

The Aleksander Zelwerowicz National Academy of  
Dramatic Art in Warsaw

**The Estill Voice Model as a valuable complement to the education  
of a professional actor-vocalist**

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A doctoral thesis written under the direction of

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## INTRODUCTION

The present work is a record of my preparation for a doctoral concert titled “A Night on Broadway”. It should not be treated as a source of knowledge on the basics of voice anatomy or physiology or as a guide to good singing but as an attempt to capture the elements of the preparation process that a professional actor implements before the performance of a recital. The works making up the concert repertoire were analyzed at various levels of vocal awareness. Each one was a pretext for expanding my knowledge on the subject of musical theater singing and the techniques used by masters of this genre in Great Britain. I worked with numerous teachers becoming familiar with their approaches to, it would seem, a precise and closed subject that is voice physiology during singing. Interesting, from its theoretical perspective, was the confrontation of the concept of the physiological voice training used in the Jo Estill model, that I practiced in Great Britain while taking singing lessons there, with that based on mental images and body and breathing exercises for acting that I learned when I was a student at the Theater Academy.

The „A Night on Broadway” concert premiered on 17<sup>th</sup> March 2023 at the Collegium Nobilium Theater. I asked Ignacy Jan Wiśniewski, a pianist, as well as two singing actors, Anastazja Simińska and Adrian Wiśniewski to accompany me. The matter that I studied while preparing the above-mentioned work was voice technique and its application in musical theater song. Each work included in the concert’s program was written by a different composer of musicals, at varying times and in various styles. Two of them are works in a jazz style created by the pianist accompanying my recital.

A few years ago, in Poland, there were no methods for working with the voice that explained the physiological aspects of vocal techniques used in musicals. My theatrical education, obtained between 2007 and 2011, told me that the key to overcoming vocal problems connected with this genre is to “open yourself emotionally” and “discover your own truth”, both very significant elements of working on a musical song but ones that do not explain any elements of technique. One alternative to the approach based on searching for your own expression was to learn classic voice emission. There exists a dilemma, however, whether it is possible to use opera voice emission techniques – resulting in its characteristic dark tones obtained through, among other ways, the lowering of the larynx – for popular music genres such as pop or rock where the *vibrato* and the color of the voice are completely different than those of classic opera. In 2013, during musical workshops at the London Guildhall School of

Music and Drama, I learned a method for working with the voice that at the time was unknown in Poland, the Estill Voice Training. It was created by an opera singer and voice researcher Josephine Antoinette Vadala Estill, known as Jo Estill. I found her work very interesting since it allowed the achievement of a very expressive sound with a timbre characteristic of musicals but which was, from the technical standpoint, safe for the throat. With time the Estill Training expanded the scale of my voice and allowed me to discover unknown timbres. The most valuable skill, however, one that I started to polish, was being able to work on a piece individually, in a step-by-step manner, from the first reading of its melody to its performance on stage.

Within the current work, I will describe components of voice training that I utilized during my preparations for my doctoral concert making use of nomenclature learned during my Estill Voice Training which will be gradually introduced. That is the reason I decided to include a short introduction defining the elements of voice training used in this method. Since the model has not yet been officially translated into Polish by its copyright owner, Estil Voice International, in the Polish version of this work, next to the Polish terms that I propose, there will be original English translations in parentheses. The scientific terms used by the method will be combined with “subjective practical vocabulary” to show how artists incorporate academic concepts into life. Mental images, visualizations, intention, and the body are an actor’s basic set of tools. Estill Voice Training method’s scientific approach seems to put aside mental images and traditional approaches of “finding your voice”. Having done several years of training I can say that one does not exclude the other but rather complements it which, I hope, I will be able to show within this dissertation.

## CHAPTER I

### **THEORETICAL BASICS OF THE ESTILL VOICE MODEL**

Josephine Antoinette Vadala Estill - Jo Estill (1921-2010) was a singer and voice researcher. who created her voice training method. Besides being a performer, she was also an educator. In her book “*Estill Model Theory and Translation*” she writes:

„I began teaching voice for the same reasons most voice teachers begin- I needed the Money. Like many beginning voice teachers, I knew nothing about teaching voice, so I collected many books and thought I would learn. All I learned was that

- a) I didn't understand the books any more than I had my voice teachers,
- b) there was little agreement among them, either in their language or in concepts, and
- c) that what I read was not what I thought I was doing when I sang so beautifully.

I decided to ignore books, to analyze what I was doing, and, if I could make my students sing as well as I then I would be a good teacher.”<sup>1</sup>

Between 1972 and 1979, at the Department of Otolaryngology, at the Upstate Medical Center, Syracuse, New York, Jo Estill met doctors Ray Colton and David Brewer, two of the top US researchers with whom she started researching the Six Voice Qualities. The qualities differ in sound and manner in which the voice apparatus works during their production. The three researchers presented the results of their studies at conferences organized by the American Voice Foundation:

„There are two possible methods for researching normal voice quality. One can record samples of voices around the world - by country, language, education, social class, and emotional state - reduce them to types, and then study those differences. This is a formidable task and would require years and an enormous amount of funding. Or one could study a limited number of types, find the differences among them, and begin to understand the world of differences in voicing. Without funding, in the early 1970s at the Upstate Medical Center,

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<sup>1</sup> J.Estill,K,Steinhauer,M,McDonald Klimek, *The Estill Voice Model: Theory&Translation*, Estill Voice International, 2017, pg. 2

Colton, Brewer, and Estill decided to study a limited number of voice qualities associated with different genres of music. The hypothesis was that in studying these few qualities so different from each other in sound, differences in physiology relative to differences in voice production would be found.”<sup>2</sup>

At the beginning of the project, four qualities were studied with others added in the 80’s. Their names are the intellectual property of Estill Voice International and they are not translated into other languages to maintain worldwide uniformity of vocabulary concerning elements of voice training. These include:

**The Speech Quality** is the voice heard from TV presenters, lecturers, or from those bosses who dispassionately give out orders. During its production, the muscles of the body are relatively relaxed while the vocal cords, which vibrate during voice emission, come into deep contact with one another. In traditional voice pedagogical practice, this voice is also called the “chest voice” on account of the resonance felt throughout the bones of the chest during its emission.

**The Falsetto** is the voice we may associate with the singing of a choir of young boys, Mickey Mouse, or yodeling, when the voice register suddenly changes from the chest to the head. It is characterized by stiff vocal cords.

**The Sob** is a quality that may be associated with the *pianissimo* of operatic arias and songs or the quiet singing of lullabies. The voice apparatus in this arrangement is extended in all directions while the body’s muscles work to maintain the stability of the larynx and moderate proximity of the vocal folds.

**The twang** is a buzzing, carrying sound characteristic to small children, when they are happy, babbling, or loudly communicating their emotions. This sound is also a characteristic part of the American accent. There are two types of twang, **nasal** and **oral**.

**The Opera Quality** is exemplified in the voices of trained Shakespearian theater actors or resonant, carrying, light-and-dark voices of opera singers. The semi-classic voice quality heard

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<sup>2</sup> J.Estill, *Compulsory Figures For Voice- A User’s Guide to Voice Qualities. Level II: Six Basic Voice Qualities*, Estill Voice International, 1997, pg. 3

in the classic performances of American musicals called the **legit voice** is a type of this variety of voice quality.

**The belt** is a joyous shout. In Estill training the basic variant is characterized by a tilted cricoid cartilage which thickens the vocal cords allowing them to remain in contact longer during the vibration cycle – ensuring the achievement of a more intense sound. Some examples include the expressive speech of Italians or the singing style of Ethel Merman, an American musical theater actress.

In 1982, during the 11<sup>th</sup> Care of the Professional Voice Symposium, Jo Estill added to her method the division of voice training into three disciplines. **Craft** concerns technique or the control of muscles taking part in breathing, phonation, resonance formation, and articulation of syllables. **Artistry** is the application of technique for interpretation within a given musical style. The idea of **Performance Magic** concerns psychological aspects of using the voice and performances in front of audiences. In 1984 Estill formulated a voice model based on seven structures and their movements. In 1986 she presented it at the XX IALP (International Association of Logopedics and Phoniatics) Congress held in Kurume, Japan. Further studies allowed the discovery of other differences: in the movement of the thyroid and cricoid cartilages, the impact of a tone's initiation on airflow, and control of adduction and abduction of true and false vocal folds.

#### MAIN EXERCISES IN THE ESTILL VOICE TRAINING

Estill Voice Training focuses on two main types of training: **Figures for Voice Control** and **Voice Qualities**. Figures for Voice Control are exercises that develop Craft. By isolating individual structures and muscles we learn to localize them within the body and study their impact on voice pitch, volume, and timbre. The term “figures” was inspired by figure skating. During practice the artists in this sporting discipline must possess the ability to balance their bodies to execute so-called **compulsory figures**, cutting various figures into the ice, changing the angle of the skate, or lifting it from the ice. A successful attempt proves that they have adequately mastered their craft. Estill was inspired by this and created a voice training method through which the movements of structures hidden within the body such as, for example, the vocal folds could be controlled with similar precision:

„By 1994, there were 11 Figures, one Figure controlling **Power**, 4 Figures controlling the **Source**, and 6 Figures for **Filter**, with 29 options in all to change quality (...) The model



continues to be a study in Progress. Logically, if it were not possible to change our voice at all, we would each have one quality and one quality only. If there is one structure we can control, then we would have 2 qualities; if there are 2 structures we can change, then we would have 4 possibilities; 3 structures, then 8, and so forth. With 10 structures to control, mathematically, there are 1024 possible qualities. This may be true mathematically, but not likely in reality. Some qualities would be too similar to distinguish as different, some would be bad vocally and not recommended and others might not be aesthetically pleasing. That would still leave a great number of qualities possible with the present model.”<sup>3</sup>

In its current form, in 2023, the Estill Model contains 13 structures that can move independently of one another, including muscles of the head, neck, and torso, stabilizing the skeleton and the working of the larynx, as well as 6 voice qualities: Speech, Falsetto, Twang, Sob, Opera and Belt. Estill also studied issues connected with speech techniques. She calls this chapter of her work “**Diction at a Distance**”. In voice emission instruction the voice can be treated like any other instrument, one that has various parts, and the user learns to play it. Estill suggests focusing on one structure at a time to make the learning process easier:

“Your voice is a rare musical instrument. Your voice production mechanism has parts like any other musical instrument, but it’s only one instrument. It can be changed and shaped to perform like several different instruments- to sound like an oboe, a brilliant trumpet, an empty hollow flute- it’s a whole orchestra in one package. Where can you buy an instrument like that so cheaply as this one that was given to you at birth.

So, what do you need to know to use this instrument? Easy.

1. You need to know the part of the instrument you can control. There are three components and about 13 structures you can control independently.
2. You need to know the feeling that goes with moving each part into one of their two or three end positions. In a way, these parts could be compared to the keys on any other musical instrument. Every time you move one of them, you change the sound.
3. You need to know the changes in sound that occur when you move each of these parts into one of these two or three positions.

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<sup>3</sup> J.Estill, *Compulsory Figures For Voice- A User’s Guide to Voice Qualities. Level II: Six Basic Voice Qualities*, Estill Voice International, 1997, pg. 4

And you can learn all this by making all the noises you were told not to make when you were growing up noises like talking, crying, whining, complaining, sobbing, and yelling.”<sup>4</sup>

### THE POWER-SOURCE-FILTERS THEORY<sup>5</sup>

The Power-Source-Filters Theory states that the voice production system can be divided into components all of which have their function. The air from the lungs is the energy that puts the vocal folds into motion. This is called Power. The vocal folds, located in the larynx are the source of the sound. As a result of their vibration the air flowing through them turns into sound waves. In acoustics it is said that the tone created in the larynx possesses basic pitch, the so-called fundamental tone as well as harmonics, also termed overtones or component tones which are multiples of the fundamental. The pitch of the sound created in the larynx is measured in hertz (Hz). This unit defines the frequency at which the vocal folds vibrate. The volume (loudness) of the wave is measured in decibels (dB). The tone created in the voice box begins to be recognizable as voice when it is processed in the resonating spaces of the vocal tract called Filters. Thanks to filtration and resonance it becomes possible to hear vowels, consonants, and voice quality.

### FIGURES FOR VOICE CONTROL – MOTOR TRAINING

Figures for voice control are structured exercises for muscle groups taking part in voice emission. Each figure represents one structure and options in its possible movement causing the audible change in emitted sound. Actors, exercising their voice make use of practically every option presented by Jo Estill in her scientific model. Voice deconstruction or the analysis of its individual parts differentiates EVT from methods learned during my theatrical education which I received. The aim of these approaches remains the same – the possession of a technique that allows the utilization of an expressive voice for speaking and singing as well as maintaining a healthy throat. Various learning methods may include sound imitation, visualizations, relaxation, bodywork, breathing exercises as well as elements of acoustics and phonetic spelling.

Estill Figures are divided into the following categories:

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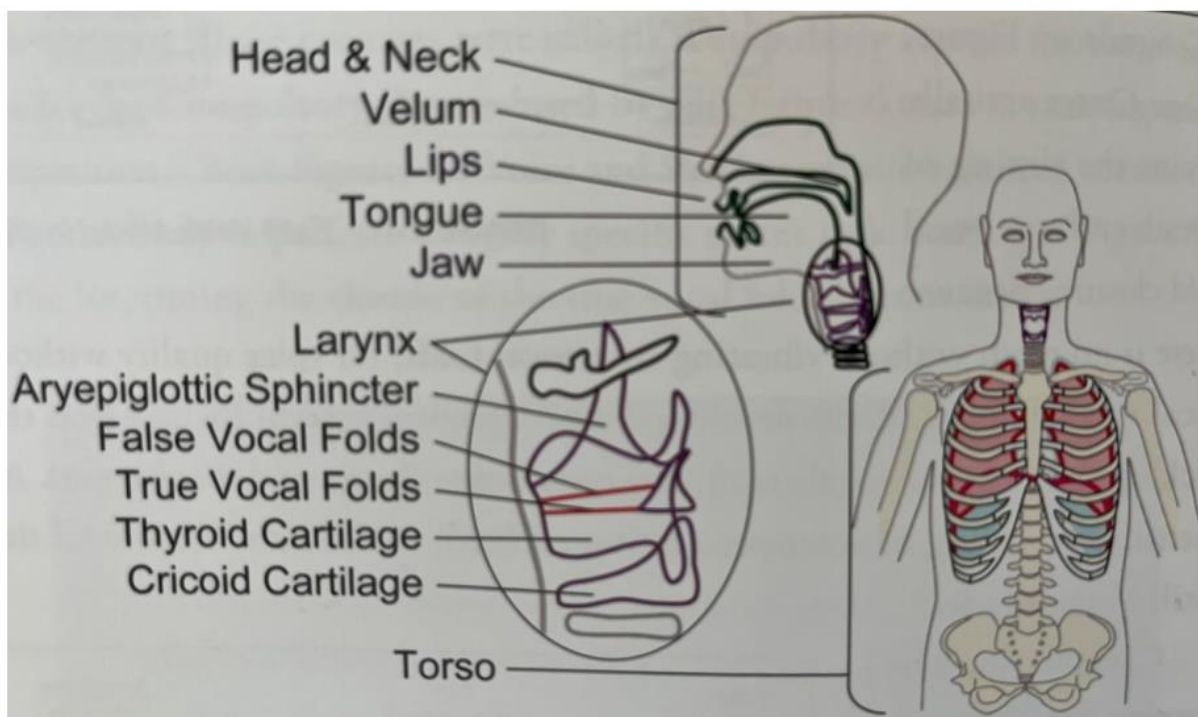
<sup>4</sup> J.Estill,K,Steinhauer,M,McDonald Klimek, *The Estill Voice Model: Theory & Translation*, Estill Voice International, 2017, pg. 34

<sup>5</sup> K.B.Obert, S.R.Chicurel, *Geography of The Voice*, Estill Voice Training International, LLC,2005, pg.8

**Power** – is the training of the vocal folds (the term vocal cords is also acceptable) and respiratory muscles. The latter include, among others, the diaphragm, external and internal intercostal muscles, abdominal muscles, and Kegel muscles. During phonation or voice emission, there occurs an interaction between vocal folds, which constrict both during speech and singing and the stream of air flowing through them. There are several possibilities for starting and ending a tone depending on whether phonation begins with the constriction of the vocal folds, an exhale, or both simultaneously.

