a conversational singing style. The emphasis on the lyrics rather than the melody results in a more speech-like quality in comparison with classical voice production (Green et al, 2013). In Musical Theatre, the singer must find a match between the speaking voice and the singing voice, in order to make song and dialogue into a cohesive performance (Balog, 2005).

An example of *knowledge of theories, models and structures* (Figure 3) is knowledge of different singing methods. Singing can be taught in very many different ways and there is no such thing as the "best method". It is always important to tailor teaching to the individual needs of the students, since teaching approaches and methods that might work for one students, may not suit other students (Rooney, 2016). Looking at the leading contemporary vocal pedagogies such as Estill Voice Training and Complete Vocal Technique, there seems to be a shift towards a more scientific approach to vocal training. Thurman (2004; in: Rooney, 2016) confirms that teaching singing in the 21st century has shifted from pre-scientific vocal pedagogy to science-based voice education.

Procedural Knowledge

Where factual knowledge and conceptual knowledge represent the 'what' of knowledge, procedural knowledge is the knowledge of 'how' to do something. This category can be divided into *knowledge of subject-specific skills and algorithms* - usually a series or sequence of steps with often a fixed order or a fixed answer, *knowledge of subject-specific techniques and methods* - procedures without a fixed solution, and *knowledge of criteria for determining when to use appropriate procedures* - knowing when to use subject specific procedures (Anderson & Krahtwohl, 2001, p. 52-55)

A. Factual knowledge	Example
Knowledge of Terminology	The teacher is familiar with the terminology 'Belt' and 'Legit'
Knowledge of Specific Details and elements	The teacher has an extensive knowledge of the Musical Theatre repertoire and can help the students to select appropriate audition materials.
B. Conceptual knowledge	Example
Knowledge of classifications and categories	The teacher is familiar with the Power-Source-Filter model and is able to explain the different categories. .
Knowledge of principles and generalizations	The teacher understands the principles of musical theatre and the underlying vocal techniques in a musical theatre performance context.
Knowledge of theories, models and structures	The teacher can select and apply exercises from different theories and models of singing such as Estill Voice Training, Complete Vocal Technique, Somatic Voicework/The LoVetri Method, Speech Level Singing and Bel Canto.
C. Procedural knowledge	
Knowledge of subject-specific skills and algorithms	The teacher is aware of the differences and overlaps between classical vocal technique and contemporary vocal technique and can teach for example the differences in laryngeal positions in 'Legit' and 'Belt'.
Knowledge of subject-specific techniques and methods	The teacher is able to teach the students to use the voice in a healthy way in classical, speech, whisper and belt mode.
Knowledge of criteria for determining when to use appropriate procedures	The teacher recognises vocal problem area's, such as unbalanced register transitions, and knows which strategy to use to attack this problem.
D. Metacognitive knowledge	Example
Strategic knowledge	
Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge	
Self-knowledge	

Figure 4: Examples of Procedural Knowledge for Musical Theatre Voice Teachers, based on the taxonomy of knowledge by Anderson & Krahtwohl (2001).

One of the differences between CCM styles and classical voice production is the position of the larynx (Chandler, 2014; Lovetri et al., 2014), which can be used as an example for *knowledge of subject-specific skills and algorithms* (Figure 4). Musical theatre singers need to cross-train vocal production muscles to create laryngeal flexibility (Weekly, 2014: in Lovetri et al., 2014). In classical music, the preferred larynx position is lowered, while in commercial music the preferred larynx position is either neutral or slightly raised (Chandler, 2014; Steinhauer, et al., 2017). Lovetri et al. (1999) agrees with the lowered larynx position in head voice, and a neutral or raised larynx position in mix voice. They however didn't find support that the larynx is always raised in belt (chest) quality and was often lower in position compared to the mix voice. The larynx position influences the length and shape of the vocal tract: a shorter tube will have a higher resonance than a longer tube (Steinhauer, et al., 2017). There are many vocal exercises to give the students more awareness

about the position of the larynx, for example in the Estill Workbook 1 (Klimek et al., 2010, p.65-69) or practical exercises by Weekly (2014, in: Lovetri et al., 2014).

For an example of *knowledge of subject-specific techniques and methods*, it must be said that there is no uniform Vocal Pedagogy for Musical Theatre (Fisher et al., 2014). However, vocal teachers that teach musical theatre must be able to recognise sound qualities found in musical theatre in order to teach them effectively (Lovetri et al, 2014). Three popular approaches are based on the work of Jo Estill (Europe and Australasia), Cathrine Sadolin (Europe), and Lisa Popeil (United States) (Fisher et al., 2014).

