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Research Article ♪ Araştırma Makalesi

Vocal control in voice pedagogy: A comparative analysis of Estill Voice Training, Speech Level Singing, and Complete Vocal Technique

Ses pedagojisinde vokal kontrol: Estill Voice Training, Speech Level Singing ve Complete Vocal Technique'in karşılaştırmalı analizi

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ABSTRACT

In voice pedagogy, vocal control is a fundamental concept referring to the conscious, balanced, and functional management of the physiological, acoustic, and perceptual components involved in the voice production process. While traditionally conveyed through metaphorical approaches, this skill has acquired a measurable and systematically teachable structure with advances in contemporary voice science. In this context, the ways in which Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT) -widely used in contemporary literature-approach vocal control constitute an important area of inquiry. The aim of this research is to comparatively examine these three approaches within the context of vocal control. The research aims to present a holistic theoretical framework to voice educators by exploring how these approaches conceptualize vocal control, the levels of anatomical awareness they are based on, and how they structure it within pedagogical processes.

Designed as a qualitative research study, document analysis was used as the primary data collection method. The data set consists of foundational methodological books, pedagogical materials, and peer-reviewed articles retrieved from international databases (Scopus, Web of Science, etc.) related to EVT, SLS, and CVT. The obtained data were analyzed using thematic content analysis combining deductive and inductive strategies. In the analysis process, data were categorized under the themes of anatomical awareness level, vocal control mechanisms, pedagogical tools, and fields of application, and evaluated through a comparative matrix.

The research findings indicate that the examined approaches structure vocal control within different pedagogical priorities. Estill Voice Training demands a high level of anatomical awareness and an analytical process based on vocal control on the independent and conscious management of laryngeal structures (isolated muscle control). In contrast, Speech Level Singing centers on speech-based natural coordination and relaxation, structuring anatomical control as an indirect and perceptual process; it aims to reduce tension during register transitions. Complete Vocal Technique, on the other hand, offers a rule-based structure with high technical clarity that systematizes vocal control through four defined vocal modes (neutral, curbing, overdrive, edge) and technical parameters.

The study concludes that vocal control is not a uniform skill; it is shaped by different pedagogical logics: anatomical-analytical in EVT, perceptual-coordinational in SLS, and systemic-technical in CVT. It was concluded that these approaches are not mutually exclusive, but are complementary models that meet different learning needs (anatomical precision, sustainability, or technical power). It is recommended that voice educators adopt a flexible and holistic teaching strategy that combines the strengths of these approaches according to the student's cognitive state and musical goals, rather than

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adhering to a single method.

Keywords: voice pedagogy, vocal control, Estill Voice Training, Speech Level Singing, Complete Vocal Technique, anatomical awareness

ÖZ

Ses eğitimi pedagojisinde vokal kontrol, ses üretim sürecine dahil olan fizyolojik, akustik ve algısal bileşenlerin bilinçli ve dengeli yönetimini ifade eden temel bir kavramdır. Geleneksel yöntemlerde daha çok metaforik yaklaşımlarla aktarılan bu beceri, günümüz ses bilimindeki gelişmelerle birlikte ölçülebilir ve sistematik olarak öğretilebilir bir yapıya kavuşmuştur. Bu bağlamda, güncel literatürde yaygın olarak kullanılan Estill Voice Training (EVT), Speech Level Singing (SLS) ve Complete Vocal Technique (CVT) yaklaşımlarının vokal kontrolü ele alış biçimleri önemli bir araştırma konusudur. Bu çalışmanın amacı, söz konusu üç yaklaşımı vokal kontrol bağlamında karşılaştırmalı olarak incelemektir. Araştırmada, bu yaklaşımların vokal kontrolü nasıl kavramsallaştırdığı, hangi anatomik farkındalık düzeyine dayandırdığı ve pedagojik süreçlerde nasıl yapılandırdığı irdelenerek, ses eğitimcilerine bütüncül bir teorik çerçeve sunulması hedeflenmektedir.

Nitel araştırma deseninde tasarlanan bu çalışmada, veri toplama aracı olarak doküman incelemesi yöntemi kullanılmıştır. Araştırmanın veri setini, EVT, SLS ve CVT yaklaşımlarına ait temel metodolojik kitaplar, öğretim materyalleri ve konuyla ilgili uluslararası veri tabanlarında (Scopus, Web of Science vb.) taranan hakemli makaleler oluşturmaktadır. Elde edilen veriler, tümdengelim ve tümevarım stratejilerini birleştiren tematik içerik analizi ile incelenmiştir. Analiz sürecinde veriler; anatomik farkındalık düzeyi, vokal kontrol mekanizmaları, pedagojik araçlar ve uygulama alanları temaları altında kategorize edilerek karşılaştırmalı bir matris üzerinden değerlendirilmiştir.

Araştırma bulguları, incelenen yaklaşımların vokal kontrolü farklı pedagojik öncelikler çerçevesinde yapılandırdığını göstermektedir. Estill Voice Training, vokal kontrolü laringeal yapıların bağımsız ve bilinçli yönetimi (izole kas kontrolü) üzerine kurarak yüksek düzeyde anatomik farkındalık ve analitik bir süreç talep etmektedir. Buna karşın Speech Level Singing, konuşma temelli doğal koordinasyon ve rahatlamayı merkeze alarak anatomik kontrolü dolaylı ve algısal bir süreç olarak yapılandırmakta; register geçişlerinde gerilimi azaltmayı hedeflemektedir. Complete Vocal Technique ise vokal kontrolü tanımlanmış dört vokal mod (neutral, curbing, overdrive, edge) ve teknik parametreler üzerinden sistematize eden, kural tabanlı ve teknik netliği yüksek bir yapı sunmaktadır.

