

TEACHING PHILOSOPHY

ALLISON ROZSA EVANS

My belief as a voice teacher is to develop a clear and healthy voice, providing students with the tools and techniques to become successful interpreters and performers of music. To be an effective educator, teachers must always look to develop themselves professionally through workshops, personal vocal study, collaboration, and keeping up on current pedagogical research and development.

Along with professional development, the primary job of a voice teacher is to give one's students a strong and clear vocal technique in any style they may sing, whether classical, musical theatre, rock, r&b, etcetera. As an educator, my students learn breath management, articulation, an understanding of physiological function/vocal anatomy, musicality, and additionally an introduction to the International Phonetic Alphabet (IPA), basic music theory, and text interpretation. From a technical standpoint, the following are a few issues addressed:

- Breathing – with the sternum up (midway between regal and collapsed), inspiration is dropping the diaphragm and expanding the ribcage through lateral movement. This posture is maintained for inspiration and expiration.
- Appoggio/Phonation– a balance of the muscles of the point of muscular tension in singing. Following inspiration, the appoggio creates a sub-glottal pressure to the fully adducted vocal folds creating a clean even sound.
- Onset – onset is balanced with the vocal folds closing and respiratory muscles working to create sub-glottal pressure simultaneously.
- Registration – there are three primary registers separated by the primo and second passaggio, students learn to balance laryngeal music action to transition between the registers.
- There are differences between vocal technique for classical, musical theatre, pop, et cetera. While the function of breathing remains the same, the primary difference lies in this resonating space and laryngeal position needed for the styles. For example classical needs a larger resonating space and lower larynx to create the rounded sound that carries in large spaces, while musical theatre and contemporary music has a slightly more elevated larynx and a narrowing of the resonating space.

All technical development is designed for the individuals' musical and stylistic goals. Through the use of vocal and non-vocal exercises and song, each student would develop a clear sense of body awareness, appoggio, clean register transition, and musical sound.