An example of *knowledge of criteria for determining when to use appropriate procedures*, is in effect the essence of voice pedagogy. The voice teacher must have diagnostic skills in order to diagnose any inefficiencies related to voice use, and needs to be able to determine the reasons why they might occur (Bigler & Osborne, 2021).

Metacognitive Knowledge

Metacognitive knowledge is knowledge about cognition in general as well as awareness of and knowledge about one's own cognition. It emphasises the teachers own awareness of knowledge and thought. Developing metacognition can help music learners to become more objective about their overall musicianship (Hanna, 2007). The subcategories of this knowledge dimension are *strategic knowledge* - knowledge of the general strategies for learning, thinking and problem solving, knowledge about *cognitive tasks* - reflecting both what general strategies to use and how to use them and *self-knowledge* - knowledge of one's strengths and weaknesses in relation to cognition and learning (Anderson & Krahtwohl, 2001, p.55-60).

A. Factual knowledge	Example
Knowledge of Terminology	The teacher is familiar with the terminology 'Belt' and 'Legit'
Knowledge of Specific Details and elements	The teacher has an extensive knowledge of the Musical Theatre repertoire and can help the students to select appropriate audition materials.
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Knowledge of classifications and categories	The teacher is familiar with the Power-Source-Filter model and is able to explain the different categories. .
Knowledge of principles and generalizations	The teacher understands the principles of musical theatre and the underlying vocal techniques in a musical theatre performance context.
Knowledge of theories, models and structures	The teacher can select and apply exercises from different theories and models of singing such as Estill Voice Training, Complete Vocal Technique, Somatic Voicework/The LoVetri Method, Speech Level Singing and Bel Canto.
C. Procedural knowledge	Example
Knowledge of subject-specific skills and algorithms	The teacher is aware of the differences and overlaps between classical vocal technique and contemporary vocal technique and can for example the differences in laryngeal positions in 'Legit' and 'Belt'.
Knowledge of subject-specific techniques and methods	The teacher is able to teach the students to use the voice in a healthy way in classical, speech, whisper and belt mode.
Knowledge of criteria for determining when to use appropriate procedures	The teacher recognises vocal problem area's, such as unbalanced register transitions, and knows which strategy to use to attack this problem.
D. Metacognitive knowledge	Example
Strategic knowledge	The ability of the teacher to transform knowledge into an effective strategy, tailored to the needs of the individual student.
Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge	The teacher is aware that auditioning can be a stressful event for the student, which can influence their performance.
Self-knowledge	The teacher needs to be able to reflect on their own practice.

Figure 5: Examples of Metacognitive Knowledge for Musical Theatre Voice Teachers, based on the taxonomy of knowledge by Anderson & Krahtwohl (2001).

Under *Strategic knowledge* (Figure 5) falls the ability of the teacher to transform knowledge into an effective strategy, tailored to the needs of the individual student. In order to make this strategy effective, teachers need to combine their own knowledge base with knowledge of their students (Bigler & Osborne, 2021).

As an example of *knowledge about cognitive tasks, including appropriate contextual and conditional knowledge* (Figure 5), teachers should be aware that auditioning can be a stressful event for the student, and therefore influence the performance. At some point in the audition process, students will experience nerves and stress that come with performing and auditioning, no matter how well prepared they are (Abrom, 2020). Stress results from 'physical, environmental, or

other psychosocial stressors, where both the sympathetic and parasympathetic nervous systems are involved in the regulation of functions including heart rhythms, respiration, and blood pressure' (Billman, 2011; in: Chanwimalueang et al, 2017). Audition stress is often the result of fear of rejection (Matthews & Ladron de Guevara, 2017) and the fear of being evaluated (Brotons, 1994). It is beyond the scope of this research paper to delve deeper into the subject of stress and anxiety, but in general there is a number of tools that the teacher can use to help the students in reducing audition stress. Some examples are breathing exercises (Abrom, 2020) and Alexander technique (Valentine, 2004; In: Williamon, 2004).

An example of *self-knowledge* is that the teacher needs to be able to reflect on their own practice. No two singing teachers have followed the same path to teaching and their pedagogic approach is 'shaped by artistic and pedagogic experiences, teaching philosophy and beliefs, aesthetic preferences, personality traits, behaviors, and attitudes comprising the teacher's self' (Bigler & Osborne, 2021, p. 16). Schmidt (2021) says that reflection is an essential component for continuing the development a teacher, and shows that reflection amongst music teachers can be divided into two categories: reflection to improve student learning, and reflective strategies and resources. It focuses on aspects of instructional effectiveness, instructional goals, and deciding whether or not to change or adapt instruction and on student learning, needs and interests, and behaviors.