Çalışma sonucunda, vokal kontrolün tek tip bir beceri olmadığı; EVT'de anatomik-analitik, SLS'de algısal-koordinasyonel ve CVT'de sistemsel-teknik olmak üzere farklı pedagojik mantıklarla şekillendiği belirlenmiştir. Bu yaklaşımların birbirini dışlayan değil, farklı öğrenme ihtiyaçlarını (anatomik kesinlik, sürdürülebilirlik veya teknik güç) karşılayan tamamlayıcı modeller olduğu sonucuna varılmıştır. Ses eğitimcilerinin, tek bir yönteme bağlı kalmak yerine, öğrencinin bilişsel durumuna ve müzikal hedeflerine göre bu yaklaşımların güçlü yönlerini birleştiren esnek ve bütüncül bir öğretim stratejisi izlemeleri önerilmektedir.

Anahtar kelimeler: ses eğitimi, vokal kontrol, Estill Voice Training, Speech Level Singing, Complete Vocal Technique, anatomik farkındalık

1. INTRODUCTION

Voice pedagogy is defined as an interdisciplinary field that adopts a holistic approach to the physiological, acoustic, and perceptual dimensions of the human voice, aiming to promote healthy, controlled, and sustainable voice use. At the core of this field lies the concept of vocal control, which refers to the conscious, balanced, and functional management of the voice production process. Vocal control encompasses a multidimensional process involving the balance between adduction and abduction of the vocal folds, regulation of subglottal pressure, organization of resonance, and coordination of register transitions (Sundberg, 1987; Titze, 2000). Recent empirical research has further demonstrated that vocal control is not only a pedagogical construct but also a physiologically observable phenomenon, with measurable acoustic, aerodynamic, and vibratory differences emerging after systematic voice training (Barone et al., 2021; Frič et al., 2024).

In traditional singing pedagogy, vocal control has predominantly been conveyed through experience-based, metaphorical, and intuitive teaching approaches. However, advances in voice science, particularly since the second half of the twentieth century, have led to a clearer understanding of the anatomical and physiological foundations of voice production. This development has paved the way for more systematic and science-based approaches in voice pedagogy (McCoy, 2012; Welch et al., 2019). As a result, vocal control has come to be recognized not merely as an aesthetic skill, but as a pedagogical objective that can be explicitly taught and systematically structured (Titze & Verdolini Abbott, 2012).

Within this context, anatomical awareness has emerged as a fundamental concept in contemporary voice pedagogy. Anatomical awareness refers to the conscious perception and management of the structures

involved in voice production, including the larynx, vocal folds, supraglottic structures, tongue, soft palate, and respiratory system. Sell (2005) emphasizes that vocal pedagogy extends beyond technical skills alone, encompassing anatomical knowledge, bodily awareness, and pedagogical coherence within a multidisciplinary framework. This perspective highlights that vocal control is not limited solely to voice production, but is directly related to teaching and learning processes.

In contemporary voice pedagogy, three prominent approaches that structure this understanding in different ways: Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT) have emerged.

Speech Level Singing, by contrast, achieves vocal control by transferring the natural and balanced voice production mechanisms used in everyday speech to the act of singing. The primary aim of this approach is not only to reduce tension during register transitions but also to maintain voice production at a speech-like level (Riggs, 1998). Complete Vocal Technique, on the other hand, systematizes voice production through defined vocal modes (neutral, curbing, overdrive, and edge), with a particular focus on controlled and safe voice production in contemporary musical styles (Sadolin, 2021). In their comparative study, Song and Hyun-Tai (2023) note that SLS and CVT structure vocal control through different pedagogical strategies and address diverse learning needs within voice training processes.

Beyond pedagogical contexts, EVT has also been incorporated into functional voice assessment and therapy frameworks, including telepractice-supported intervention models, suggesting its interdisciplinary relevance across both educational and clinical domains (Grillo, 2021). A review of the literature indicates that while there is a substantial body of research examining Estill Voice Training, Speech Level Singing, and Complete Vocal Technique independently, studies that comparatively investigate these approaches within the pedagogical context of vocal control remain limited (Song & Hyun-Tai, 2023). Vocal control nevertheless represents a central concept in voice pedagogy, situated at the intersection of technical, anatomical, and instructional dimensions. Accordingly, exploring how these three approaches define vocal control, the foundations upon which they are built, and the ways in which they structure voice training processes constitutes an important area of inquiry.

The present study aims to comparatively examine Estill Voice Training, Speech Level Singing, and Complete Vocal Technique within the context of vocal control in voice pedagogy, and to evaluate the theoretical and pedagogical dimensions of contemporary voice training approaches from a holistic perspective. It is expected that this research will contribute to pedagogical decision-making processes by providing a conceptual framework for academics, educators, and practitioners working in the field of voice education.