**Source** – exercises addressing the internal muscles of the larynx or those contained within this structure. Initial knowledge regarding the participation of the structures of the larynx in phonation became available as early as the 19<sup>th</sup> century, thanks to the studies of a Spanish singer Manuel Garcia who used laryngological mirrors to observe them. It was possible for Jo Estill's research, done in the second half of the 20<sup>th</sup> century, to be much more advanced thanks to the utilization of modern equipment used in endoscopy, the examination of the human body through the introduction of a camera and a light source into its interior.

**Filters** – are exercises concerning the movable elements of the vocal tract. This is the space above the vocal folds including the throat and the oral and nasal cavities. It is within these spaces where the phenomenon of resonance, the enhancement of the tone created in the voice box, occurs.



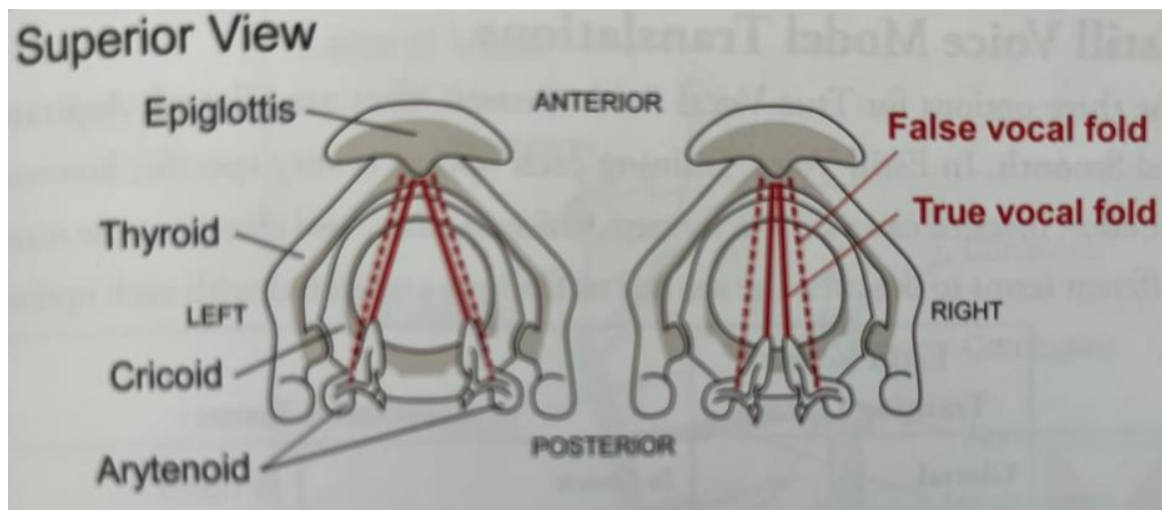
**Image 1** Structures in the Estill voice model.

## POWER STRUCTURES

### **True Vocal Folds: Onset/Offset**

In this figure, the working of the vocal folds (the term vocal cords is also acceptable) and respiratory muscles is coordinated. The vocal folds are in the larynx at the top of the respiratory pathway. They work like a valve, closing or opening, regulating the flow of air. When the glottis, the space between the vocal folds, is open, both an inhale and an exhale are possible. When the glottis closes the flow of air is temporarily stopped. These types of mechanical possibilities allow us to initiate or end a sound in several different ways. EVT defines three basic options:

- **Glottal onset** – is the state in which the vocal folds close before the air exhaled from the lungs escapes through the glottis at the beginning of phonation. Within the produced vowel it is possible to hear a characteristic “slip”. It is the sound of the “oo” of sudden surprise. The ending of a sound through the closing of the vocal folds in EVT is called **glottal offset**.
- **Smooth onset** – means that during the initiation of the sound the vocal folds start working exactly at the same moment as the exhale. To imagine the effect of the smooth onset we can precede the vowel being spoken with the consonant /y/, such as in /yay/. **Smooth offset** means that the vocal folds and the exhale finish the phonation at the same time.
- **Aspirate onset** – signifies a state in which at the start of the phonation the vocal folds close after the air exhaled from the lungs gets through the glottis. To imagine this sound we can, before saying a vowel, say the consonant /h/ such as in the greeting /hey/. The releasing of air at the end of phonation is called **aspirate offset** in EVT.



**Image 2** Schematic drawing of vocal folds. On the left, the folds are open, and on the right closed.

### SOURCE FIGURES

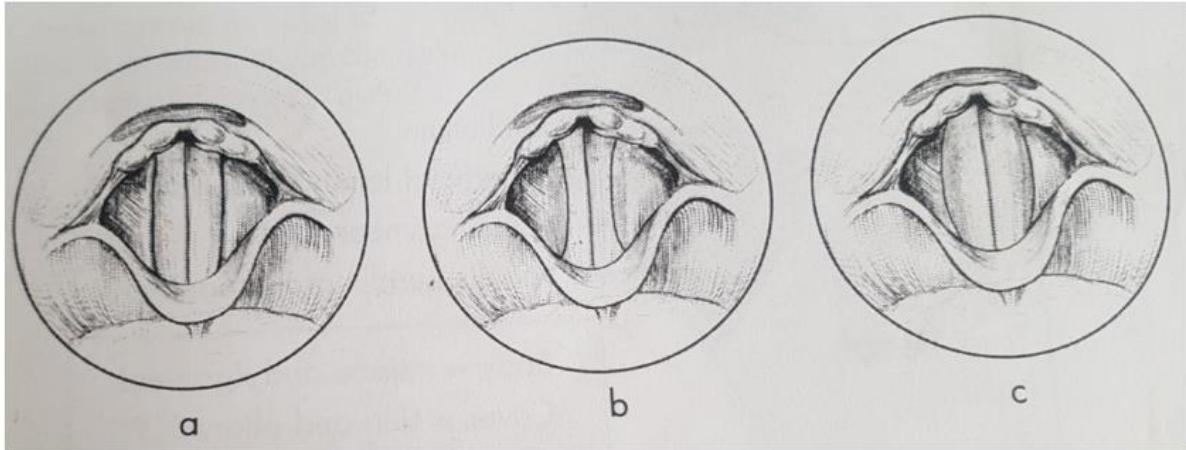
#### False Vocal Folds

False Vocal Folds (also False Vocal Cords) are the folds that are in the larynx above the true vocal folds. They work like a sphincter, meaning that they can constrict or retract. False vocal folds naturally constrict during such activities as swallowing food and drink, lifting heavy objects, clearing the throat during coughing, or stressful situations as part of the flight or fight response. Minimal constriction of false vocal folds may influence the flow of air and the vibration of the vocal cords. The speaker and the listener may perceive the thus-created tone as something heard during exertion. Jo Estill discovered that false vocal folds can move to the sides during laughing or sobbing. Their retracted position guarantees the uninhibited vibration of the true vocal folds.

For their training, EVT defines three states of false vocal folds:

- Constriction – as if when speaking under strain.
- Mid – as if when breathing during resting.
- Retraction – when false vocal folds are stretched back to the side.

Their retraction allows the vocal folds to vibrate with less effort at any pitch. Jo Estill claims that it plays an important role in the so-called “opening of the throat”. This term, used within the singing environment, describes a state in which a vocalist emits sound with the least strain to the throat.



**Image 3** False vocal folds in the a) mid position b) constricted c) retracted

#### True Vocal Folds Body/Cover

The vibration of vocal folds occurs when they get close enough to the center line of the larynx so that the air flowing through it pulls in their edges. This is called Bernoulli's Principle. When the vocal folds constrict or get close to one another the subglottic pressure, that of the air below them, rises, and when they open falls. Changes in pressure occur as a result of vocal fold vibration during phonation. Thus, a sound wave is created which resonates within the vocal tract and spreads throughout the space limited by the vocalist himself. Bogumiła Tarasiewicz, in her book titled “Speaking and singing with awareness” (*Mówię i śpiewam świadomie*) writes:

„The vocal cord consists of the vocal ligament, the vocalis muscle, connective tissue, blood vessels, nerves, and a membrane that moves concerning the base. The vocal fold is composed of two parts having differing biophysical properties: the vocal muscle and the mucous membrane. The mucous membrane of the vocal fold contains three layers: superficial, intermediate, composed of elastic fibers, and deep, composed of collagen fibers. These latter layers form the vocal ligament of the muscles and surfaces of the vocal cords. <sup>6</sup>

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<sup>6</sup> B.Tarasiewicz, *Speaking and singing with awareness (Mówię i śpiewam świadomie)*. Text for the teaching of voice emission, Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, Cracow 2006, pgs. 35,36

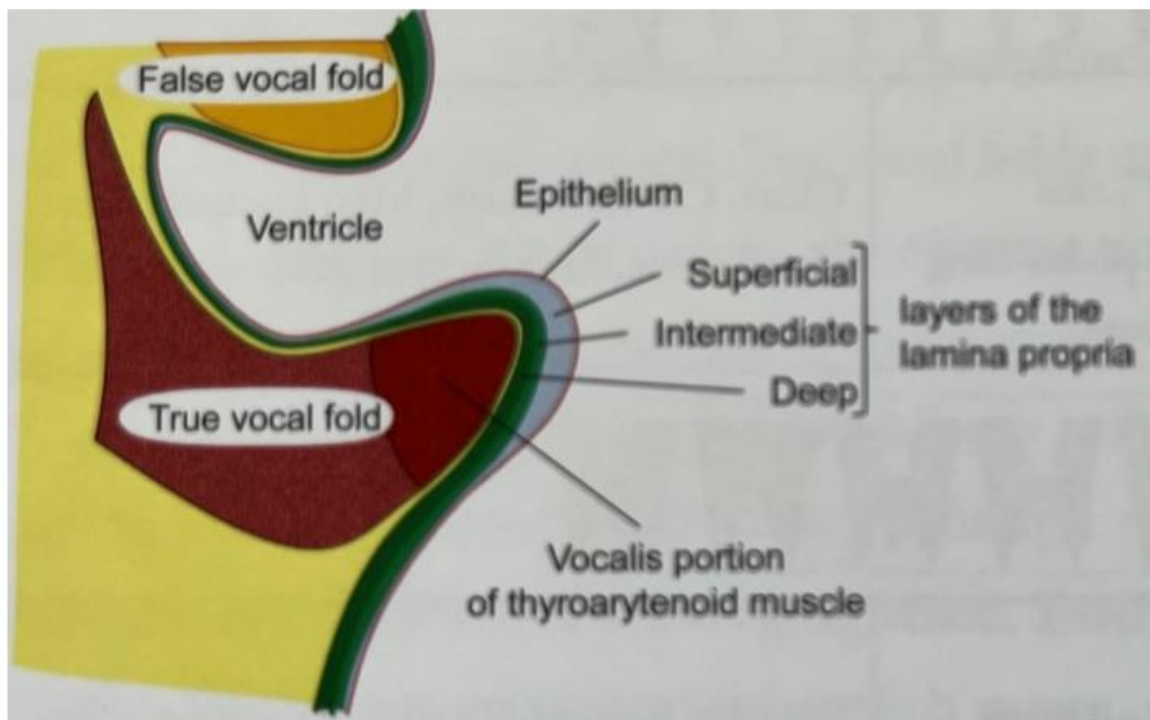


Image 4. Transverse cross-section of the **true vocal fold**.

The deepest layer is the vocalis portion of the thyroarytenoid muscle. The next two layers, the deep and the intermediate lamina propria, form the vocal ligament. The vocal muscle and the ligament comprise the body of the vocal fold. The superficial lamina propria and the epithelium form the cover of the fold. This complexity of the vocal folds is the factor that allows the human voice to achieve such a plethora of timbres, tones, and qualities. The name of the True Vocal Folds: Body/Cover Figure concerns the interaction between vocal the layers of the vocal folds. Jo Estill defines 4 basic options:

- **Thick folds.** This mode of vibration is described as the chest or the modal voice. The vocal folds are relatively short with a possible contraction of the vocal muscle. The surface of the folds is flexible and a wavy movement from their lower to their upper edges is visible. Their contact with one another is deep (**wide**).
- **Thin folds.** They can naturally occur with higher sounds when the vocal folds elongate and when we make use of a soft voice. Lower flexibility of the surface results in less wavy movement and the contact between thin cords is shallower.

• **Stiff folds.** This type of voice vibration called a falsetto, is created when the vocal folds are elongated, tight, and drawn away from their mid position, probably by the arytenoid cartilage which draws their anterior part up, opening it. The resulting tone may be a bit aerated.

• **Slack folds.** This register is described as a vocal fry since it resembles the sound heard when frying something. The body and surface of the vocal folds are loose. The folds move chaotically hence the created tone does not have a specific pitch and has a pulsing quality.

### Thyroid Cartilage

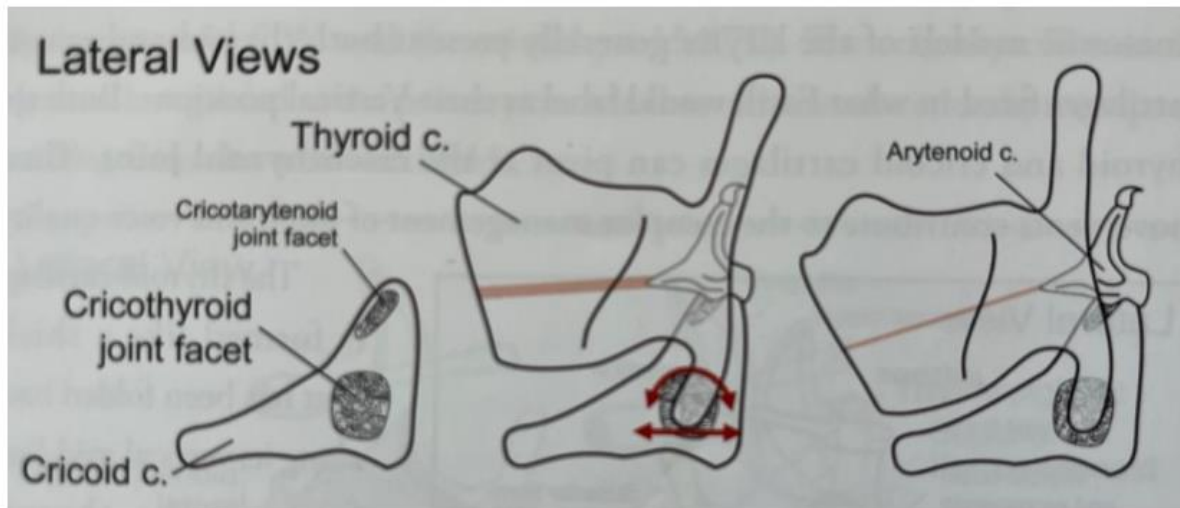
The thyroid cartilage is one of the structures forming the outer wall of the larynx. As described by Bogumiła Tarasiewicz it is “built of two symmetrical plates connected at an angle of 120 degrees in women and 90 degrees in men. The connection can be seen on the neck (especially in men) as a laryngeal prominence (the so-called Adam’s apple).”<sup>7</sup> The thyroid cartilage is connected to the cricoid cartilage by the cricothyroid joint. The muscles running between the two cartilages are called the cricothyroid muscles. Their activity allows the tilting of the thyroid cartilage forward which results in the stretching of the vocal folds. Estill identifies two positions of this structure:

- **Vertical** – at rest. It characterizes lower sounds and **speech quality**. Pop singers use this option to gain speech-like sounds when singing at higher pitches.
- **Tilt** – tilting forward of the thyroid cartilage stretches the vocal folds attached to it impacting their mass and tautness. It allows the creation of higher-frequency sound. Its timbre may sound more melodic. This option is the foundation of the teaching of classic singing.