Conclusion and Discussion

The application of the taxonomy of knowledge for voice teachers preparing students for a college audition, is by no means a complete overview of the knowledge that voice teachers need to have. However, the above examples can be used by voice teachers to consider their required knowledge in a more systematic way. The factual, conceptual and procedural knowledge dimensions can be specified for each genre of voice teaching, while the metacognitive dimension focuses more on teaching in general.

It is clear from this paper and the literature that there are many differences between teaching classical voice and teaching for the musical theatre voice (Chandler, 2014; Lovetri et al., 2014; Fisher et al, 2014; Bigler & Osborne, 2021), with different sets of required knowledge.

This research paper focused on the knowledge dimension of the taxonomy by Anderson and Krahtwohl (2001). In further research, it would interesting to combine the knowledge dimension with the cognitive process dimension, which can form the base of a standardised curriculum for voice teachers teaching Musical Theatre, something that is lacking to this date.

Part 2 - Reflective Practice

Introduction

In my teaching practice, learning is a continuous process where we constantly repeat the cycle of *reflection in action* - thinking while we are doing and *reflection on action* - thinking after the event (Schön, 1991). For example: when I work on teaching a song, I will spot the problem areas of my students and think of solutions on the spot to improve their performance. After the class, I will evaluate the problem areas and collect exercises that will improve these specific areas. I will use these exercises in the warming up of the next class, so the students are better prepared to attack the problem areas.

My research practice often comes forth from questions that arise in my teaching practice. This will translate into academic research. The results from this research then will be tested in the classroom with my students, which leads to new questions and experiences. By having a more thorough understanding of the subject matter, I am able to better communicate about the process, which improves my teaching practice. My learning process is perfectly reflected in Kolb's model of experiential learning (1984; in: Fleming, 2021). This four-stage model describes the stages of a learning cycle: concrete experience (a problem that arises in the practice), reflection on experience (reviewing the problem), abstract conceptualization (translating it into academic research), and finally active experimentation (the research will be brought to practice).

However, I never intentionally reflect on the process of academic research itself. Therefore it is very useful to evaluate my learning experiences in a more systematic way. A reflective model is helpful to structure this process. Borton's reflective model (Borton, 1970) is a simple, yet effective model to reflect on my educational journey, dividing up the learning process into 'What?', 'So What?' and 'Now What?'. While the original model was intended to be a sequence of reflective education, Rolfe, Freshwater and Jasper (2001) were the first to apply the model to reflective practice (Figure 6).

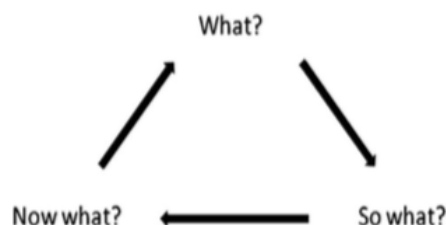


Figure 6: Rolfe, Freshwater and Jasper (2001) after Borton (1970)

They conclude that this model can be used to analyse, evaluate and synthesise information and facts into meaningful and organised knowledge, resulting in a plan of action (Rolfe, 2014).

What? (Descriptive Level of Reflection)

In this module, I started looking critically at my own practice as the starting point for this research. From the start of my studies in vocal pedagogy, I have been actively using a journal to write down ideas and inspirations, including some areas of interest for research, and reflections about my classes. Using a journal provides amongst others a record of significant learning experiences, to facilitate learning from experience - to help us reflect on the process, and helps us in our professional development (Moon, 2006). Browsing through my journal, a lot of questions were related to curriculum design, and in specific the optimal conditions for audition preparation for my students. It also contains notes of conversations with my employees, who are having similar questions about the audition process from a teachers point of view. I assume that this research can be useful for fellow Musical Theatre voice teachers, especially since many of them have no formal training or professional experience in the specific area of CCM, including Musical Theatre (LoVetri & Weekly, 2003).

Having a clear idea of the direction I wanted to go in, I started browsing for literature, and had a quick read through many books, abstracts and articles. It became clear that most literature is written for students - how can you best prepare for your auditions - in handbooks such as 'Singing in Musical Theatre' (Melton, 2007) and 'Successful Singing Auditions' (Kayes & Fisher, 2002). Audition requirements for the students are also widely published on college websites. Another area of research is requirements from the work field of Musical Theatre (for example Green et al, 2013). With this in mind, I realised that there were plenty of options: did I want to look at success criteria, at audition criteria, or did I want to look at the specific knowledge that a teacher needs to have, although limited literature is available on the subject. I chose the third one, because this is a field that needs further answers.