1.2. Aim of the Study

The aim of this study is to comparatively examine Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT) within the context of vocal control in voice pedagogy. The study seeks to elucidate how these three approaches conceptualize vocal control, and to identify the levels of anatomical awareness, physiological assumptions, and pedagogical principles upon which this control is constructed. In addition, the research aims to investigate how these approaches offer structured pedagogical strategies for teaching vocal control within the voice training process, and to evaluate their positions in contemporary voice pedagogy from a comparative perspective.

1.3. Significance of the Study

This study is significant in that it examines Estill Voice Training, Speech Level Singing, and Complete Vocal Technique—approaches widely used in contemporary voice education literature—through the shared yet multidimensional concept of vocal control. While existing research has predominantly addressed these approaches through singular or paired comparisons, studies that provide a holistic comparative analysis by systematically linking vocal control to anatomical awareness and pedagogical structure remain limited.

The study is expected to demonstrate that vocal control is not merely a technical skill, but also a process that is teachable, structurally organized, and pedagogically guided. In this respect, the research offers a theoretical framework that enables voice teachers and singing pedagogues to make informed pedagogical choices among different approaches. Furthermore, the study is anticipated to contribute to the literature

by serving as a reference for academics working in the field of voice pedagogy through its comparative analytical perspective, and by providing a theoretical foundation for future applied and experimental research.

1.4.Research Problem

The central research problem of this study can be stated as follows:

How do Estill Voice Training, Speech Level Singing, and Complete Vocal Technique—recognized as contemporary vocal approaches in voice pedagogy—conceptualize the notion of vocal control in terms of their anatomical and pedagogical foundations, and how is this control structured within voice training processes?

1.5. Research Questions (Sub-Problems)

In line with this general research problem, the study seeks to address the following sub-questions:

1. How is the concept of vocal control defined in Estill Voice Training, and upon which elements of anatomical awareness is it constructed?
2. Through which speech-based and pedagogical principles does the Speech Level Singing approach structure vocal control?
3. How is vocal control addressed within the mode-based systematic framework of Complete Vocal Technique?
4. In what ways do the approaches of Estill Voice Training, Speech Level Singing, and Complete Vocal Technique differ and/or converge in their methods of teaching vocal control with respect to anatomical awareness?
5. What pedagogical structures and practical applications do these three approaches offer within the context of voice pedagogy?
6. How can Estill Voice Training, Speech Level Singing, and Complete Vocal Technique be evaluated in terms of the sustainability of vocal control within voice training processes?

2. THE CONCEPT OF VOCAL CONTROL IN VOICE PEDAGOGY

In voice pedagogy, vocal control is defined as a fundamental concept referring to the conscious, balanced, and functional management of the physiological, acoustic, and perceptual components involved in the voice production process. Vocal control encompasses a multidimensional process that includes the balance between closure and release of the vocal folds, regulation of breath-supported airflow pressure, organization of resonance, and coordination of register transitions (McCoy, 2012; Sundberg, 1987; Titze, 2000; Welch et al., 2019). From this perspective, vocal control is regarded not merely as a performance-related skill, but as a competence that can be taught, systematically structured, and directly associated with sustainable voice use (Sataloff, 2017; Titze & Verdolini Abbott, 2012).

In traditional singing pedagogy, vocal control has largely been transmitted through intuitive, metaphorical, and experience-based teaching approaches. However, research developments in voice science, particularly since the second half of the twentieth century, have provided a more detailed understanding of the anatomical and physiological foundations of voice production. These advances have contributed to the strengthening of science-based approaches within voice pedagogy (Sundberg, 1987; Titze, 2000; Welch et al., 2019). Contemporary literature demonstrates that vocal control constitutes a process that is measurable, observable, and open to pedagogical intervention, thereby enabling its systematic instruction (McCoy, 2012; Sataloff, 2017; Titze & Verdolini Abbott, 2012).

With this transformation, anatomical awareness has become one of the core components of vocal control in contemporary voice pedagogy. Anatomical awareness refers to the conscious perception and regulation of the functions of the structures involved in voice production, including the vocal folds, false vocal folds, laryngeal height, supraglottic structures, tongue, and soft palate (Estill, 2005; McCoy, 2012; Sataloff, 2017; Welch et al., 2019). Sell (2005) emphasizes that vocal pedagogy is not limited to technical skills alone, but represents an interdisciplinary structure composed of anatomical knowledge, bodily awareness, and

pedagogical coherence. This perspective highlights that vocal control is related not only to how sound is produced, but also to how it is taught.

In this context, Estill Voice Training provides a functional framework in which anatomical differentiation is directly linked to pedagogical outcomes. Exploratory studies have indicated that EVT supports voice quality control in contemporary commercial singing, enabling singers to manage stylistic variation through systematic anatomical regulation (Fantini et al., 2017). Moreover, EVT's flexibility has been discussed as a pedagogically inclusive model, supporting vocal identities beyond normative gender classifications and expanding the concept of vocal control into broader cultural and individual dimensions (Accetta, 2022).

Within contemporary voice pedagogy, Estill Voice Training (EVT) presents an analytical system that grounds vocal control in the independent and conscious regulation of detailed anatomical structures (Estill, 2005). EVT is based on the assumption that vocal control can be developed through muscle-level awareness, structured figures, and functional exercises. Steinhauer and Klimek (2019) note that Estill Voice Training offers a pedagogical approach that bridges different vocal traditions and addresses vocal control from an interdisciplinary perspective. Similarly, Lee (2021) emphasizes that EVT figures are effective tools for developing vocal control and bodily awareness, particularly within the context of actor voice training.