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<sup>7</sup> B.Tarasiewicz, *Speaking and singing with awareness (Mówię i śpiewam świadomie). Text for the teaching of voice emission*, Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, Cracow 2006, pgs. 30,31

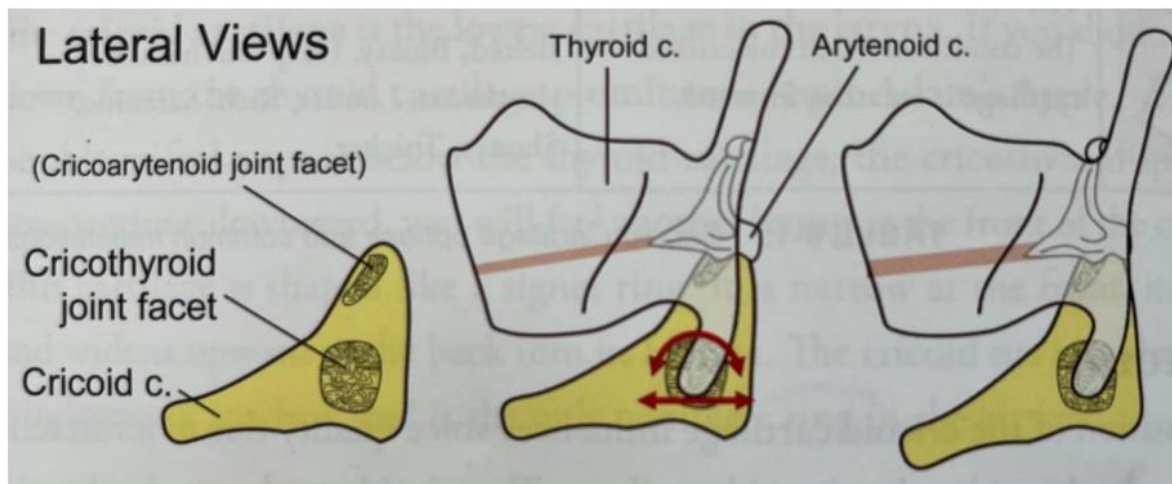




**Image 5.** Thyroid cartilage in its vertical position (center) and tilted (on the right).

Cricoid Cartilage

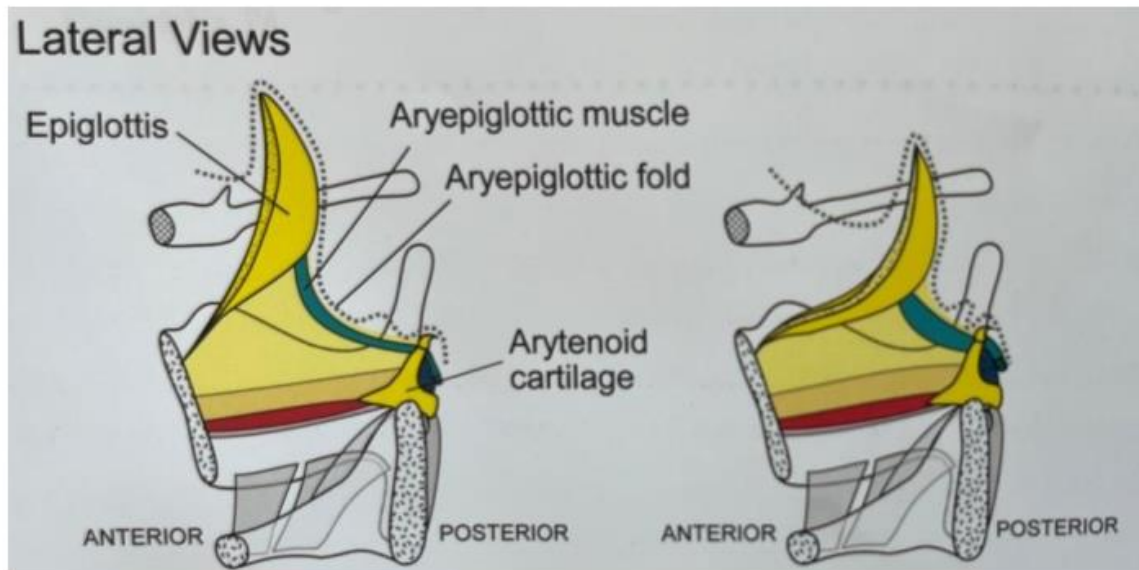
The cricoid cartilage is the external wall of the larynx under the thyroid cartilage. Its shape is reminiscent of a class ring. When at rest it remains in the **vertical** position. It can be moved back which results in the shortening of the vocal folds attached to it. This option is one possible physiological position for yelling. In EVT it appears in the context of the Belt Quality.



**Image 6.** Cricoid cartilage in its vertical (center) and tilted (on right) positions.

Aryepiglottic Sphincter

The aryepiglottic sphincter is an internal muscle of the larynx. It adducts the glottic cartilage and the arytenoid cartilages. During resting respiration, it is what is termed **wide**. Its **narrowing** causes the production of a formant ranging from 2000-4000 kHz. This harmonic range of sound is also called the singer's formant, corresponding to the resonating frequency of the human ear. This means that it is easily heard. The loud sounds emitted by children while playing outside are given as an example of this phenomenon.



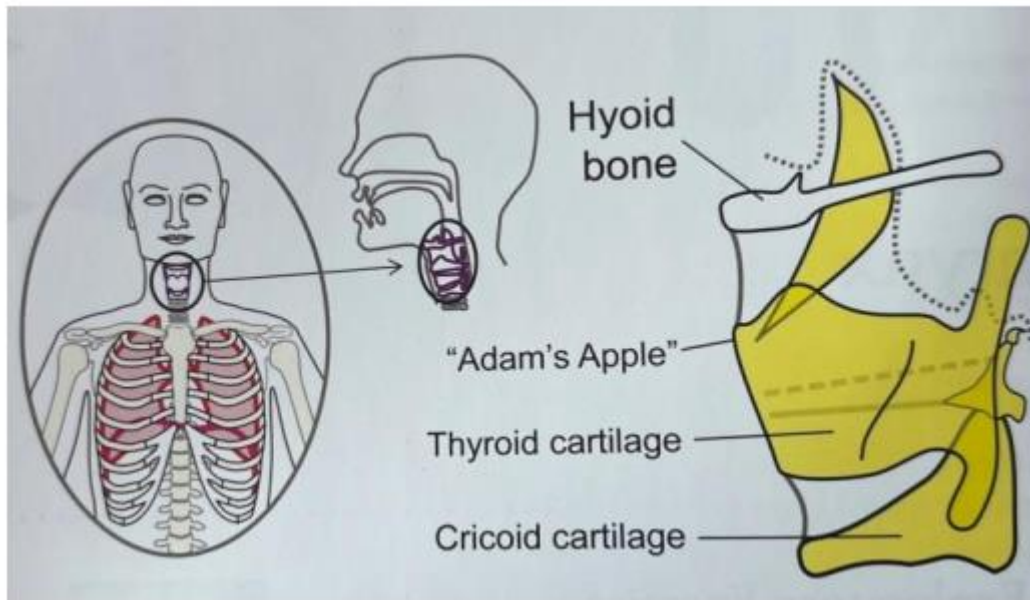
**Image 7.** A lateral cross-section of the larynx. The aryepiglottic muscle wide (on left) and narrow (on right).

## FILTERS – VOCAL TRACT STRUCTURES

### Larynx

The larynx is at the very top of the respiratory tract. It is directly connected to the trachea and its primary function is the protection of the airways. True vocal folds, false vocal folds, and the glottis which are inside it, close every time a person swallows food or drink. The larynx also plays a role in sound production with its position being of key significance whether a sound may be sung without effort as well as in giving it tone. Its lowering elongates the vocal tract strengthening the lower harmonic elements of the sound – the voice becomes darker. Its rise reduces the resonating space within the throat amplifying higher harmonic elements with the voice becoming lighter. EVT defines three larynx positions:

- **Mid** - characterizing the **Speech** and **Falsetto** Qualities.
- **Low** - associated with the **Opera** Quality as well as the **Sob**.
- **High** - connected with the **Nasal Twang**, the **Oral Twang**, and the **Belt** Qualities.



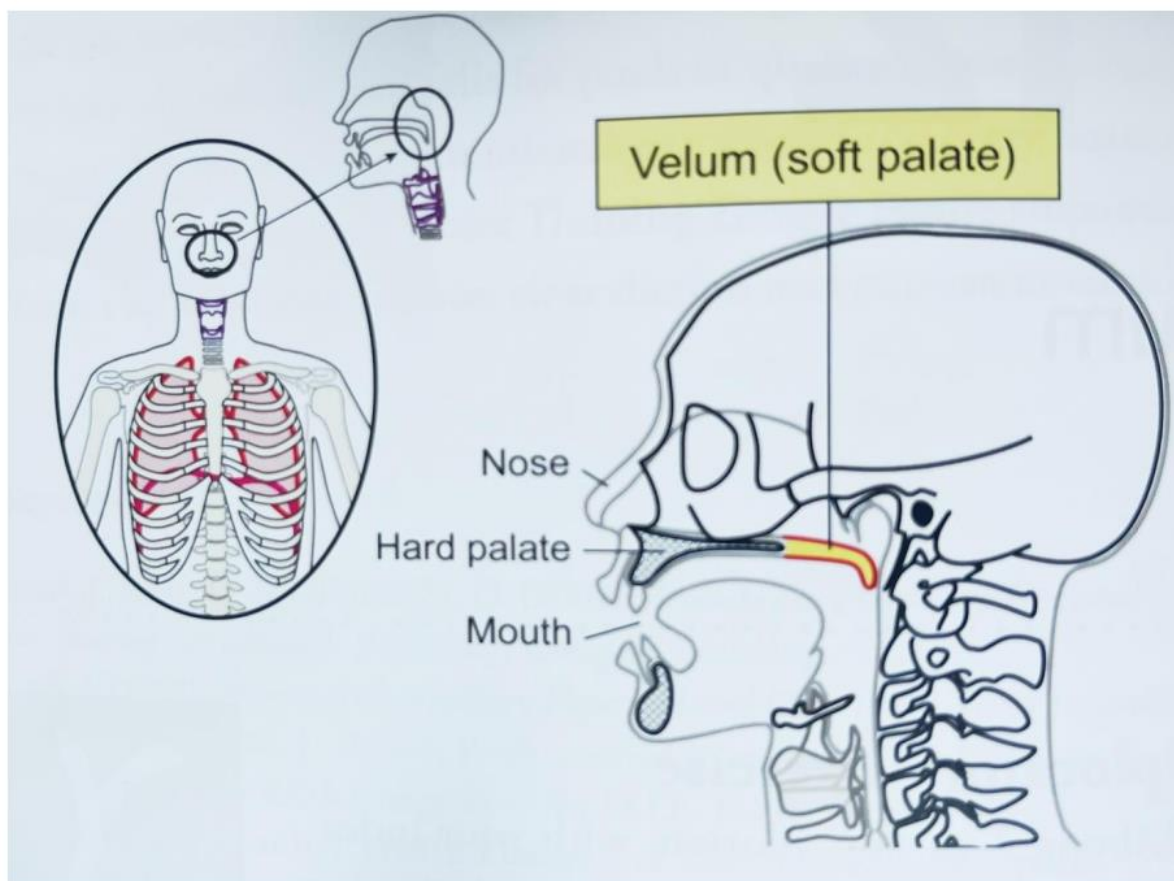
**Image 8.** Schematic drawing of the larynx.

### Velum

This Figure concerns a group of muscles responsible for the raising and lowering of the soft palate or the velum. In its **low** position, the voice escapes through the nose<sup>8</sup> (when muttering for example) or when pronouncing nasal consonants. In its **mid** position, the pronounced vowel is nasal which means that some portions of the sound wave go through the nose and some through the oral cavity – as in the pronunciation of the vowel o. In its **high** position, the sound escapes through the oral cavity. The resulting vowel is oral,<sup>9</sup> on account of the resonance created in the mouth such as the short sounds of the vowels a, e, i, o, and u.

<sup>8</sup> D.Michałowska, , *About the basics of stage enunciation (O podstawach polskiej wymowy scenicznej)*, The Ludwik Solski Academy in Cracow, 1994, pg. 19

<sup>9</sup> D.Michałowska, *About the basics of stage enunciation (O podstawach polskiej wymowy scenicznej)*, The Ludwik Solski Academy in Cracow, 1994, pg. 19



**Image 9.** Schematic drawing of the velum (soft palate).

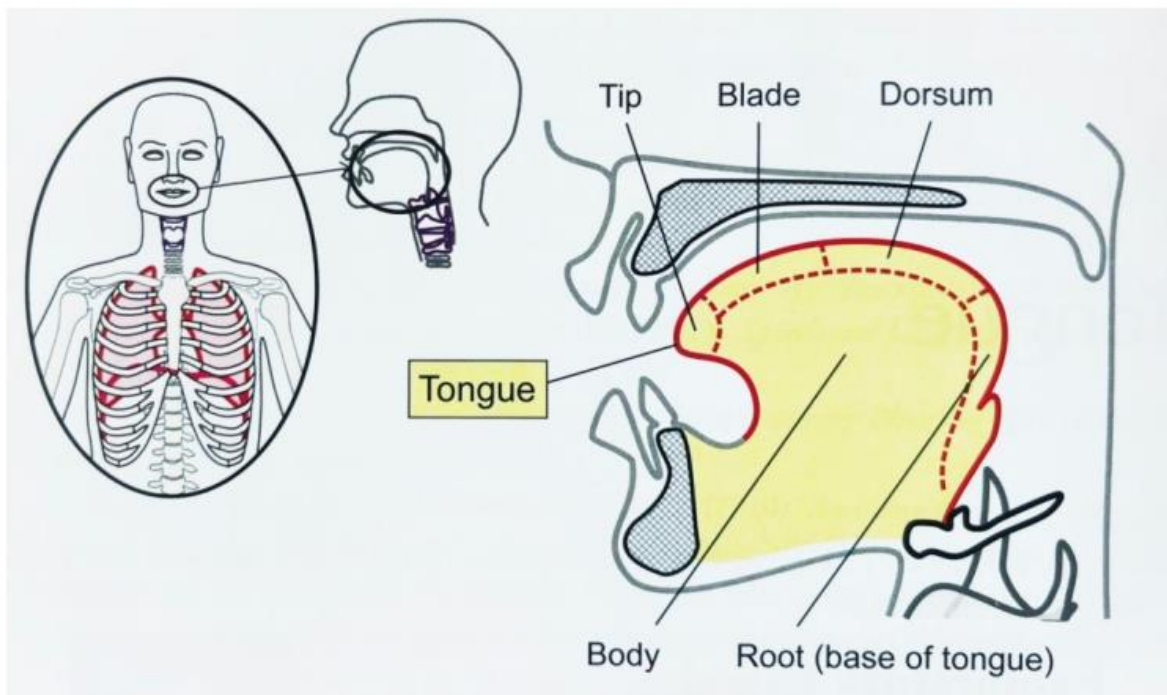
### Tongue

About the tongue, Bogumiła Tarasiewicz writes: “The central part of the oral cavity is filled with the tongue. It is an organ of great mobility thanks to which it plays a significant role in articulation. This exceptional mobility is caused by a large set of muscles. Internal muscles start and end within the tongue, their movements changing its shape, elongate or shorten it, widen or narrow it. External muscles connect the tongue with, among others, the mandible and the hyoid bone. The activity of these muscles also impacts the working of the muscles of the throat and the larynx as well as, indirectly, on the velum”.<sup>10</sup> Jo Estill draws attention to the role played by the tongue in voice quality control since it is connected with the throat:

<sup>10</sup> B.Tarasiewicz, *Speaking and singing with awareness (Mówię i śpiewam świadomie). Text for the teaching of voice emission*, Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, Cracow 2006, pg. 58

„ (...) if there is too much change in position between front and back vowels, voice quality can be compromised. (...) As activity in the tongue root can influence the vertical mobility of the larynx, care must be taken in any singing voice quality to ensure that tongue position does not compromise pitch.”<sup>11</sup>

Training using Tongue Figures allows gaining awareness of its parts which can work independently of each other. Estill distinguishes four possible tongue positions: **low**, **mid**, **high**, and **compressed**. These options influence the individual pronunciation of vowels and voice tone, darkening or brightening it. These exercises can be used in the learning of foreign accents or as elements of individual vocal technique. Examples of low tongue or its compression can be seen in, for example, opera singing. They are not, however, exclusive to this type of singing.