The next step was narrowing down the research question. Considering the word count and the amount of time for this module, I knew I had to be very specific in my research question. After formulating my questions, I needed to find a form to structure the topic. The knowledge taxonomy model from Anderson and Krahtwohl (2001), as suggested by my tutor, appeared to be a great fit for this purpose. I also found it interesting that this model has been used before for music education is general (Hanna, 2007) and more specific in voice pedagogy (Wolf, 2019), so it was possible to make comparisons.

So What? (Knowledge and Meaning)

This research topic came out of my personal question to standardise my intuitive knowledge into a more structured way. I have successfully guided many young talents towards their college audition, taking inspiration from my time as a musical theatre student, my own teachers along the way, masterclasses that I have followed, information sharing sessions with fellow voice teachers and hundreds of books and articles. Although I have studied Musical Theatre (as a performer) and

teach Musical Theatre for over 15 years, I still experience some imposter feelings at times. The imposter phenomenon is used to 'designate an internal experience of intellectual phoniness which appears to be particularly prevalent and intense among high achieving women' (Clance & Imes, 1978, p. 241). The feelings originate in the feeling of 'not being able to live up to an ideal image' (Knights & Clarke, 2014, in: Sims & Cassidy, 2020).

Intrinsic motivation and recognising that you are not alone may be helpful in breaking the barriers of the imposter syndrome (Hoang, 2015). Researching this phenomenon shows that this imposter feeling is not uncommon in fellow music educators and graduates. Sims and Cassidy (2019 and 2020) found that these feelings were experienced at a moderate or frequent level by music education graduates and early career music educators in at least one component of their responsibilities. Intrinsic motivation on the other hand, has been my drive to apply for this Master of Vocal Pedagogy. In my journey, I hope to make a connection between my practice and intuition, with an academic and systematic way of researching the voice, which will strengthen my practice as a voice teacher and benefit my students.

Now What? (Plan of Action)

The next step for this particular research topic is to look at the audition criteria from an insider's point of view. Although I have been on many audition panels throughout my career, it would be a great chance to research this within a larger group of experts. When we talk about 'the student should have a healthy belt?', then what are the exact criteria that we use to assess this. It will demystify the audition process and will make this process more transparent to both students and voice teachers.

Personal Development Plan.

Why am I doing this course?	I've always had an unlimited thirst for knowledge and set a goal to try to learn something new every day. I have met many uninspired colleagues over the past years, but I believe it to be a great responsibility to share my knowledge with, and inspire my students. For the past years, on a daily base, I have been reading articles about vocal anatomy, researching vocal methods, trying new things in my classes and for myself, reflecting on my own practice and sharing those insights with my many colleagues around the world. And I want to continue to develop myself. This program is a great way to research the voice and vocal pedagogy in a more structured way.
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What is the direct benefit to me?	The course encourages us to look at vocal pedagogy from different angles, without taking a clear stand of what the 'best method' is. It helps me understand the voice better, challenges me to really dive into subject matter and to share my point of views with my peers. It will make me a better prepared teacher with knowledge from my professional practice, backed up by academic research.
Developmental Areas	
Optimal tongue positions in different vocal styles.	Action I notice that lots of my Asian students have tongue root tension when they sing CCM styles (it doesn't happen in more classical styles). That made me realise that I have "no idea" what the ideal tongue position is in CCM related styles. Research from for example Kerrie Obert will be very interesting for this specific topic. <i>BMPF7005, Deadline May 4, 2022</i>
Born to Belt - is there a pre-disposition for the belt voice?	Action There is still no clear definition for belting. So the first goal will be to come towards a clearer definition of belting. Then I want to connect the requirements of healthy belting with the developing voice. I assume that some students have a pre-disposition for belting - for some students belting feels more natural than classical voice production. Why is that? <i>BMPF7008, Deadline January 5, 2023</i>
Balancing the voice registers - and the role of 'mix' in Musical Theatre.	Action The goal of this research is to find out more about what the vocal registers are and how we transition between the registers. And what is a mixed voice in relation to vocal registers? <i>BMPF7013, Deadline June 6, 2023</i>

Demystifying the audition process - transparency in audition assessment.	Action The goal is to demystify the audition process by making the audition criteria more transparent. By interviewing those that are involved in the audition process for colleges and conservatories, I hope to come to a standardised set of criteria that truly describe what is vocally expected from aspiring musical theatre students instead of vague terms such as “students need to have a solid vocal technique”. <i>BMPF7013, Deadline November 7, 2023</i>
Towards a Musical Theatre Vocal Pedagogy	Action The goal of this final research is ‘bridging different vocal methods to come to a universal Musical Theatre pedagogy’. Can we create a universal language to teach Musical Theatre? <i>BMPF7010, Deadline September 2, 2024</i>

Literature List

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