Recent studies further indicate that Estill Voice Training conceptualizes vocal control not only in terms of technical accuracy, but also in relation to individual voice identity and expressive diversity. Accetta (2022) argues that the flexible structure of EVT, which supports vocal identities beyond gender binaries, enables vocal control to be pedagogically structured in a more inclusive manner. This perspective suggests that vocal control in contemporary voice pedagogy should be understood not solely as a physiological target, but as a multidimensional construct that also encompasses pedagogical and cultural dimensions.

By contrast, the Speech Level Singing (SLS) approach conceptualizes vocal control through the transfer of natural and balanced voice production mechanisms used in speech to the act of singing (Riggs, 1998). This approach aims primarily to reduce tension during register transitions and to maintain voice production at a speech-like level, thereby promoting vocal ease and continuity. The effects of SLS on vocal control, vocal health, and performance sustainability have been examined in recent studies. Gürel and Şakalar (2025) demonstrate that the speech-based structure of SLS supports vocal control and contributes significantly to long-term vocal health. Similarly, Song and Hyun-Tai (2023) emphasize that SLS and CVT structure vocal control through different pedagogical strategies.

Complete Vocal Technique (CVT), on the other hand, addresses vocal control within a mode-based systematic framework, with a particular focus on controlled and safe voice production in contemporary musical genres (Sadolin, 2021). CVT conceptualizes vocal control through clearly defined technical parameters, guiding learners to manage voice production in a conscious and structured manner. Current literature indicates that the manner in which CVT structures vocal control provides pedagogical clarity and is especially effective in contemporary vocal repertoires (Sadolin, 2021; Sell, 2005; Song & Hyun-Tai, 2023).

Within this framework, vocal control emerges as a central concept in voice pedagogy, situated at the intersection of technical, anatomical, and instructional dimensions. How vocal control is defined, the level of anatomical awareness upon which it is based, and the ways in which it is pedagogically structured constitute key criteria for comparing contemporary approaches to voice education.

3. ESTILL VOICE TRAINING, SPEECH LEVEL SINGING, AND COMPLETE VOCAL TECHNIQUE IN CONTEMPORARY VOICE PEDAGOGY

Contemporary voice pedagogy has evolved as an interdisciplinary field that requires the human voice to be addressed not merely as an aesthetic output, but through its physiological, cognitive, and pedagogical dimensions. Within this framework, vocal control emerges as a fundamental pedagogical objective aimed at ensuring healthy, balanced, and sustainable voice production. Current literature indicates that anatomical awareness, perceptual feedback, and systematic pedagogical structures play a decisive role in the teaching of vocal control (McCoy, 2012; Sell, 2005; Welch et al., 2019). With the increasing body of scientific research, approaches to teaching vocal control have become more structured and grounded in theoretical foundations.

Within this context, Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT) are recognized as contemporary approaches that conceptualize vocal control according to different theoretical priorities. These approaches address voice production not solely as an aesthetic outcome, but as a holistic integration of anatomical awareness, physiological balance, and pedagogical structuring processes (McCoy, 2012; Sell, 2005; Welch et al., 2019).

Estill Voice Training is an analytical approach to voice pedagogy that conceptualizes vocal control through the conscious and independent perception and regulation of the anatomical structures involved in voice production. This approach is based on the assumption that vocal production can be taught through the functional differentiation of muscular activity, and it structures the pedagogical process through clearly defined figures (Estill, 2005). Such a framework enables vocal control to be addressed through identifiable and transferable physiological mechanisms rather than intuitive or metaphorical instruction (McCoy, 2012; Steinhauer & Klimek, 2019). The use of figures has been shown to contribute to the development of bodily awareness and voice–body coordination, and to be particularly effective in structuring vocal control within the context of actor voice training (Lee, 2021).

Recent studies further emphasize the pedagogical flexibility and inclusivity of Estill Voice Training. Accetta (2022) notes that EVT's sensitivity to individual voice identities allows vocal control to be conceptualized beyond normative frameworks. This perspective suggests that vocal control should be understood not only in terms of technical accuracy, but also as a multidimensional construct encompassing pedagogical, cultural, and individual dimensions. In this respect, EVT represents an anatomically oriented model of vocal control within contemporary voice pedagogy.

By contrast, the Speech Level Singing (SLS) approach conceptualizes vocal control through the transfer of natural and balanced voice production mechanisms used in speech to the act of singing. The primary aim of SLS is to reduce tension during register transitions, maintain voice production at a speech-like level, and develop vocal control through natural coordination (Riggs, 1998). In this approach, vocal control is structured not through detailed anatomical instruction, but through perceptual awareness, natural coordination, and economical voice use (McCoy, 2012; Sundberg, 1987; Titze, 2000). Contemporary research indicates that SLS provides an effective pedagogical framework for vocal ease, voice continuity, and performance sustainability, particularly within contemporary music genres (Song & Hyun-Tai, 2023).

The effects of Speech Level Singing on vocal control and sustainability have been examined in detail by Gürel and Şakalar (2025). Their findings demonstrate that the speech-based structure of SLS supports vocal control, reduces excessive muscular activation, and offers a pedagogically safe approach for long-term vocal health. These results indicate that SLS transforms vocal control from a purely intuitive skill into a pedagogically guided and manageable process.