**Image 10.** Schematic drawing of the tongue.

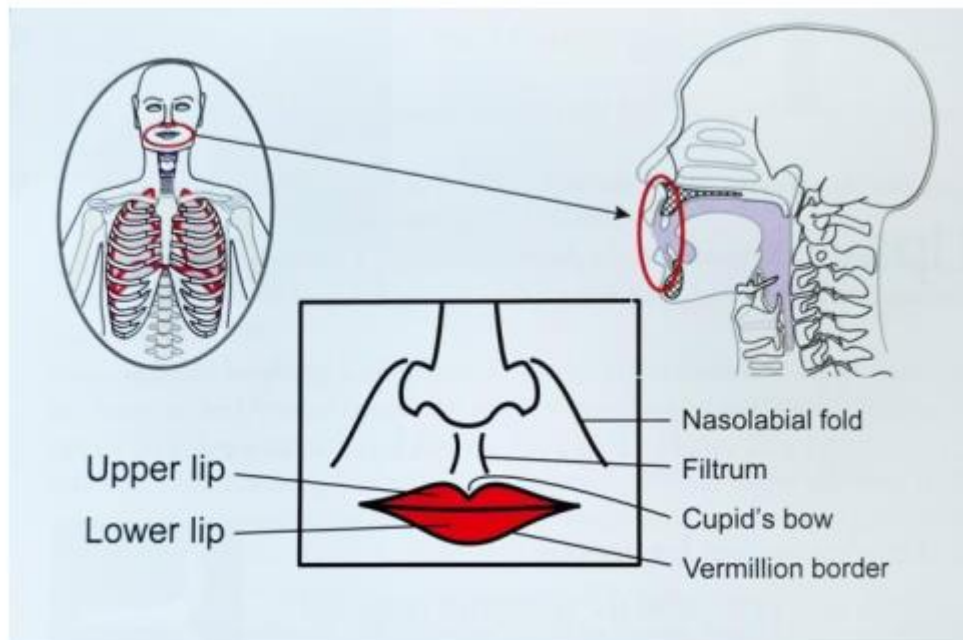
### Lips

The lips shorten or extend the vocal tract – darkening or brightening sound. Their movement is the consequence of the orbicularis oris muscle, zygomaticus major and minor

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<sup>11</sup> J.Estill, M.McDonald Klimek, K.Obert, K.Steinbauer, Estill Voice Training: Level I Figures For Voice Control, 2005, pg. 85

muscles as well as the risorius muscle. Estill distinguishes three basic positions of the lips in her Figure: **mid** or at rest, **protruding**, and **spread**.



**Image 11.** Schematic drawing of the lips.<sup>12</sup>

### Jaw

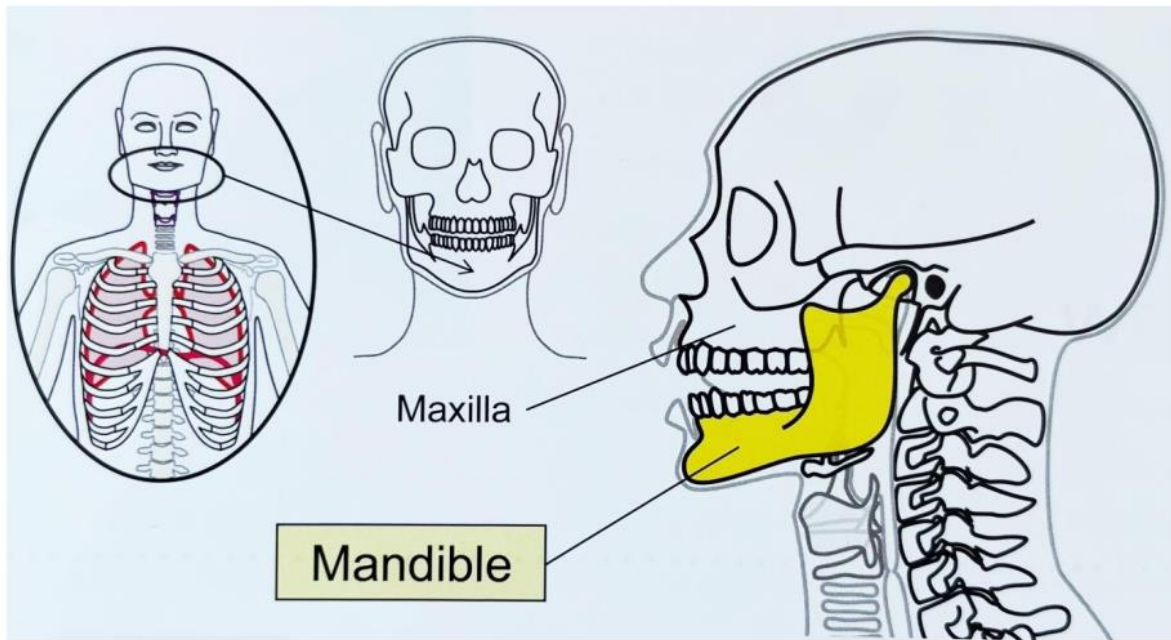
As stated by Bogumiła Tarasiewicz „the jaw is of significant importance in the process of shaping the oral cavity. It is a horseshoe-shaped bone which constitutes the lower portion of the face. The muscles of the jaw, through their movement, strongly impact the process of articulation.”<sup>13</sup> Jo Estil notes:

„Given the relationship of muscles and ligaments that attach to the mandible (jaw bone) and the pharyngeal constrictors, the influence of jaw position on pharyngeal width is understandable. (...) The jaw joint, the temporomandibular joint (TMJ), normally moves freely in several directions, allowing the jaw to glide forward and drop down open, to remain in its rest position swinging down and open, and to move sidewise as in the grinding action of chewing.”<sup>14</sup>

<sup>12</sup> [https://www.imaios.com/pl/e-anatomy/glowa-i-szyja/jama-ustna?mic=mouth-oral-cavityillustrations&afi=4&is=2824&il=pl&l=pl\\_PL&ul=true](https://www.imaios.com/pl/e-anatomy/glowa-i-szyja/jama-ustna?mic=mouth-oral-cavityillustrations&afi=4&is=2824&il=pl&l=pl_PL&ul=true)

<sup>13</sup> B.Tarasiewicz, *Speaking and singing with awareness (Mówię i śpiewam świadomie). Text for the teaching of voice emission, Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, Cracow 2006, pg. 56*

<sup>14</sup> J.Estill, M.McDonald Klimek, K.Obert, K.Steinbauer, *Estill Voice Training: Level I Figures For Voice Control, 2005, pg. 94*



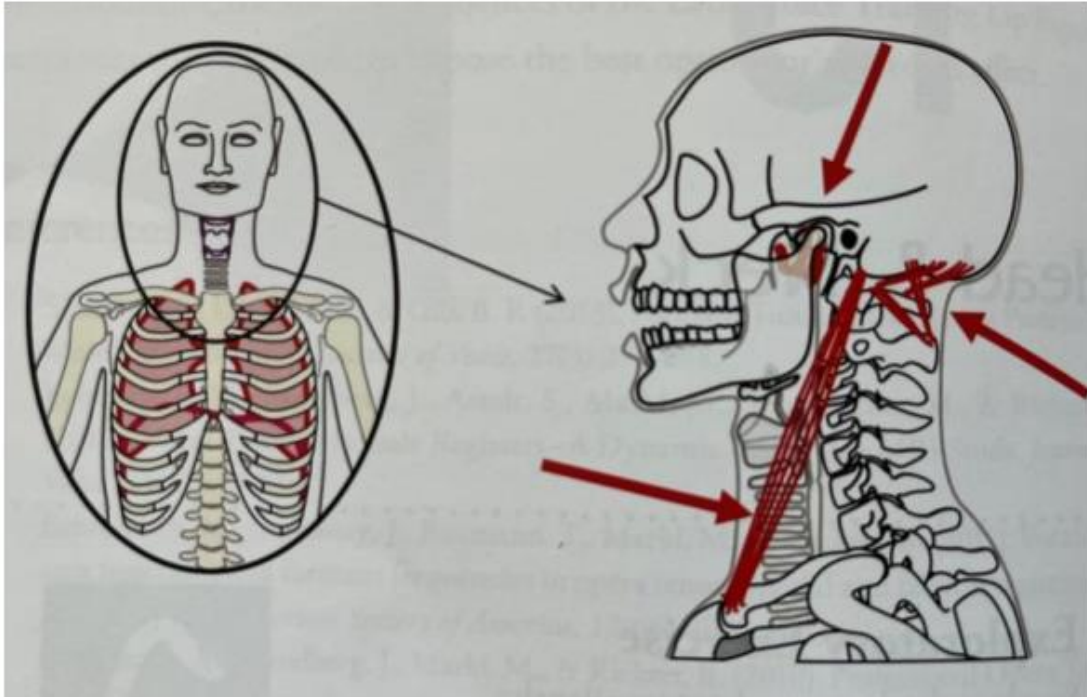
**Image 12.** The illustration depicts the mandible and the maxilla.

## STRUCTURES FOR VOCAL SUPPORT

### Head and Neck

This Figure concerns the coordinated control of the muscles of the soft palate, the sides of the neck as well as the back of the head which open and elongate the throat. When these muscles are active, muscles controlling the movement of the vocal folds can, thanks to a stabilizing external structure, work with less effort. Jo Estill named this technique „**head and neck anchoring**”. It can be utilized when the vocalist requires a voice that can carry and reach over greater distances in large spaces. In the tradition of singing instruction, there exists a term “singing into the mask” (or just mask). As described by B. Tarasiewicz „it is the state in which the singer, while singing, feels vibration in his orbital, nasal and facial bones (the vibrating surface of these bones resembles the mask of the Harlequin and is often just called ‘the mask’(...)) The sound is richly resonant (...) thus it is effortless and carries.<sup>15</sup> Anchoring may be descriptive in terms of what needs to happen physiologically so that the singer could “sing into the mask”.

<sup>15</sup> B.Tarasiewicz, *Speaking and singing with awareness (Mówię i śpiewam świadomie). Text for the teaching of voice emission, Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, Cracow 2006, pg. 60*

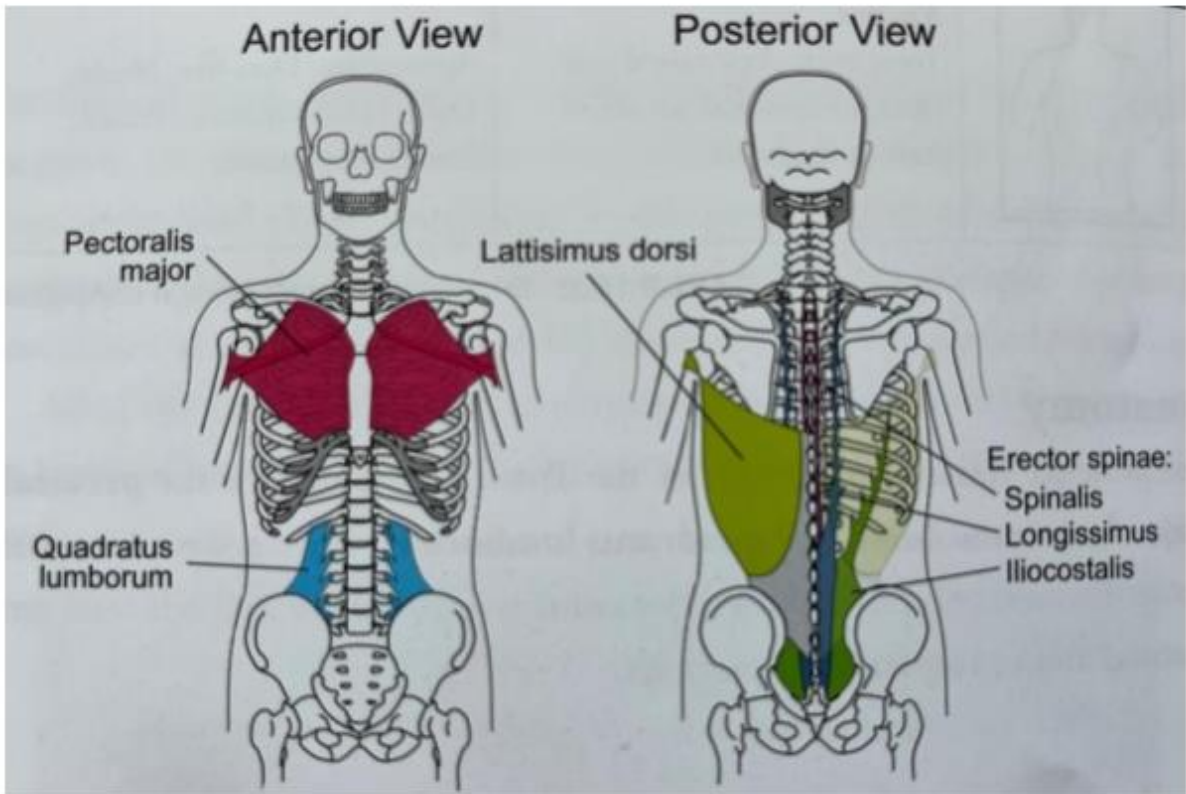


**Image 13.** Schematic drawing of the muscles participating in Head and Neck Anchoring Figure.

### Torso

Training of the muscle group stabilizing the spine and the chest including the pectoralis major and latissimus dorsi. Their activation, so-called **torso anchoring**, allows the voice to be used in a very intensive manner while maintaining the **most comfortable vocal effort**. “Anchoring” corresponds to the term vocal support. This expression is used by vocalists as a way of intensifying or stabilizing the sound. Anchoring occurs in the **Belt, Opera, and Sob** qualities.





**Image 14.** Schematic of muscles taking part in the Torso Anchoring Figure.

## CHAPTER II

### ASPECTS OF CLASSIC AND CONTEMPORARY STYLES OF MUSICAL SINGING

Style is an important element characterizing the **musical theater**. It defines its dynamic growth at the beginning of the 20<sup>th</sup> century when the first performances called musical theater started to appear in the United States. Styles of the musical are described by Joe Derr and Rocco Dal Vera in their book titled “Acting in Musical Theater”:

„Style is not a fixed idea or a set of rules that were established at some point in history, and which we must reference as gospel each time we perform a role from a particular genre. Rather, each style is evolving performance tradition that simultaneously refers to its origins while mingling with current acting conventions.”<sup>16</sup>

The authors list historical styles of musical theater: the operetta, the Gilbert and Sullivan operetta, musical comedy, **Golden Age musical drama**, **rock musicals**, **popsicals** as well as **jukebox musicals** – musicals based on the music of well-known music bands such as Abba or Queen. As stated by Dr. Karen Hall, a soprano and singing teacher, in her book “So You Want to Sing Music Theater”:

„there are two basic ways to categorize music theater styles: vocal/singing type (**head mix**<sup>17</sup>, **belt**) and style type (pop, rock, country, etc.)”<sup>18</sup>

American educators of musical singing also use the term contemporary commercial music (CCM) to describe neoclassical styles of singing including:

„cabaret, country, folk, gospel, jazz, rock, pop, rap, rhythm and blues, alternative, and experimental, along with (...) musical theatre.”<sup>19</sup>

Next to CCM Dr. Hall also uses the term „legit vocal style”. He writes:

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<sup>16</sup> J. Derr, R. Dal Vera, *Acting In Musical Theatre: Comprehensive Course*, Routledge, 2016, pg. 230

<sup>17</sup> In jargon this phrase indicates mixed vibrations of the chest and head resonators.