Complete Vocal Technique (CVT), on the other hand, represents a contemporary voice pedagogy approach that addresses vocal control within a mode-based systematic framework. CVT categorizes voice production into four primary modes—neutral, curbing, overdrive, and edge—and structures vocal control through the conscious and controlled use of these modes (Sadolin, 2021). This approach offers a clear and predictable pedagogical structure, particularly for contexts requiring high vocal intensity and stylistic diversity in contemporary and popular music repertoires (Sell, 2005; Song & Hyun-Tai, 2023). It is noted that CVT pedagogy provides learners with cognitive clarity through its systematic organization of technical parameters (Sadolin, 2021).

In their comparative study, Song and Hyun-Tai (2023) report that CVT addresses vocal control within a more structured and classified system, whereas SLS is grounded in a more fluid and natural coordination-based understanding. This comparison underscores CVT's emphasis on pedagogical systematization and clearly defined technical boundaries.

Overall, Estill Voice Training, Speech Level Singing, and Complete Vocal Technique conceptualize vocal control according to different pedagogical priorities. EVT centers on anatomical awareness and muscle-level control; SLS foregrounds speech-based natural coordination; and CVT offers a mode-based systematic framework (McCoy, 2012; Sadolin, 2021; Sell, 2005). Contemporary studies suggest that these approaches are not mutually exclusive, but rather represent complementary pedagogical models that address diverse learning needs within voice pedagogy (Welch et al., 2019; Song & Hyun-Tai, 2023).

4. METHODOLOGY

4.1. Research Design

This study adopts a qualitative research design based on a comparative document analysis approach. Qualitative inquiry is particularly suitable for investigating pedagogical concepts, theoretical models, and instructional frameworks, as it enables an in-depth exploration of meanings, assumptions, and structural relationships embedded in texts (Creswell & Poth, 2018; Merriam & Tisdell, 2016; Tracy, 2020). Given that the present research aims to examine how vocal control is conceptualized, structured, and taught within Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT), document analysis offers an appropriate methodological framework for systematic comparison.

Document analysis is recognized as a rigorous qualitative method that involves the systematic examination and interpretation of written materials to elicit meaning, gain understanding, and develop empirical knowledge (Bowen, 2009; O'Leary, 2017). Recent studies in music education and voice pedagogy increasingly employ document-based qualitative methods to analyze pedagogical models, curricula, and theoretical constructs, particularly in contexts where direct experimentation is not the primary research objective (McCoy, 2021; Welch et al., 2019).

4.2. Data Sources and Data Collection

The data set consists of primary and secondary documentary sources related to Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT). Primary sources include foundational pedagogical texts, method books, and officially published instructional materials authored by the developers or governing institutions of each approach (Estill, 2005; Riggs, 1998; Sadolin, 2021). Secondary sources comprise peer-reviewed journal articles, scholarly reviews, and applied research studies that critically examine or utilize these approaches within vocal training and voice pedagogy contexts. To ensure methodological rigor and currency, document selection was guided by criteria of conceptual relevance to vocal control, anatomical awareness, and pedagogical structure; scholarly credibility with priority given to peer-reviewed and highly cited publications; temporal relevance with particular emphasis on studies published between 2019 and 2024; and pedagogical applicability within contemporary voice education settings. Documents were retrieved through academic databases including Scopus, Web of Science, ERIC, and Google Scholar, using combinations of search terms such as *vocal control*, *voice pedagogy*, *anatomical awareness*, *Estill Voice Training*, *Speech Level Singing*, and *Complete Vocal Technique*. This systematic search strategy is consistent with best practices in qualitative document-based research (Braun & Clarke, 2021; O'Leary, 2017).

4.3. Data Analysis

Data analysis was conducted using thematic content analysis, integrating both deductive and inductive coding strategies. Thematic analysis is widely recognized as a flexible yet rigorous method for identifying, analyzing, and interpreting patterned meaning across qualitative data sets (Braun & Clarke, 2006; Braun & Clarke, 2021; Guest et al., 2014). In the initial stage of analysis, the documents were subjected to open coding with a focus on explicit references to definitions of vocal control, anatomical focus and awareness, pedagogical tools and teaching strategies, as well as application contexts and sustainability. In the subsequent stage, these initial codes were organized into higher-order themes aligned with the research questions, which informed the construction of comparative categories across Estill Voice Training, Speech Level Singing, and Complete Vocal Technique. In the final stage, a comparative analytical matrix was developed to systematically juxtapose anatomical, pedagogical, and technical dimensions, resulting in the creation of Tables 1–7 and culminating in an integrated comparative framework synthesizing the findings. Comparative qualitative analysis of this nature is particularly valuable for theory development and pedagogical synthesis within educational research (Miles et al., 2020; Saldaña, 2021).

4.4. Trustworthiness and Methodological Rigor

To enhance the trustworthiness of the study, strategies aligned with established qualitative research criteria were employed (Lincoln & Guba, 1985; Nowell et al., 2017; Tracy, 2020). First, source triangulation was achieved through the inclusion of multiple document types, including foundational method texts, empirical studies, and contemporary reviews. Second, analytic transparency was ensured by clearly documenting

the data selection process, coding procedures, and theme development. Third, theoretical saturation was pursued by continuing analysis until no substantively new themes emerged across the examined sources.

Furthermore, the use of well-established methodological frameworks and explicit linkage between research questions, analytical categories, and findings contributes to the credibility, dependability, and confirmability of the study. Such methodological rigor is increasingly emphasized in qualitative research within music education and voice pedagogy (Welch et al., 2019).

Ethical Considerations

This study is based exclusively on the analysis of publicly accessible documents and does not involve human participants or personal data. Therefore, formal ethical approval was not required. Nevertheless, ethical research principles were upheld by accurately representing original sources, avoiding misinterpretation, and adhering to established academic citation standards (British Educational Research Association [BERA], 2018).

5. FINDINGS

5.1. The findings related to the first sub-problem are presented in Table 1, which comparatively examines how Estill Voice Training, Speech Level Singing, and Complete Vocal Technique define the concept of vocal control. The table aims to identify and illustrate the fundamental conceptual differences in the understanding of vocal control across these three approaches.

Table 1

Definitions of vocal control in EVT, SLS, and CVT approaches

Approach	Definition of Vocal Control	Core Pedagogical Logic	Primary Focus
Estill Voice Training (EVT)	Vocal control is defined as the conscious and independent management of specific anatomical structures involved in voice production.	Analytical and anatomy-driven regulation through differentiated muscular awareness.	Anatomical differentiation, conscious control of vocal structures (e.g., vocal folds, false folds).
Speech Level Singing (SLS)	Vocal control refers to transferring the natural, balanced coordination of speech into singing, maintaining vocal ease across registers.	Coordination-based learning emphasizing naturalness and reduction of tension rather than explicit anatomical instruction.	Speech-based continuity, vocal ease, smooth register transitions.
Complete Vocal Technique (CVT)	Vocal control is addressed as the conscious regulation of voice production through clearly defined vocal modes and technical parameters.	System-oriented pedagogy structured around classification of vocal modes for safe and powerful production.	Mode-based systematization, technical clarity, controlled intensity.

The findings presented in Table 1 indicate that Estill Voice Training, Speech Level Singing, and Complete Vocal Technique conceptualize vocal control through distinct pedagogical frameworks. In Estill Voice Training, vocal control is defined as an analytical process grounded in the conscious and independent regulation of specific anatomical structures involved in voice production. In contrast, Speech Level Singing frames vocal control as the transfer of natural, speech-based vocal coordination into singing, emphasizing ease and continuity across registers. Complete Vocal Technique, meanwhile, approaches vocal control as a structured technical system operating within clearly defined vocal modes and parameters. Collectively, these findings suggest that vocal control does not represent a single universal construct but is shaped differently according to the pedagogical priorities and methodological assumptions of each approach.

5.2.The findings related to the second sub-problem are presented in Table 2, which comparatively outlines the anatomical foundations upon which Estill Voice Training, Speech Level Singing, and Complete Vocal Technique base their approaches to vocal control. This table aims to make visible the levels of anatomical awareness and focal points that distinguish these approaches.

Table 2

Anatomical focus and level of anatomical awareness in EVT, SLS, and CVT

Approach	Anatomical Focus	Level of Anatomical Awareness	Pedagogical Implication for Vocal Control
Estill Voice Training (EVT)	Vocal folds, false vocal folds, laryngeal height, supraglottic structures	High – detailed and conscious	Vocal control is developed through explicit differentiation of laryngeal structures and muscle-level regulation, enabling precise voice quality variation.
Speech Level Singing (SLS)	Natural speech mechanism, laryngeal stability	Moderate – indirect awareness	Anatomical control is approached implicitly through speech-based coordination, prioritizing ease and reduced tension rather than direct anatomical instruction.
Complete Vocal Technique (CVT)	Laryngeal position, vocal fold pressure, sound intensity	Moderate to high – structured	Anatomical awareness is guided through technical modes and intensity control, offering structured regulation but less micro-level differentiation than EVT.

The findings presented in Table 2 reveal clear differences among the three approaches regarding the anatomical foundations through which vocal control is conceptualized and taught. Estill Voice Training emphasizes a highly detailed and conscious level of anatomical awareness, placing functional regulation of the vocal folds, false vocal folds, and supraglottic structures at the core of instruction. In contrast, Speech Level Singing addresses anatomical mechanisms more implicitly, prioritizing the maintenance of natural speech-like coordination and vocal ease. Complete Vocal Technique provides a structured anatomical framework; however, this framework is primarily shaped by predefined technical modes rather than extensive micro-level anatomical differentiation. Overall, these findings suggest that the depth and explicitness of anatomical awareness vary substantially across EVT, SLS, and CVT in the pedagogical construction of vocal control.

5.3.The findings related to the third sub-problem are presented in Table 3, which comparatively illustrates the pedagogical tools and teaching strategies through which vocal control is structured within each approach. The table reveals the fundamental differences among the approaches in terms of their modes of pedagogical implementation.