<sup>18</sup> K. Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg. 91

<sup>19</sup> K. Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg. 92

„The „legit” vocal style must also be included as a music theatre style. The term „legit” when used by Broadway singers, is a shorthand term for „legitimate” and means a sound sung in the classical style, employing more head than chest throughout the range.<sup>20</sup>

And:

“The characteristics of legit singing include the fullness of chiaroscuro<sup>21</sup>, clarity of vowels and consonants, evenness of the voice sound throughout the entire scale, notes are more sung than spoken, uniform vibrato. The legit style has its roots in the tradition of classical and operetta singing; the fact is that most musical theater productions before the 1960s used this type of voice production. It reached its pinnacle in scores by Rodgers and Hammerstein.”<sup>22</sup>

The word appearing in American literature to describe another type of musical singing is the **Belt**. Its meaning is „to hit very hard”.<sup>23</sup> As written by Dr. Hall, this type of voice was used on the Broadway stage since the 19<sup>th</sup> century so that in halls that lacked today’s sound system it would be possible to hear the lower and mid-range sounds of the speech-like female voice. In 1927 Jerome Kern, an American composer, created a break-through musical work. The musical show titled „Show Boat” contained elements of the operetta style however “the music was “representative of the characters who sing it”.<sup>24</sup> Kern wanted the characters in „Show Boat” to sing as if they were speaking. In this way, the composer introduced to music theater new techniques that demanded the performers to approximate the sound to speech, especially in places where there were transitions between registers. In Italian this phenomenon is called *passagio* and signifies a “point at which there is a transition from a chest voice to a head voice”. „Ethel Merman is credited with creating the first Broadway belt sound (Roll,2012). From its inception on Broadway, the belt sound Has been linked with the theatrical need to communicate a stronger emotion with heightened sound and understandable text (Roll,2012,5) (...) by the 1980s and 1990s, it was a dominant female sound. In addition, when older shows were reviving during this time (and today as well), often a more „legit” role was sung with a mix/belt vocal production. Another turning point in terms of vocal production occurred in the 1960s with the introduction of the pop/rock musical form. The 1968 production of *Hair* did not use any of the traditional singing sounds. It was based on the new rock genre reflecting the social changes in

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<sup>20</sup> K.Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg. 92

<sup>21</sup> The term signifies the mixing of bright and dark tone components of a sound

<sup>22</sup> K.Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg. 63

<sup>23</sup> K.Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg. 91

<sup>24</sup> K.Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg. 64

America. (...) Today, the pop/rock style and sound is the dominant form used by music theatre composers (...) males also use mix/belt vocal production in music theatre, the vocal changes men make are accomplished in a higher part of the vocal range.”<sup>25</sup>

Jo Estill is recognized as the researcher who explained the production of the belt from the physiological perspective. Voice anatomy for men and women is the same. The difference is only the scale of the voice with this quality appearing in both sexes. Common is, however, that both in women and in men it is the higher portion of the voice and the use of belting must be emotionally justified. Jo Estill felt the key to this quality is the tilting of the cricoid cartilage to the back: „(...) the introduction of **Cricoid Tilt** makes **Thick folds** thicker resulting in a very long closed phase. In Belting, the true vocal folds remain closed for 70% of each vibratory cycle. For shouter/**Belter**, this increased sub-glottal air pressure is generated without perception of additional **airflow**.”<sup>26</sup>

Registers mentioned above are the foundations which singing actors in practice mix together in varying proportions depending on a given musical style or song interpretation. It can, therefore, be said that the vocalist is using a chest voice or a **head mix** voice or is singing with a **chest dominant mix** voice. There are also terms known to musical lovers such as a **traditional belt** – a sound credited to musical comedy actress Ethel Merman, propagated by her successors like Judy Garland or Liza Minelli, as well as **mix belt**, a voice from the upper register characterized by being very loud but quite light. It can be heard in contemporary productions based on American-style pop music. In her training model, Jo Estill suggests a combination of Figures allowing the vocalist to sing in a given register. For classical singers who use their voices differently belting is a controversial quality. Estill’s research proves that the sustenance of the retraction of false vocal cords ensures the safety of the vocal folds both in opera singing as well as in belting.

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<sup>25</sup> K.Hall, *So you want to sing in Music Theatre*, Rowman & Littlefield, 2014, pg.65

<sup>26</sup> J.Estill, M.McDonald Klimek, K.Obert, K.Steinbauer, *Estill Voice Training: Level I Figures For Voice Control*, 2005, pg. 61

### CHAPTER III

#### VOCAL AND ACTING ANALYSIS OF WORKS FROM THE „A NIGHT ON BROADWAY” CONCERT

UWIERZ, BY MÓC WIDZIEĆ TO	IT MUST BE BELIEVED TO BE SEEN
<p>Dopomóżcie mi, bo omdleję tutaj wam. Bowiem całkiem już stetryczałem wśród tych ścian. Chciałbym do was zejść, choć słabnie mi duch, słuch i wzrok, bo Księga Tao uczy nas prawdy wiecznej i ponad czas: że nawet drogę na sto mil zaczyna jeden krok! Za bramą jest fabryka, co sam stworzyłem ją. Przez próg zrób krok, a spotka cię szok, ale uwierz, by móc widzieć to. Za bramą jest mechanizm, co myśl z maszyną sprzęgł. Za progiem wrót atrakcji jest w bród, ale uwierz, by móc widzieć to. Nie z czarów czy zaklęcia, nie z magii giętkich rąk, mój piękny świat począł się z kręćka, co w głowie wiruje mi w krąg! Za bramą czeka bankiet! Dań a la Wonka sto! Lecz tylko część z was dozna tych szczęść, zatem uwierz, by móc widzieć to. Za bramą jest muzyka! Więc puść się w wir płąsu, bo tam czeka świat zupełnie bez wad ale uwierz, by móc widzieć to. Za bramą jest zagadka! Zrozumiesz, o co szło,</p>	<p>Won't you help me please I'm afraid that I might fall For my eyes and knees Have grown frail behind this wall Let me come to you Though it appears I've lost my pep But as this ancient relic read In the Tao of Ching, it's said A "journey" of a thousand miles Begins with just one step Beyond this door's a factory Begot from just a bean Beyond this door Surprise is in store But it must be believed to be seen Beyond this door's invention Where mind meets with machine Beyond these gates Astonishment waits But it must be believed to be seen No magic spells or potions Forswear legerdemain My kingdom's created from notions All swirling inside of my brain Beyond this door's a banquet Of Wonka made cuisine A lucky few Will get to pass through But it must be believed to be seen Beyond this door is music Come dance betwixt and between Beyond this waltz Is a world without faults But it must be believed to be seen Beyond this door's a puzzle You'll find out what I mean</p>

<p>gdy wciągnie w głąb  cię twórczych rąk.  Ale uwierz, by móc widzieć to.  Aż dziw, że pan z tych oto drzwi  żył wśród szaraków, tak jak wy.  Lecz wiedział, gdzie znajduje się  świat czuły na kolorów grę.  Hej, wy! Co chcecie przejść ten próg,  czy macie ze mnie chociaż ciut?  Bo skarb dam tym, co wiedzą, jak  nie samym wzrokiem widzieć świat!  Twój los od dziś odmienię.  Więc chodź! Nie żałuj nóg!  Ogarnia cię zdumienie?  Poczekaj, aż przejdiesz ten próg!  Tam czeka czekolada,  smak orgiastyczny wprost.  Lecz dobrze zważ,  gdy wstąpić tu masz,  że ten świat będzie wasz,  gdy wiarę mi dasz.  Nie ujrzysz go, aż  uwierzysz w to!  Wchodzisz w to?</p>	<p>Beyond this gate  Is the world I create  But it must be believed to be seen  Despite the man seen at these doors  My childhood home was bland like yours  But I knew how to look to find  A world that wasn't color-blind  Let's hope that you're a bit like me  As you walk through my factory  For in the end there's quite a prize  If you can see with more than eyes  Your life's about to change now  So don't get left behind  Do things appear quite strange now?  Imagine the wonders you'll find  Beyond this door is chocolate!  So tasty, it's obscene!  So follow me  For I guarantee  That this world I've conceived  And all I've achieved  It must be believed  To be seen!  Do come in!</p>
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The song “It Must Be Believed to be Seen” is a work created by the duo Marc Schaiman and Scott Wittman. Polish translation was done by Maciejka Mazan. The song from a musical based on a book for children “Charlie and the Chocolate Factory” by Roal Dahl is sung by Willy Wonka – the main character and the owner of the magic factory from the title. The accompanying music is played in the **shuffle** style. The eighth note throughout the entire piece is kept in swing. In its orchestral version, the work could be played by a **big band** of several dozen musicians. In searching for the character, I wanted to capture his exuberant personality and freedom which does not succumb to conventions. In the swing character of the music, I was seeing a dose of pugnacity and stage presence a la Frank Sinatra. It opened up my imagination to a multitude of vocal possibilities. I deliberately used a theatrical effect at the beginning singing in an old man's voice while walking onto the stage. In the plot, this is the moment at which the steeped in legend Willy Wonka for the first time opens up his factory to guests. He decides to trick his visitors appearing to them as an old wise man. In the language of EVT, I could dub my artistic manipulation as an additional contraction to my false vocal folds and aspiration to my natural voice. In the next part of the piece, Wonka discloses his true self and invites listeners into his own world, projecting confidence. The voice that I used here I set in the chest resonator which was achieved through maintaining contact between thick vocal

cords and the opening of the throat. In some moments I transitioned to a trumpet-like Twang. This tone corresponds to swing-style music. During the bridge – the element of transition between a work's parts in a musical form – where Willy Wonka turns to his listeners adopting a tone full of compassion, I used the abilities of the thyroid cartilage which, by tilting, causes the vocal cords to stretch and can become thinner, causing the timbre of the voice to become sweet, musical and gentle. This function allowed me to sing *legato* – transitioning smoothly between the notes on the words:

Let's hope that you're a bit like me  
As you walk through my factory  
For in the end there's quite a prize  
If you can see with more than eyes

It was a challenge because the melody contained intervals – or distances between sounds distributed from the smallest or the semitone all the way to an octave in the last phrase. Singing *legato* also demanded the practicing of fluid articulation so that the syllables forming the words did not sound as if separate from one another but transitioned smoothly along. In the final part on the words “So follow me For I guarantee” I changed the register of my voice from chest to head mix. This term is used to describe a register where the vocalist feels the vibrations in the bones of his skull, nasal sinuses, palate, and teeth. Resonance in the chest is smaller than in the chest voice but still present. Using EVT terminology, the figure that describes the working of muscles and not where resonance is felt, I used a combination of the following figures: stiff vocal cords to change to a head register, high larynx, high tongue, and closed glottis. The tone of the voice was lighter for the needs of this musical style but at the same time, it turned out to be easily heard, thanks to attaining higher components of sound, over the heavy accompanying music. Next, I gradually intensified the contact between vocal cords increasing the volume. In the final phrase on the words “Do come in” I made use of belting. This technique allowed me to create sound that was loud and rich in overtones. The utilization of this technique in musical theater song is justified by the need of the character to express high emotions.

Figures: vocal folds – thick to stiff, tilting of the cricoid cartilage, thyroid cartilage vertical and tilted, head and neck, torso – relaxed/anchoring

Voice qualities: Speech, Falsetto, Cry, Sob, Twang, Belt

## JESTEM TU

Jestem tym kim chcesz żebym był  
Jestem lękiem twym więc przyjrzyj się mi  
Dokładnie,  
dokładnie  
Od wspomnienia więcej czymś  
Wrzód na tyłku, zgryz,  
jestem kim mam być  
Wiesz przecież, najlepiej  
Lecz gdy się zjawiam, trudna sprawa  
Czy to zwykła zjawa czy coś z ciała, krwi  
Lecz jestem tu chcesz czy nie  
Nie przegonisz mnie  
Żywi co dzień mnie twój  
Skryty w oczach lęk I co będzie beze mnie  
przeraża cię  
Jestem więc, żyje więc  
Jestem tu  
Jam jest płomień, jam jest gniew  
Destrukcji ogień i rozpad i krew  
Zaboli, niech boli  
Jestem twym spełnionym snem  
Lecz z koszmarów mogę być też dniem  
Czym zechcesz, mów jeszcze  
Największym błędem twoim będę  
Nie znasz mnie lecz ja cię aż za dobrze znam  
I jestem tu chcesz czy nie nie przegonisz mnie  
I ode mnie już dziś prawdy dowiesz się  
Jesteś tu chce czy nie udowodnię, że  
Jestem też,  
żyje też  
Jestem tu  
Jestem tu pamiętaj o mnie  
Ja nie pozwolę się zapomnieć  
Możesz schować się na koniec świata dojdę  
Ostatnie pożegnanie, jeszcze na nie nie czas  
O nieeee, ooo, ooo  
Nie, nie, nie  
Jestem tu chcesz czy nie nie przegonisz mnie  
Podaj rękę mi to polecimy gdzieś  
I nie wierzę że chcesz zamordować mnie  
Jestem więc,  
żyje więc Ciało mam jee jee  
Duszę mam  
Ciało mam  
Duszę mam  
Jestem tuuuuuuu!

## I'M ALIVE

I am what you want me to be  
And I'm your worst fear, you'll find it in me  
Come closer  
Come closer  
I am more than memory,  
I am what might be  
I am mystery  
You know me So show me  
When I appear it's not so clear  
if I'm a simple spirit or I'm flesh and blood  
I'm alive, I'm alive,  
I am so alive  
And I feed on the fear  
that's behind your eyes  
And I need you to need me, it's no surprise  
I'm alive, so alive  
I'm alive.  
I am flame and I am fire  
I am destruction, decay, and desire  
I'll hurt you, I'll heal you  
I'm your wish, your dream come true  
And I am your darkest nightmare too  
I've shown you  
I own you  
And though you made me, you can't change me  
I'm the perfect stranger who knows you too well  
I'm alive, I'm alive I am so alive  
And I'll tell you the truth if you let me try.  
You're alive, I'm alive, and I'll show you why  
I'm alive, so alive  
I'm alive  
I'm right behind you.  
You say forget but I'll remind you.  
You can try to hide but you know that I will find you.  
'Cause if you won't grieve me, you won't leave me  
behind.  
Oh, how, oh  
Woah  
Woah  
No, no, no  
I'm alive, I'm alive, I am so alive.  
If you climb on my back then we both can fly  
If you try to deny me, I'll never die  
I'm alive, so alive  
I'm alive  
I'm alive



The work created by the duo of Brian Yorkey and Tom Kitt (translated into Polish by Jacek Mikołajczyk) is a rock song. The grand piano imitates the pulse of that particular style, playing **straight** eights with all of them being exactly even (without swinging). The accompaniment gets in front of the stronger parts of the measure (1 and 3) giving it more clarity. The song comes from the musical “Next to Normal” and is done by a character named Gabe. He is the 16-year-old son of Diana or, more precisely, an imagined version of him because the real Gabe is dead but the woman who suffers from bipolar disorder cannot accept this fact. Her delusions become an obsession, a mechanism for self-destruction since it causes her to question the therapy she is undergoing, gradually leading her to a decision to commit suicide. The fact that the character I am playing is a ghost impacted my interpretation of the piece’s melodic line. In my take the ghost threatens, mocks but also fights for survival doing what it needs to make Diana trust it and not her therapist. Hence, some things at times have an unnatural expression, and at the end of the piece, the d becomes a d(6) sung with an emotion-laden falsetto. The song may be classified as up-tempo or one where the tempo is fast or rises as the song progresses. The realization of the difficult with respect to pronunciation word clusters of the work’s Polish version so that it remained understandable and retained the character of a rock song turned out to be a challenge. The use of plosive consonants turned out to be useful with this task. To find the sound tones characteristic of music combining rock and pop, in this song, I explored the possibilities provided by the **Oral Twang** quality. I achieved it through a combination of EVT figures: high larynx, tilted cricoid cartilage, constricted glottis, soft onset, and offset.

Figures: constricted glottis, glottal onset, thin, thick, and stiff vocal cords, mid and high larynx

Qualities: Speech, Twang, Falsetto, Belt

<p>INNY ŚWIAT</p> <p>Inny świat, ja go dobrze znam          Schronimy się tam          Czas pożegnać z bóle się          Słońca blask nas wypełni co dzień          Inny świat, nie znasz jeszcze go</p>	<p>THERE’S A WORLD</p> <p>There's a world, there's a world I know          A place we can go          where the pain will go away          There's a world where</p>
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Przed siebie zrób krok Żeby w końcu wolną być Jeden krok, a potem już nic Uwierz mi Ufaj mi Jeden krok, a potem już nic Uwierz mi	the sun shines each day There's a world, there's a world out there I'll show you just where And in time I know you'll see There's a world where we can be free Come with me
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A second song is performed by Gabe, the character from the “Next to Normal” musical, where he tries to talk his mother Diana into committing suicide. The piece was written in the style of a longing ballad. The description contains comments as to its realizations such as: somewhat freely or ghostly. I wanted this piece to be in my recital because it leaves the vocalist with yet another challenge, that of singing falsetto. In its basic form, this quality in EVT is a loud sound in the upper part of the voice register. Partially open vocal folds and their extreme tautness cause the sound to be airy and light. It is often used in comedic situations when, for example, a man is pretending to be a woman or a person has problems with their voice. In this situation, however, gravity was called for. The falsetto and its smooth transition into the cry quality in which the extended vocal folds close up and maintain contact of their surfaces facilitated the construction of the dynamic of this intimate song. If this song was performed using my “full voice”, utilizing thick vocal folds and low larynx the charm of a delicate ballad would be lost while the strong tones would startle away its intent. The tool that allowed me to focus and achieve its expected purpose was the imagining of the person from the play to whom it was sung standing at the back of the audience, with the task being to gain her trust so that she would leave the room with me. This detail helped me to maintain the author-intended changing tempo in a sung ballad.

Ten szczegół pomógł mi utrzymać podyktowane intencją aktorską zmienne tempo w śpiewanej balladzie.

Figures: vocal folds – thin and stiff, thyroid cartilage tilt, larynx mid/low/high

Qualities: Falsetto, Sob, Cry

## IF I LOVED YOU

If I loved you,  
Time and again I would try to say  
All I'd want you to know.

If I loved you,  
 Words wouldn't come in an easy way  
 Round in circles I'd go!  
 Longin' to tell you,  
 But afraid and shy,  
 I'd let my golden chances pass me by!  
 Soon you'd leave me,  
 Off you would go in the mist of day,  
 Never, never to know how I loved you  
 If I loved you.

The work written by Richard Rogers and Oscar Hammerstein II is considered a classic of American musicals. It comes from „Carousel”, a musical which premiered on Broadway in 1945. Its style references that of classical music. It can therefore be classified as a part of the legit category. Keeping in mind the piece’s performance tradition, along with my pianist we decided to precisely realize the composer’s vision contained in the score. For that same reason, we opted that it will be the only work that will be performed in English. The words are those of Billy Bigelow’s, a carousel barker, a veiled declaration of love to Julie Jordan. The legit style demanded that the combination of Figures I usually use to sing pop/rock songs be changed. The tone that is used became, thanks to this, darker and more melodious. The raising of the velum caused me to feel the vibrations in my face – singing into the mask. Thanks to the use of this technique I could easily reach the further reaches of the theater hall. The extension of the lips forward and the lowering of the mandible caused my vocal tract to extend and open up which additionally raised low sound components. Earlier experience gained thanks to work with classic Polish and Italian works during my theatrical studies helped me find myself in this style which demands from the performer the ability to sing while using the text to tell a story.

Figures: thyroid cartilage tilt, smooth onset, high velum, head, and neck anchoring

Qualities: Speech, Cry, Twang, Opera

<p>OCH, JAK ŻŁE!</p> <p>Czy mogłem skrzywdzić,          znieważyc ją czymś?          Czemu ucieka wciąż?          Dałem jej serce,</p>	<p>AGONY</p> <p>Did I abuse her          Or show her disdain?          Why does she run from me?          If I should lose her,</p>
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a w zamian mam but,  
który zgubiła mknąc.

Straszny ból!  
Niewymowny wprost żal!  
Kradnie serce i co?  
Po północy już nie chce mnie znać.

Moja królewna jest  
w wieży zamknięta,  
więc tonę we łzach.  
Ona beztrąsko wciąż czesze swe włosy  
śpiewając to swoje:  
la la la la la la lalala

Bracie mój!  
Cierpię bardziej niż ty!  
Jak uwolnić ją z wieży mam,  
skoro nie ma tam drzwi?  
Serce me  
wyrwać z piersi się chce!

Jestem zdziwiony, na wskroś udręczony, nie  
mogąc jej mieć.  
Czemu nie widzi, że mądry, uroczy,  
wrażliwy, poczciwy, łagodny, dowcipny,  
przystojny?  
Dziedzicę wszak tron!  
-Bracie uwierz masz zalet aż nadto!  
-Więc czemu?  
-Ja nie wiem.  
-Coś z nią jest nie tak.  
Nawet nie masz pojęcia...  
Jak to jest gdy się wspinasz  
po włosach swej lubej,  
zalewasz się potem  
i słyszysz to:  
la la la la la la la la la la la la ( ę, ę, ę )

Och, jak źle!  
Strasznie źle! Jak długo można to znieść?  
Zawsze z tyłu o krok.  
Coraz trudniej się wspiąć.  
Wymykają się wciąż.  
Męka ta  
będzie trwała po grób  
Lub zakończy ją ślub

How shall I regain  
The heart she has won from me?

Agony!  
Beyond power of speech,  
When the one thing you want  
Is the only thing out of your reach.

High in her tower,  
She sits by the hour,  
Maintaining her hair.  
Blithe and becoming and frequently humming  
A lighthearted air:  
Ah-ah-ah-ah-ah-ah-

Agony!  
Far more painful than yours,  
When you know she would go with you  
If there only were doors.  
Agony!  
Oh, the torture they teach!

What's as intriguing- Or half so fatiguing-  
As what's out of reach?  
Am I not sensitive, Clever, Well-mannered,  
Considerate, Passionate, Charming,  
As kind as I'm handsome  
And heir to a throne?  
You are everything maidens could wish for!  
Then why no-?  
Do I know?  
The girl must be mad!  
You know nothing of madness  
Till you're climbing her hair  
And you see her up there  
AS you're nearing her,  
All the while hearing her:  
Ah-ah-ah-ah-ah-ah-

Agony!  
Misery! Woe! Though it's different for each.  
Always ten steps behind-  
Always ten feet below-  
And she's just out of reach.  
Agony  
That can cut like a knife!  
I must have her to wife.

The song „Agony” is from the musical “Into the Woods” which recounts, in a distorted way, the stories of characters well known from children’s fables such as “The Red Riding Hood”, “Rapunzel” or “Cinderella”. The music and the original music were created by Stephen Sondheim. The composer has a unique style based on atonal music. I became interested in his work lured by the dark subjects he tackles in the gloomy stories of his work. Sondheim is also the author of, for example, “Sweeny Todd”, a tale about a vengeance-filled barber-murder. The portrayal of a prince frustrated by his unsuccessful advances toward his princess seemed like an interesting acting challenge. The piece written in 6/8 refers to Barcarolles, traditional folk songs sung by Venetian gondoliers. Its rhythm and meter evoke an association with the rocking felt during a boat ride. The music’s function is illustrational and when a character is singing about climbing up into a tower, for example, in the melodic line and the accompanying score a climb up the scale can also be heard. In this piece, nothing is as it should be. The princes sing about love negating it at the same time. I would classify it as **contemporary legit**. The foundation for exploring this tone were two EVT qualities, **cry** and **opera**. The contact with a partner and the main intention, a paradoxical duel whose life is harder, allowed the building up of the song’s drama. Clear intentions made our physical actions believable and purposeful while the voice, by design slightly stylized and artificial, took on a natural speech-like quality.

Figures: thyroid cartilage tilt, high tongue, aryepiglottic muscle contracted, larynx mid/low, false vocal folds retracted

Qualities: **Speech, Cry, Sob, Falsetto, Twang, Opera, Belt**

<p>AŻ USŁYSZĘ ZNÓW TWÓJ</p> <p>Powoli przemija każdy dzień cicha noc sunie jak cień mrok spłynął już lecz ja nie zaznam snu nim usłyszę cię</p> <p>tygodnie, miesiące tyle lat czekam, aż zjawisz się w drzwiach i jak w półśnie odliczam dzień za dniem aż usłyszę znów twój śpiew</p>	<p>TILL I HEAR YOU SING</p> <p>The day starts, the day ends Time crawls by Night steals in, pacing the floor The moments creep, Yet I can’t bear to sleep Till I hear you sing</p> <p>And weeks pass, and months pass Seasons fly Still you don't walk through the door And in a haze I count the silent days Till I hear you sing once more.</p>
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spotykam cię we śnie i znów przeklinam los sen znikł a w ramionach trzymam zimną noc	And sometimes at night time I dream that you are there But wake holding nothing but the empty air
i w wieczność się zmienia każdy rok serce wciąż ściska ten ból rozdarta w pół dusza nie zgoi się aż usłyszę znów twój śpiew	And years come, and years go Time runs dry Still I ache down to the core My broken soul Can't be alive and whole Till I hear you sing once more
i twoja melodia z oddali wola mnie i biegnę w szaleństwo, bo tam nie ma cię	And music, your music It teases at my ear I turn and it fades away and you're not here
niech spłoną marzenia zgasną sny tracą sens gdy nie ma cię w samotne dni będę wspomnieniem żył będę czekał na twój śpiew	Let hopes pass, let dreams pass Let them die Without you, what are they for? I'll always feel No more than halfway real Till I hear you sing once more

This work composed by Sir Andrew Lloyd Webber is from the musical “Love Never Dies”. It is the stage continuation of his most popular musical play “Phantom of the Opera”. The play tells a story about the impossible love of Eric, a deformed musical genius living in the subterranean labyrinth of the Paris opera house, to its singer, Christine Daae. In this “sequel”, the now banished from Paris phantom, decides to renew his ties with the love of his life by inviting her for a performance in America. The song “Till I hear you sing” is a musical monologue expressing his unwavering despite-the-years longing. The character of the phantom of the opera reminds me of a vampire who, in popular culture, is often portrayed as a tired immortal being. The composer emphasized this by reusing the same melody in the work’s subsequent verses. Along with the character’s rising despair the melody’s scale along with the accompanying piano also rises to return to the lower octave right before the end which, from the perspective of the actor, may also mean becoming exhausted. Interesting was an observation made by the accompanying pianist, Ignacy Wiśniewski, who wondered if the composer needed to return to a low octave on account of the range of the male voice which may not be able to sustain the necessary intensity with yet another rise.

The composer used simple harmonic measures. Andrew Lloyd Weber is a melodist. In his musicals, it often happens that a particular character is assigned a musical motif. This is

similar to Wolfgang Amadeus Mozart who created *leitmotifs* for some characters of his operas. The melody in the original and in its Polish translation is perfectly matched to the words. When it comes to the *libretto* this is not an easy task. In comparison to English, Polish words are usually longer – there are few one-syllable words that can be used to make sense in the translation. English also possesses more vowel sounds, diphthongs, and more semi-open consonants, so-called continuants such as /j/, /n/, and /l/ whose sound may be extended impacting the perceived fluidity of the melody.

The above-mentioned song is characterized by considerable emotional amplitude. It starts with a quiet, nearly whispered longing and ends with an earsplitting hope-leaden shout. For most of its duration, the piece does not seem to be a challenge with respect to the range of the scale. A baritone or a tenor stay within its mid-ranges using the sounds from the middle of an attainable voice scale that can usually be sung with less effort than very low or very high tones. Problematic may be the bridge and the song's final part during which the vocalist sings *passaggio* or transitions between registers. In this case, to connect the registers I used the **cry** technique – I stretched the vocal folds by tilting the thyroid cartilage. A relaxed posture allowed the stabilization of the movement of the larynx while a hand laid on the stomach, under the navel, during practice helped me to control the power used to regulate air pressure. Key also was the realization that I must build momentum and carry the melody in accordance with its intention, rising and falling with the emotional states of the character. On the technical side, modulation of the volume of my voice in specific parts of the song was helpful. Being aware of the volume of each quality permitted me to build a “voice map” of the piece over which I could navigate. I started with a quiet **sob** which was additionally aspirated. Next, I increased the volume transitioning to **legit**. In the part in which the voice and the piano go down an octave, there is a sudden decrease in volume – a *subito piano* – which I achieved by changing to **speech** with an aspiration. In the final portion, however, I utilized the loudest of the qualities – the **belt**.

Figures: aspirated gradual onset, aryepiglottic muscle wide/narrow, tongue – high, thyroid cartilage – vertical and tilted, cricoid cartilage tilted

Qualities: Speech, Cry, Opera, Belt

## JAZZ CANTATA

The „Jazz Cantata” is a collection of works written for my voice by the composer Ignacy Jan Wiśniewski. Even though jazz is not a style of music that I come in contact with daily, many components of these works were familiar such as long tones of legato, high notes, and

the domination of the text over music. The words for both pieces were written by Michał Rusinek.

<p>WSZYTSKO TU SWĄ MIARĘ MA</p> <p>Wszystko tu swą miarę ma  Wszystko tu swą miarę ma,  kwadratowych cali pięć,  odtąd dotąd, kroki dwa,  każdy łokieć, każda piędź,  między punktem A i B,  gdzie zatoczysz cyrklem krąg,  nigdzie, wszędzie, byle gdzie.  wszystko ma tu miarę swą.  Sen mara  Bóg wiara,  wszystkiego  co nie miara!</p> <p>Wszystko swoją miarę ma  pół godziny, kwadrans, dzień,  wszystko, co choć chwilę trwa,  choćby kilka oka mgnień,  choć sekunda, w tę lub wspanak,  gdy wskazówki ledwie drgną  nawet między tik i tak  wszystko ma tu miarę swą:  Sen mara  Bóg wiara,  wszystkiego  co nie miara!</p>	<p>ALL THINGS HERE THEIR MEASURE  HAVE</p> <p>All things here their measure have  All things here their measure have  Five square inches  Paces two, here to there  Every ell, all the pinches  All between A and B  where a compass draws a ring  nothing, something, all that be  Its measure here has everything  Dream torment  God tenet  Everything's  so upset!</p> <p>Everything its measure has  half an hour, quarter, day  blink of eye something was  everything that linger may  half a second this or that  clock hands barely even strive  in between the tick and tock  all things here their measure have  Dream torment  God tenet  everything is  so upset!</p>
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This is a nostalgic and intimate music miniature. We tested it in various keys for quite a while. Depending on the mood we were in on a given day, the pianist and I changed it up every concert we played. I intentionally refer here to a stage song whose main premise is the interpretation of the text. I use onomatopoeia when singing, for example, about the distance between A and B (highlighting the space between the sounds of a and b by momentary closing of the vocal folds) or imitating the ticking of the clock on tick and tock (pressing the tip of my tongue to my teeth and then the back of the tongue to the vellum strengthening the articulation



of the t and the k). The delicate timbre was achieved by using the **speech** and the **falsetto** qualities as well as a small dose of aspiration.

Figure: Aspirate onset

Qualities: Speech Quality, Falsetto

CISZA GALAKTYK	SILENCE OF GALAXIES
<p>Wśród ciszy galaktyk,  milczenia kosmosu,  coś nagle dochodzi  do głosu.  Przypływy, odpływy,  bałwanów gonitwy,  tak z morza wnet rodzą  się rytmy.  Przez wiatru poświsty,  wśród skał oraz liści,  rozlega się ton  pierwszej myśli.  Od myśli do gestu,  od gestu do słowa,  przybiera na sile  - rozmowa.  I toczy się, toczy  od wieków do teraz  zaczęta raz - już  nie zamiera.  Od wtedy do zawsze,  raz ciszej, raz głośniej,  rozmowa jak trawa  nam rośnie.  Wśród ciszy galaktyk,  milczenia kosmosu,  doszliś-  my  do głosu.</p>	<p>In galactic silence  the hush of the cosmos  there suddenly is heard  a voice  Of Tides ebb and flow  swells running fleet  The seas thus beget  the beat.  Through whistle of wind  Among stone and tree  Comes the birth of  first dream.  Expression from dream  words form expression  turning it all to  discussion.  It lasts for millennia  spanning to now  once started persists  in its flow  From then to forever  with highs and with lows  discussion like grass  grows.  In galactic silence  the hush of the cosmos  we got  our  voice.</p>

The song's composer imitates the melodious style of Andrew Lloyd Webber. The text, in a poetic manner, speaks of creativity. The focus is the voice and the word and this compels me to mention Professor Daria Iwińska, my voice projection teacher at the Warsaw Theater Academy. For me, with respect to voice projection, she is the master whose skill I will forever unsuccessfully strive to match. Under her instruction, I learned that singing with a full voice is possible without contracting one's stomach and intercostal muscles to gain strength. That it is

the need to express something to your partner on stage or to the audience that releases the energy needed for voice projection and that keeping your muscles loose (but not flaccid) allows you to sing without excessive effort. Physiologically, using EVT terminology, it may signify drawing in an amount of air that is adequate to the phrase being sung while retracting the false vocal folds and the right level of head, neck, and torso anchoring. The sense I got while practicing these Figures seems to indicate a similarity between these two approaches to working with the voice.

The technical challenge underlying the “Silence of Galaxies” was to build momentum from *piano* to *forte fortissimo*. To reach the right amount of energy needed to achieve this I used anchoring supported by visualization. The accompanying music projected into my mind an image of a romantic hero standing on top of a mountain, watching the emergence of the world from chaos. Searching for my “big” voice during training I used this visualization to help me assume an open body position and maintain easy breathing despite the extensive involvement of muscles which was needed for singing some notes. This became the foundation for learning to regulate the stream of air needed to sing long phrases and high tones.

Figures: vocal folds – thick/thin, false vocal folds retracted, cricoid cartilage tilted, head and neck anchoring.