Table 3

Pedagogical tools and teaching strategies in EVT, SLS, and CVT

Approach	Pedagogical Tools	Teaching Strategy	Learner Engagement & Feedback Type
Estill Voice Training (EVT)	Figures, functional exercises, anatomical differentiation tasks	Analytical and structured instruction based on conscious muscular control	Learner develops vocal control through explicit anatomical awareness and auditory–perceptual feedback linked to physiology
Speech Level Singing (SLS)	Speech-based analogies, vocal ease exercises, perceptual feedback	Natural learning, intuitive guidance emphasizing coordination	Learner relies on experiential and kinesthetic feedback to achieve register balance and reduce tension
Complete Vocal Technique (CVT)	Mode definitions, technical rules, intensity regulation guidelines	Systematic and normative instruction through structured classification	Learner achieves vocal control by applying rule-based mode selection and controlled sound intensity

The findings presented in Table 3 highlight fundamental differences in how vocal control is pedagogically structured across the three approaches. Estill Voice Training frames vocal control within an analytical and highly structured instructional process, relying on figures and functional exercises to develop conscious regulation. Speech Level Singing, in contrast, builds its pedagogical framework on intuitive guidance and perceptual feedback, emphasizing experiential coordination and vocal ease. Complete Vocal Technique approaches vocal control systematically through clearly defined vocal modes and technical rules. Collectively, these findings suggest that pedagogical structuring plays a central role in shaping how vocal control is acquired and that each approach may align with different learner profiles and instructional preferences.

5.4. The findings related to the fourth sub-problem are presented in Table 4, which comparatively presents the primary areas of application through which Estill Voice Training, Speech Level Singing, and Complete Vocal Technique address vocal control. This table aims to illustrate how vocal control is positioned across different musical genres and educational contexts.

Table 4

Primary areas of application and pedagogical advantages in EVT, SLS, and CVT

Approach	Primary Areas of Application	Pedagogical Advantage	Typical Vocal Outcome / Focus
Estill Voice Training (EVT)	Academic voice training, actor voice pedagogy, individual vocal instruction, clinical voice contexts	High level of anatomical awareness and independent control	Precise voice quality differentiation, stylistic flexibility, inclusive vocal identity support
Speech Level Singing (SLS)	Popular music, contemporary commercial styles, vocal coaching for sustainability	Vocal ease, continuity, reduced tension	Speech-like coordination across registers, sustainable vocal production
Complete Vocal Technique (CVT)	Pop/rock repertoires, high-intensity contemporary singing, performance-oriented training	Safe and powerful voice production within defined modes	Mode-based intensity regulation, technical clarity for demanding styles

The findings presented in Table 4 indicate that the three approaches address vocal control within distinct contexts of application. Estill Voice Training is particularly suited to settings that require a high degree of anatomical awareness and independent regulation, such as academic voice pedagogy, actor voice training, and individualized instruction. Speech Level Singing, in contrast, is most prominently associated with contemporary commercial and popular music genres, emphasizing vocal ease and long-term sustainability. Complete Vocal Technique provides a structured and safe pedagogical framework for repertoires that demand high vocal intensity and powerful production, particularly within pop and rock styles. Overall, these findings suggest that vocal control is pedagogically prioritized in different ways depending on genre-specific demands and educational contexts.

5.5. The findings related to the fifth sub-problem are presented in Table 5, which compares the ways in which Estill Voice Training, Speech Level Singing, and Complete Vocal Technique approach vocal control in pedagogical terms. The table highlights the key distinctions among the approaches with respect to their concepts of control, learner roles, and levels of pedagogical flexibility.

Table 5

Comparative pedagogical dimensions of EVT, SLS, and CVT

Dimension	EVT	SLS	CVT
Concept of Control	Conscious, detailed anatomical differentiation	Natural, speech-based coordination	Defined, mode-based regulation
Learner Role	Active and analytical (self-monitoring)	Experiential and intuitive (embodied learning)	Rule-based and system-following
Pedagogical Flexibility	High (adaptive voice qualities and identities)	Moderate (ease-oriented, style-flexible)	Moderate (structured within technical modes)
Technical Clarity	Moderate to high (requires anatomical learning)	Low to moderate (implicit coordination)	High (explicit classifications and rules)
Primary Feedback Orientation	Auditory–perceptual + anatomical feedback	Kinesthetic + perceptual feedback	Rule-based + acoustic intensity control
Typical Pedagogical Outcome	Precise voice quality control and anatomical awareness	Sustainable vocal ease and register continuity	Safe intensity and powerful contemporary production

Table 5 presents the pedagogical differences among the approaches in addressing vocal control from a more holistic perspective. Estill Voice Training positions the learner within an active and analytical process, emphasizing conscious and detailed anatomical regulation. Speech Level Singing, in contrast, conceptualizes vocal control as a more fluid and experiential process, bringing embodied perception and vocal ease to the

forefront. Complete Vocal Technique offers a structured understanding of vocal control organized around clearly defined technical classifications and vocal modes. Taken together, these findings suggest that pedagogical orientation directly shapes both the learner's role and the overall qualitative character of the learning process in vocal control instruction.

5.6. The findings related to the sixth sub-problem are presented in Table 6, which provides a holistic summary of the strengths and limitations of Estill Voice Training, Speech Level Singing, and Complete Vocal Technique in relation to vocal control. The table is intended to offer a comprehensive pedagogical evaluation of these approaches, highlighting their respective contributions and constraints within voice training practices.