Qualities: Speech, Cry Speech, Oral Twang, Belt

ZEMSTA	VENGEANCE
<p>Są słowa, których się nie da cofnąć i których nigdy się nie wybaczy są rzeczy, które zapomnieć trudno za wszystko kiedyś trzeba zapłacić Zemsta słodsza jest niż miód i czerwiejsza jest niż krew zemsta dobrą pamięć ma nawet w piekle znajdzie cię Zemsta szybsza jest niż nóż ma swe drogi, zna swój czas kiedy w końcu chwyci cię nie zostanie z ciebie ślad Przed zemstą nigdzie się nie ukryjesz choć żyjesz, to jakby już po tobie od zemsty niczym się nie wykupisz modlitwa też ci nic nie pomoże</p>	<p>There are words that you can't take back Things that can never be overcome There are things difficult to forget Now or later the time to pay will come. Vengeance is the sweetest brew Redder even than is blood Vengeance never overlooks In hell's fires finds its mark Vengeance's quicker than the knife Walks its path, bides its time When it catches up with you You'll regret doing the crime. It'll find you where you hide Still alive? But not for long It won't even take a bribe Prayers useless all along.</p>

The song was written by Sławomir Wierzholski for the Polish musical entitled „The Secrets of Tom Sawyer”. The piece in the blues style is performed by the bad guy – Mr. Black. My work on this piece involved the abandonment of my habit of finishing a tone with a musical *vibrato*. To achieve this, I practiced beginning every phrase with a convincing attack on the vowel, or the **Glottal Onset Figure**, to master simple tones. It was important in beginning a tone not to push out the air to get power. The next step involved the search for a timbre suited to the character and the blues style. The imitation of the style of well-known blues singers turned out to be quite helpful. I was able to find the apparent carelessness and the singing of the phrase backward consisting of the intentional delaying of its beginning in rhythm. Later on, there were vocal improvisations of levels of the blues scale whose components I used on stage. The voice that I utilized could be called a chest voice with the larynx in the mid and low positions. I darkened the timbre lowering the tongue and the mandible.

Figures: glottal offset, vocal folds thick, larynx – mid/low/high

Qualities: Speech, Sob, Twang, Belt

WYZNANIE URSZULI	POOR UNFORTUNATE SOULS
Tak, przyznaję, że paskudna kiedyś byłam Nazywano często nawet wiedźmą mnie Lecz od dzisiaj twierdzę, że Na lepsze zmieniam się Znalazłam promyk światła, tu na dnie Tu, tak! Bo na szczęście odrobinę magii znałam Talent mam, gdy o te rzeczy chodzi, wiesz I przydaje się ten dar Bo zwykle rzucam czar Kiedy nieszczęśnikom pomoc pragnę nieść Żalodne Bo, problemy, dusz to! I ból i strach, Ta chce być znów szczuplejsza Ten dziewczynę pragnie mieć Czy im pomagam? Cały czas Och, jak pochłania mnie to! Bo żal mi dusz,	I admit that in the past I've been a nasty They weren't kidding when they called me, well A witch But you'll find that nowadays I've mended all my ways Repented, seen the light and made a switch True? Yes And I fortunately know a little magic It's a talent that I always have possessed And here lately, please don't laugh I use it on behalf Of the miserable, lonely and depressed Pathetic Poor unfortunate souls In pain, in need This one longing to be thinner That one wants to get the girl And do I help them? Yes, indeed Those poor unfortunate souls So sad, so true They come flocking to my cauldron

<p> Które stojąc przy mym kotle o zaklęcia  proszą mnie  Więc pomagam im  i już  Raz na moją prośbę płąć  Dusza nic nie mogła dać  Jasne, że na karę się skazało ją  Choć wpłynęło parę skarg  Ja jestem święta, to nie żart!  Kto nie wierzy, ten robi błąd!  Mężczyźni tam nie lubią trajkotania  Plotkarstwo ich właściwie nudzi dość  Oczekuje się od pań żeby oszczędzały  krtań  Lepiej milczeć niż bez sensu palnąć coś  Daj spokój!  Nie licz na wrażenie konwersacji  Zamkniętą przy mężczyźnie trzymaj twarz  Bo gdy milczysz w tedy on  Sam uderza w czuły ton  I widzisz, że go nagle w garści masz  No chodź tu !  Duszo biedna już chodź,  Nie bój się, uczyn to  Bo nie wiele mam już czasu,  A o cenę nie martw się, jest niska tylko  głos  Och zrób duszyczko ten krok  Bo wiedz że to  Gdy przez most się pragniesz dostać  Na wysniony drugi brzeg  Musisz zawsze płacić myto,  Masz cyrograf podpisz się  Teraz chłopcy wreszcie mam jej głos  Największe szczęście to  To był najlepszy mój krok! </p>	<p> Crying, "Spells, Ursula, please!"  And I help 'em?  Yes, I do  Now it's happened once or twice  Someone couldn't pay the price  And I'm afraid I had to rake 'em 'cross the coals  Yes, I've had the odd complaint  But on the whole I've been a saint  To those poor unfortunate souls, ah  The men up there don't like a lot of blabber.  They think a girl that gossips is a bore.  Yes on land it's much preferred for ladies not to say a  word  and after all dear what is idle prattle for?  Come on!  They're not all that impressed with conversation.  True gentlemen avoid it when they can.  But they don't and swoon and fawn  on a lady who's withdrawn.  It's she who haunts a town who gets a man.  Come on you poor unfortunate soul!  Go ahead!  Make your choice.  I'm a very busy woman and I haven't  got all day.  It won't cost much.  Just your voice.  You poor unfortunate soul.  It's sad but true.  If you wanna cross a bridge my sweet  you got to pay the toll.  Take a gulp and take a breath.  Go ahead and sign the scroll.  Flotsam, Jetsam now I got her boys.  The boss is on a roll!  You poor unfortunate soul! </p>
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The song is from a Walt Disney animated film „The Little Mermaid” and the music was written by Alan Menken with the Polish translation done by Marek Robaczewski. I chose this song since it allowed me to explore yet another EVT quality, the Sob. This quality in its basic form has the widest voice tract which means that the larynx is in its low position while the false vocal cords are fully retracted. The thyroid cartilage tilt and thin vocal cords make the voice warm. In the movie “The Little Mermaid” the song is sung by the villain – Ursula, a sea witch. When Ariel, the titular character comes to her to ask for a pair of human legs instead of her fish

tail the witch decides to deceive her and use her as leverage to get her father's crown. The music of the piece is in a gipsy style. There are elements of vocal improvisation and the work is a typical patter song – kind of a rapid chatter – during which the musical character, using a simple melody, very quickly sings sentences consisting of many words laid upon a clear rhythmic pattern.

In this song I controlled my voice less through the work of particular muscles and more through the use of my imagination which allowed me to direct its vibrations to various resonating spaces. The key to finding the right projection was the visualization that I am singing this piece as a woman. This caused me to start the speaking portion of the work with a higher tone of voice. It allowed me to discover a quality that seemed to be right for my interpretation. Various variations of larynx height, levels of vocal fold closure, and the movement of the jaw made the utilization of different resonance and, subsequently, various tones of voice possible. The character that I was portraying used numerous voice elevations because the emotional states through which it was transitioning varied. Trying to gain the imagined Ariel's trust to whom I was singing I used the sob quality, a warm, protective voice. Turning away to sing cynically I changed my voice and ranged from speech to falsetto. Imitating the pattering of women in the second verse I utilized the twang quality. The use of speech in the portion with the words "If you wanna cross a bridge my sweet you got to pay the toll. Take a gulp and take a breath. Go ahead and sign the scroll." allowed me to enunciate clearly while singing fast. In exulting, using the upper register of the voice in the finale of the song, on the words "It was my best", I utilize the quality that my Estill Voice Training teachers called the cry-belt, much "sweeter", lighter in sound than basic belting. I heard this sound during a workshop with Anne Marie Speed, from whom I also borrowed the name.

Figures: thyroid cartilage tilt, larynx low/mid

Qualities: Speech, Sob, Cry, Twang, Belt, Opera, Falsetto

SPRZED I PO TOBIE JA / MILION MIL

Francesca:

Gdy tulę cię ze wszystkich sił, zagarniam cię w głąb ciała.

I nagle staje się nieznany świat.

Muśnięcie ust i burza fal rozdziela mnie, rozdwa ja.

Sprzed- i po tobie - ja.

Twój jeden gest i runął w pył ten mur, co mnie osłonił.

Skąd mogłeś wiedzieć, czego jest mi brak?

Czując twój dotyk nagle wiem, że to mnie los dogonił.

Sprzed- i po tobie - ja.

Pośród dróg.

(Roz)darta w pół.

Sprzed i po Tobie – ja.

Robert:

To jest dla mnie pierwszy raz kiedy żyję tu i teraz, gdy aparat nie zasłania świata, który niby znam.

To jest dla mnie pierwszy raz, kiedy jestem częścią czegoś.

ty mnie sklejasz i ogarniasz.

Proszę, niech to dalej trwa

To jest dla mnie pierwszy raz.

Otworzyłaś jakąś drogę.

Nic nie może nas zatrzymać kiedy trzymam twoją dłoń.

To jest dla mnie pierwszy raz, Ten strach, że coś stracić mogę.

A więc proszę cię, Francesco...

Proszę, chodź.

Nie chcę mówić, że wiem, co przyniosą nam dni. W końcu kto to wie?

Patrząc w te oczy wiem, że pokazać ci chcę tyle różnych miejsc...

tłum, wielbłądy i szczyty do chmur.

Jedno wiem: w czasie, co dał nam Bóg od pierwszych chwil

po (o)statni dzwonek...

Ty i ja jesteśmy chwilę,

pędząc w dal przez jedną chwilę,

Ty i ja (ma)my jedną chwilę

i do przejścia milion mil.

Nie chcę mieć złotych gór, nie chcę zmieniać już nic.

Francesca:

Nie chcę świata, gdzie brak tego, co mamy tu.

Robert:

Czego chcę, czego chciałem od zawsze – to ty.

BEFORE AND AFTER YOU/ONE SECOND AND A MILLION MILES

Francesca:

Holding you close against my skin

And pulling you inside me

Suddenly there's a world I never knew

Kissing you now, the waves begin

And evermore divide me:

Before and after you

You, with a touch, at once erased

The lines and walls around me

How did you know exactly what to do?

Feeling your fingers on my waist

I know my fate has found me:

Before and after you

Found and lost

Torn in half:

Before and after you

Robert:

For the first time in my life,

I am not outside the moment

With a camera in between me

and the world I think I know.

For the first time in my life,

I am somehow part of something.

You surround me, you connect me,

And I think I can't let go.

For the first time in my life,

You have opened up a channel

There is nothing to contain us,

We are joined, and we are free.

For the first time in my life,

I am risking something precious.

I am asking you, Francesca:

Come with me.

I can't tell you I know what the future will be.

Who knows anything?

I just look at those eyes; you've got so much to see.

Let me know you. There's

Crowds and camels and hillsides to climb.

All I know is, in all of the time

From man's first breath

To God's last warning,

You and I are just one second,

Spinning by in one split-second.

You and I have just one second

And a million miles to go.

I don't need to be rich, I don't need something new.

Francesca:

I don't want to go back to a world without this.

Robert:

All I need, all I've needed my whole life was you.

Francesca:  
Jeśli mam rzucić to...

Robert:  
Teraz na mnie spójrz:  
Przyszłaś z duszą wędrowca na świat  
Właśnie tak pojmiesz, kim masz się stać.  
Wśród gwiazd płomieni,  
(w o)brodach Ziemi.

Robert i Francesca:  
Ty i ja jesteśmy chwilę,  
pędząc w dal przez jedną chwilę,  
Ty i ja (ma)my jedną chwilę

Robert:  
i do przejścia milion mil.

Francesca:  
Pośród dróg.  
Rozdarta w pół.  
Sprzed- i po Tobie – ja.

Robert:  
Proszę, chodź...

Francesca:  
Otwórz się.  
Otwórz drzwi.  
Sprzed- i po Tobie – ja

Robert:  
Proszę, chodź...

Francesca:  
Jak mam stąd iść?  
Powiedz,  
jak mam stąd iść?  
Jak z tobą mam stąd iść?  
Jak mam spakować się,  
zamknąć drzwi,  
schować klucz,  
odejść stąd?  
Spójrz, gdzie jestem dziś,  
kim jestem dziś  
i powiedz.  
Spróbuj to wyjaśnić mi.  
Jak mam stąd iść?  
Jak z tobą mam stąd iść?

Robert:  
Nie chcę mówić, że wiem, jak odpowiedź ta brzmi,  
skąd to wiedzieć mam?  
Lecz to coś, co nas łączy, jest większe niż my.  
Tak pisane nam.  
Wiąże nas, spaja nas mocna więź.  
Nie da się cofnąć czy zerwać jej.  
Cokolwiek w gwiazdach jest spisane,  
wytrzymamy i zostanę.  
Bo ty i ja jesteśmy chwilę,  
pędząc w dal przez jedną chwilę,  
Ty i ja (ma)my jedną chwilę

Francesca:  
i do przejścia milion mil.

Francesca:  
If I left this behind?

Robert:  
Please just look at me:  
You were born with a wanderer's soul.  
This is how you begin to be whole.  
The stars keep burning,  
Worlds keep turning

Robert and Francesca:  
And you and I are just one second,  
Spinning by in just one second,  
You and I have just one second

Robert:  
And a million miles to go..

Francesca:  
Found and lost.  
Torn in half.  
Before and after you.

Robert:  
Come with me.

Francesca:  
Open heart,  
Open door.  
Before and after you.

Robert:  
Come with me.

Francesca:  
How do I go?  
Tell me.  
How do I go?  
How do I go with you?  
How do I pack a bag,  
Close a door,  
Turn a key,  
Walk away?  
Look at where I am  
And who I am  
And tell me.  
Is there something I don't know?  
How do I go?  
How can I go With you?

Robert:  
I can't tell you I know what the answer will be.  
It's impossible.  
But this thing, this is bigger than what we can see.  
This is destiny.  
We are tied, we are locked, we are bound;  
This will not be reversed or unwound.  
Whatever fate the stars are weaving,  
We're not breaking, I'm not leaving,  
And you and I are just one second.  
Spinning by in just one second.  
You and I have just one second?

Francesca:  
And a million miles to go.

<p>Robert: Dzień za dniem od zawsze biegnę...</p> <p>Francesca: Dzień za dniem od zawsze biegnę...</p> <p>Robert: Dzień za dniem od zawsze biegnę tam, gdzie...</p> <p>Francesca: Dzień za dniem od zawsze biegnę...</p> <p>Robert i Francesca: Ty i ja (ma)my jedną chwilę</p> <p>Robert i do przejścia milion mil</p> <p>Francesca Proszę, chodź...</p>	<p>Robert: All my life I have been falling?</p> <p>Francesca: All my life I have been falling?</p> <p>Robert: All my life I have been falling into?</p> <p>Francesca: All my life I have been falling?</p> <p>Robert and Francesca: You and I have just one second</p> <p>Robert: And a million miles to go.</p> <p>Francesca: Come with me.</p>
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The musical side of this piece indicates American folk. At the very beginning, there are recitatives whose task is, just like in an opera, to push the action forward. If the accompaniment was done by strings it could rely on just one chord. It is also possible to find an association with a drone reminiscent of Irish songs where the bagpipes or the hurdy-gurdy sustains the tone upon which the melody is sung. I would classify the voice I used for this work as **contemporary legit** – lighter than opera singing, embedded in the chest resonator and “on the mask”, voluble.

It was important to me that this emotional duet become a part of my doctoral concert, therefore, I invited Anastazja Simińska, a musical theater actress, to perform it with me. I started the process of integrating the knowledge I possessed concerning working with the voice by listening to the original performance of the piece by Stephen Pasquale and Katie O’Harra. A singing teacher, Charlotte Xerri, with whom I was working, through the use of visualizations and relaxation methods helped me achieve a deep tone and equalize the sound at transitions between registers. The visualizing technique that she used while working with me was meant to reduce the excessive effort used in emitting strong tones. These exercises involved the imagining of chakras, usually portrayed as energy balls of various colors along the spine. Each chakra is responsible for different types of energy within the body. Discovering a balance between the chakras through achieving a relaxed posture, opening the chest, and grounding the body allowed me to reduce the level of effort that I put into projecting my voice. One mental picture, that of a crystal cave within my chest, was especially helpful in finding those dark, chesty tones. Exercises using this visualization made me feel that the spaces within my chest and throat were different and wider. Using these qualities, I could sing intensely low and high notes consciously deciding about voice volume and adding a warmer sound to higher tones. In the language used in EVT, it could be said that I used the properties of the **so** quality – or the



anchoring of the torso, the head, and the neck and the maximum retraction of the false vocal folds. In this arrangement, the larynx could learn to work at the **most comfortable vocal effort**.

This allowed me to slowly introduce new performing habits. At the beginning, in the work's *a Capella* portion, I used the **speech** quality. In the chorus, where we start seeing E5 and F5 tones I sing utilizing resonance. However, at some stage of the work I needed rehearsals during which I transitioned from low tones to high tones changing the register to the head. In EVT terminology this is called changing the vocal folds from **thick to stiff**. The sound that can be heard during this type of singing is reminiscent of yodeling. I needed to feel the places changing in my throat at big interval transitions. When the "yodeling figure" started to be easy I could start searching for the full contact between vocal folds which I call "throat hooks". This feeling assured me that while singing my voice will not break but will smoothly and evenly progress from low to high tones. Practicing this ability allowed me to perform the piece with more confidence and focus on my acting.

Figures: thyroid cartilage vertical, tilted, cricoid cartilage tilted, aryepiglottic muscle – constricted, head, neck, torso anchoring

Qualities: Speech, Twang, Cry/Sob, Belt, Opera

WSPÓŁCZESNA PIOSENKA MUSICALOWA	A CONTEMPORARY MUSICAL THEATER SONG
<p>Były raz dni, te mityczne dni - lud je złotym wiekiem zwał... - gdy pieśni rój, ach, pamiętny rój, z Broadwayu scen ku nam wiał. Tam wkraczał śpiew, gdzie słowom brakło sił. Na szczęście dziś ten styl się zmienił był. Musiałem co dzień dbać o głos, intonację i wibrację. A dzisiaj każda z moich ról idzie w melorecytację. Śpiewam, że kawa, że ipod, że but. Każde uczucie wyjaśniam jak drut. To by pojął i na miedzy wół. Mózgu mi nie trzeba nawet pól.</p>	<p>There was a time a mythical time a time called a Golden Age and there were songs such memorable songs that flowed from a Broadway stage characters sung where words would not suffice Thankfully shows today are more precise I used to have to save my voice so that money notes would shimmer Now I get to do everything in a middle voice sprechstimme I sing about coffee and I-pods and feet Narrating every emotional beat And with everything so clear and plain I don't really have to use my brain</p>

Ref

Ale fajnie we współczesnych musicalach piosenki śpiewa się!

Każdy podtekst jak na tacy i najmniej dwadzieścia minut się tu drę.

Gdy ci twarz się nie zamyka, to uwielbia cię publika.

Wszystko styka, kiedy we współczesnych musicalach piosenki śpiewa się...

La, la, la...

Jeśli chodzi o nowy styl, zapamiętaj dobrze sobie:

gdy ciut przesadzisz, zrobisz wieś to stary, już po tobie.

Chcesz ton dramatyzmu dorzucić, to stań i piszcz, jakby ból właśnie miazdżył ci krtań.

No i greps, co zawsze działa, to ten subtelny, nieobecny wzrok.

Ref

Ale czad! - móc zagrać w jednej z tych współczesnych

musicalowych scen!

Możesz stać jak pień, a czasem zrobić sobie taki ruch, jak ten.

To tak, jak filmowe granie.

Wielkie gesty są za tanie.

Zasłaniają nam przesłanie treści tych współczesnych, musicalowych dram.

Tę treść przybliżę wam:

Spotkałem raz człowieka, co bez grosza był, lecz zabrał mnie do Nibylandii, bym pofrunął chociaż raz.

I teraz wiem, że umiem być wspaniały i spokojny,

pełnią życia żyć, więc żegnam was, bo w drogę ruszyć czas.

Tak brak mi gór, więc już tam podążam... widzę, leżysz tam, tak, to ty!

Ja się nie boję Schadenfreude, w niebieskich włosach jest bosko mi!

Stop! Mam spostrzeżenie.

Gdzie jest pole do interpretacji?

Słowne rozwolnienie

nie jest synonimem inspiracji.

Może nam z tą dosłownością coś tam wyszło źle...

Lecz to nie pora na dyskusje z racji tego, że...

Chorus

It's so awesome singing a contemporary musical theater song!

All the subtexts are on the page and it's approximately twenty minutes long

If my mouth just keeps on running

Everyone just thinks its stunning

All the word already done in a contemporary musical theater song...

La, la, la...

Nowadays the performance style

is to never overdue it

the minute that you get too big and cheesy man, you blew it.

If you want to add some emotional weight

Just speak on pitch, 'cause the pain

is too great.

And the thing that makes you sure to book is to use a subtle distant look.

Chorus

Its so fun performing in contemporary musical

theater shows

You can stand real still and then occasionally strike a little pose.

Its a bit like movie acting.

Broadway arms are just distracting

from the information in these contemporary musical theater shows.

So listen up, here goes:

I met a man who had dollar to his name who let me go to Never-Never Land and fly for just one day.

And now I know that I can be

astonishing and quiet

As I live out loud and say goodbye

and travel on my way.

I miss the mountains and I will follow...

As I look at you lying there!

I'm not afraid of Schadenfreude,

I can be perfect with my blue hair!

Wait! Here's an idea.

Where's the room for my interpretation?

verbal diarrhea

shouldn't be confused with inspiration.

Maybe having everything so scripted

has its flaws...

But now is not the time or place to work that out

Because...

<p>To jest właśnie świetny przykład na współczesny musicalowy styl!  Zerknij na zegarek, a odkryjesz, że tu śpiewam już od paru chwil.  Za tematem nowy temat...  Ta piosenka końca nie ma!  I oto nowa część...  Zaczyna coda mknąć...  Nie może tempo paść,  więc rozpędzam się, by wziąć ten finałowy, spodziewany,  i tak oklaskiwany,  najdłużej brzmiący  głośny, współczesny musicalowy dźwięk!</p>	<p>This is an example of contemporary musical theater style!  Take you watch and you'll discover that this number has been going for a while.  If the story keeps extending  Every song is never-ending  And then there is the tag  With a different musical theme  The coda mustn't drag  So, I have to pick up steam  For a finale that is certain  A lowering of the curtain  A big loud, riffed out  Contemporary musical theater note!</p>
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The song of the American composer Andrew Byrne combines two vocally and musically distant styles – classical and pop. In the first part we can hear „funhouse mirror” phrases and style of singers that are characteristic to the **legit** style while in the second part, there is pop and Latin pop which could be associated with **contemporary musical theater** such as “In the Heights” by Lin Manuel Miranda. It contains a parody of a characteristic of an American musical **patter song** where in a short time there is a cumulation of many words sung on just one note. The part in which I vocally transition to a falsetto refers directly to a West End and Broadway hit “Wicked”, where Elfabá uses this style in many songs such as “Defying Gravity”. Another reference to this character is also the belt as well as the flourish at the song’s end. The musical “Wicked” premiered in 2003 and remains an example of how to combine pop esthetics with **acting through song**. I chose this song as a conclusion of the studied subject to show, in a pastiche form, components of vocal skills that I use to sing musical theater songs.

Figures: vocal folds – thick, thin, stiff, aryepiglottic muscle – constricted, head, neck, torso – relaxed/anchored, tongue – high

Qualities: legit: Cry, Sob, Opera; contemporary: Speech, Twang, Cry, Falsetto, Belt, Sob, Opera

<p>PRZYJDZIE CZAS  Wasz król</p>	<p>YOU’LL BE BACK  You say The price of my love's not a price that you're</p>
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<p> przemówić dziś chce wysłuchajcie uważnie  mnie więc  Wasz żal  niestosowny jest gdy tyle szkód  wyrządzacie dziś mnie  Skąd ten foch?  Zawarliśmy układ i każdy z was zgodził z  nim się  Zasmucacie dziś mnie  Pomimo to wciąż dla was bije serce  me  Przyjdzie czas, wkrótce już  Że wrócicie z płaczem do mych stóp  Przyjdzie czas, wiercie mi  Że wspomnicie nasze wspólne dni  W trudny czas wszedł ten świat  Lecz imperium nasze nadal trwa  Jeśli wam pomóc mam  Przyślę do was zbrojny mój batalion i  miłości dowód dam  Dadadadada  Nie mówcie mi że to uczucie wypaliło się  Naprawdę będzie wam ciężko gdy zbraknie  mnie  W miłości bywa różnie  Lecz kocham cię mój ludzie  Mój mały, słodki ludzie  Lojalny, wierny ludzie  Już zawsze i zawsze i zawsze i zawsze na  zawsze  Przyjdzie czas, wiercie mi  Nie przegrałem jeszcze żadnej z bitw  Stawką dziś miłość jest  Będę kochał was po życia kres  Bez was bym nie mógł żyć  Wpadłbym w rozpacz i oszalałbym  Wiedźcie więc jakby co  Pozabijam wam rodziny żeby miłość trwała  wciąż  Dadadadada Dadadadada </p>	<p> willing to pay  You cry  In your tea which you hurl in the sea when you see  me go by  Why so sad?  Remember, we made an arrangement when you  went away  Now, you're making me mad  Remember, despite our estrangement, I'm your  man  You'll be back, soon you'll see  You'll remember you belong to me  You'll be back, time will tell  You'll remember that I served you well  Oceans rise, empires fall  We have seen each other through it all  And when push comes to shove  I will send a fully armed battalion to remind you  of my love  Da-da-da, dat-da,  You say our love is draining, and you can't go on  You'll be the one complainin' when  I am gone  And no, don't change the subject  'Cause you're my favorite subject  My sweet, submissive subject  My loyal, royal subject  Forever and ever and ever and ever  and ever  You'll be back like before  I will fight the fight and win the war  For your love, for your praise  And I'll love you 'til my dying days  When you're gone, I'll go mad  So don't throw away this thing we had  'Cause when push comes to shove  I will kill your friends and family to remind you of  my love  Da-da-da, dat-da, dat, da-da-da, da-ya-da </p>
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This song's fanfare-like beginning highlights the character's royal status. However, the piece presents a simple, contemporary musical style. The combination of the archetypical ruler with light-sounding music is a comedic trick used by the composer, Lin Manuel Miranda. The king does not sing in a classical but rather in a theatrical style, using tones characterizing pop music idols. The vocal motif based on "da-da-da" is meant as a melody which the audience will be humming as they are walking out of the play. It is also justified in terms of interpretation.

King George III – the model for the character which I portray in this work, suffered from chronic mental illness. As has been described by one of his royal physicians, Robert Willis, “he made sounds that made no sense at all”.<sup>27</sup> This detail allowed the composer to create a unique character that also has a “pop” form that is attractive to contemporary audiences. In the original version, the orchestra is also meant to include a harpsichord referring to baroque music and preromantic opera recitals.

Figures: aryepiglottic muscle – constricted, vocal folds – thick, thin, stiff, head, neck, torso – relaxed

Qualities: Speech, Cry, Sob, Falsetto, Nasal Twang, Oral Twang, Opera, Belt

## CONCLUSIONS

I am fascinated with vocal technique. It is interesting how very different professional approaches are to working with the voice. When I became familiar with the Estill Vocal Training it seemed to me that, before completing it, I knew nothing about techniques of voice projection. Taking under consideration the level at which it considers the subject of physiology I was, to some degree, right. I did, however, have a lot of experience gained through my professional work, theatrical education, and a good ear which allowed me to learn as well as imitate various sounds. The EVT offers a model that is divided into three working areas: Craft, Artistry, and Performance Magic. The correct utilization of the voice may be learned by a person who may not have years of acting and vocal training. The one thing that makes the Estill Voice Training stand out is the division of exercises according to the structures and functions that they fulfill during voice projection. Interesting also is the acceptance of any type of tone or sound but under the condition that the well-being of vocal cords is preserved. A model that is based on knowledge of voice production physiology allows a harmless emission of even “unaesthetic” sounds.

Combining the EVT with mental visualization, associations, and the so-called “organic body” seemed to me, at some stage, impossible. Good habits and the instincts of a practitioner

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<sup>27</sup> [https://www.vogue.pl/a/digitalsyndication-prawdziwa-historia-milosci-charlotty-ijerzegoiiii#:~:text=W%20roku%201810%20Jerzy%20wykazywa%C5%82,z%20kr%C3%B3lewskich%20lekarzy%20Robert%20Willis\).](https://www.vogue.pl/a/digitalsyndication-prawdziwa-historia-milosci-charlotty-ijerzegoiiii#:~:text=W%20roku%201810%20Jerzy%20wykazywa%C5%82,z%20kr%C3%B3lewskich%20lekarzy%20Robert%20Willis).)

did not allow me to trust in the sense of voice deconstruction that is a part of learning the Figures and Qualities of the EVT. In the process of gaining this experience, I understood that the scientific world can complement practice and vice versa. Science is a tool that can unlock an actor's or vocalist's creative possibilities. Thanks to the understanding of the way the voice works and the parts making up the speech mechanism it becomes possible to analyze your habits and consciously conduct the learning process. Thanks to this, knowledge myths like the one claiming that eating chocolate before singing sticks the vocal folds together, can be dispelled with real facts. Chocolate can not stick vocal folds together because it ends up in the esophagus and not in the larynx. Otherwise, the life of a vocalist would be in danger. The understanding of the working mechanisms of the vocal apparatus shortens the time needed to reach certain sound emissions and facilitates the understanding of the potential effects of visualizations used in voice projection training.

Questions posed by actors educated using Stanislavski's system concerning conflict, aim, and obstacles on the way of attaining it are also relevant to musical theater songs. Each one is like a dramatic study in which the actor starts in a particular state that changes according to the situation. During the song, the in-character actor travels emotionally from point A to point B. An attitude to breathing that assumes that it changes along with circumstances and passionate states also allows him to remain flexible with respect to changes resulting from music styles. The way we breathe when subjected to real, intense emotions differs from the way it occurs when singing opera and is different yet for a fast rock song. Jo Estill claims that there is no best way to breathe. There are different types of breathing that impact the entire vocal tract. Some vocalists feel comfortable breathing with their abdomen and some prefer their chest. It is the challenges that they tackle that may require the modification of their habits.

During my preparations for the concert, between rehearsals, I used body exercises including those from the Feldenkraise Method<sup>28</sup> as well as several lessons of the Alexander Technique.<sup>29</sup> I believe them to be an effective tool for stress control before a performance. During the concert, I felt that there was a connection between me and the audience. I think that, thanks to the solid preparation of the songs as well as their individual introductions I could, at times, improvise, play, and share my pleasure of performing. This may be what Jo Estill had in mind when she included Performance Magic – the state of being **in the zone** – in her training.

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<sup>28</sup> Feldenkraise Method-„method for the motor re-education, self-development and development of one's potential through movement” <https://metoda-feldenkraisa.pl/metoda/>

<sup>29</sup> Alexander Technique- a method for the reestablishing body and spirit freedom developed by Frederick Matthias Alexander (1869-1955)” I.Jeżewska,S.Chomiak, *Kinemission, koncepcja treningowa wspomagająca wyzwolenie głosu*, Akademia Sztuk Teatralnych im.S Wyspiańskiego w Krakowie Filia we Wrocławiu,2020, pg.22

## ABSTRACT

The present work is a record of stages in the preparation for the “A Night on Broadway” concert that took place on March 17<sup>th</sup>, 2023 at the Collegium Nobilium Theater. I invited a talented pianist and composer, Ignacy Jan Wiśniewski as well as two prominent musical theater actors, Anastazja Simińska and Adrian Wiśniewski, to accompany me. The repertoire included musical theater songs and two works composed by my pianist for the “Jazz Cantata” album.

Each piece was written in a different musical style. The musical is a genre that demands that the performer be technically skillful and flexible in adapting to the style of a given work. During preparations for the concert, I tested various vocal tools to see which would allow me to achieve my goal. I present components originating in the approach based on mental visualizations which dominated my theatrical training and figures of the Estill Voice Training founded on the study of the anatomy and physiology of voice production. I developed Polish terminology which could become the basis for the translation of the work of the unique researcher, Jo Estill into Polish.

The work consists of several parts. In the introduction, I describe its conceptual intention. The first chapter presents the assumptions of the Estill Voice Training as well as its basic figures. Chapter two details the characteristics of the musical theater style as well as the types of voices that may be used for this genre. The third part is a vocal-theatrical analysis of the “A Night on Broadway” concert. In the final part, I present conclusions formed from the utilization of various exercises, vocal, physical, and acting, thanks to which comprehensive work with a varied repertoire of musical theater songs is possible.

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