Table 6

Strengths and limitations of EVT, SLS, and CVT

Approach	Strengths	Limitations	Pedagogical Implication / Learner Fit
Estill Voice Training (EVT)	High anatomical awareness, voice quality differentiation, pedagogical depth, inclusivity	High cognitive load; requires detailed anatomical learning	Best suited for advanced learners, academic training, actor voice pedagogy, and contexts requiring refined control and diverse vocal identities
Speech Level Singing (SLS)	Natural voice production, vocal ease, sustainability, speech-based coordination	Limited anatomical specificity; less technical clarity in explicit instruction	Effective for beginners and contemporary singers seeking ease, continuity, and reduced tension
Complete Vocal Technique (CVT)	Clear technical framework, mode-based regulation, powerful voice production, performance applicability	Limited pedagogical flexibility; system may feel restrictive across diverse learner needs	Particularly useful for high-intensity contemporary repertoires requiring structured intensity control

The overall evaluation presented in Table 6 indicates that each approach demonstrates distinct strengths and limitations in relation to vocal control. While Estill Voice Training offers a robust framework in terms of anatomical awareness and pedagogical depth, the high cognitive load it requires may pose challenges for some learners. Speech Level Singing provides notable advantages with respect to natural voice production and sustainability; however, the limited emphasis on anatomical detail may reduce its pedagogical depth. Complete Vocal Technique, in contrast, supports powerful voice production through its clear technical framework, yet its limited pedagogical flexibility may be restrictive for certain learner profiles. Collectively, these findings suggest that the approaches should not be viewed as mutually exclusive, but rather as complementary models that respond to different pedagogical needs.

As a result of the comparative analyses presented above, the integrated comparative framework presented in Table 7 brings together the key findings derived from the previous analyses to provide a comprehensive synthesis of vocal control across Estill Voice Training, Speech Level Singing, and Complete Vocal Technique. Rather than introducing new empirical data, this framework consolidates the anatomical, pedagogical, and technical dimensions identified in Tables 1–6. By systematically juxtaposing these dimensions, the table offers a holistic perspective on how vocal control is conceptualized, taught, and applied within each approach. As such, Table 7 functions as a culminating analytical structure that integrates the comparative results into a unified pedagogical framework.

Table 7

Integrated comparative framework of EVT, SLS, and CVT in vocal pedagogy

Dimension	Estill Voice Training (EVT)	Speech Level Singing (SLS)	Complete Vocal Technique (CVT)
Concept of Vocal Control	Conscious, detailed, and independent control of anatomical structures	Natural, speech-based coordination transferred into singing	Conscious regulation of voice production within defined vocal modes
Anatomical Focus	Vocal folds, false vocal folds, laryngeal height, supraglottic structures	Natural speech mechanism, laryngeal stability	Laryngeal position, vocal fold pressure, sound intensity
Level of Anatomical Awareness	High – detailed and conscious	Moderate – indirect awareness	Moderate to high – structured
Pedagogical Tools	Figures, functional exercises	Speech-based analogies, perceptual feedback	Mode definitions, technical rules
Teaching Strategy	Analytical and structured instruction	Natural learning, intuitive guidance	Systematic and normative instruction
Learner Role	Active and analytical	Experiential and embodied	Rule-based and system-following
Pedagogical Flexibility	High	Moderate	Moderate
Technical Clarity	Moderate to high	Low to moderate	High
Primary Areas of Application	Academic voice training, actor voice pedagogy, individual vocal instruction	Popular music, contemporary commercial styles	Pop/rock music, high-intensity vocal repertoires
Pedagogical Advantages	High level of anatomical awareness and refined control	Sustainability, vocal ease, register continuity	Safe and powerful voice production within defined modes
Strengths	Anatomical awareness, inclusivity, pedagogical depth	Natural voice production, sustainability	Clear technical framework, vocal power
Limitations	High cognitive load for some learners	Limited anatomical specificity	Limited pedagogical flexibility across diverse learner profiles

The findings presented in Table 7 indicate that Estill Voice Training, Speech Level Singing, and Complete Vocal Technique conceptualize vocal control through distinct yet interrelated pedagogical frameworks. This integrated comparative framework synthesizes the anatomical, pedagogical, and technical dimensions identified across Tables 1–6. The descriptors reflect relative pedagogical emphases rather than absolute categorizations, and the approaches are presented as complementary models that may be selectively or integratively employed depending on learner needs, stylistic contexts, and instructional goals.

Within this framework, Estill Voice Training emphasizes detailed anatomical differentiation and conscious regulation, positioning vocal training within an analytical and awareness-driven instructional model. Speech Level Singing, in contrast, foregrounds natural coordination and experiential learning, prioritizing vocal ease and sustainability through speech-based mechanisms. Complete Vocal Technique adopts a system-oriented perspective, structuring vocal control within clearly defined technical modes and parameters. Collectively, these findings demonstrate that differences among these approaches extend beyond technique alone, encompassing broader pedagogical assumptions related to learner engagement, instructional structure, and the degree of anatomical awareness involved in the vocal training process.

6. CONCLUSION AND DISCUSSION

The present study set out to comparatively examine Estill Voice Training (EVT), Speech Level Singing (SLS), and Complete Vocal Technique (CVT) within the framework of vocal control in voice pedagogy. Drawing on a qualitative document analysis and a systematic comparison of anatomical, pedagogical, and technical dimensions, the findings provide a comprehensive perspective on how vocal control is conceptualized, taught, and applied across these three contemporary approaches. Rather than positioning these methods as competing systems, the results highlight their distinct pedagogical logics and complementary potentials.

The comparative analyses presented in Tables 1–6 demonstrate that vocal control is not defined uniformly across pedagogical systems, but is shaped by underlying assumptions regarding anatomy, learning processes, and instructional structure. EVT conceptualizes vocal control as the conscious and independent regulation of specific anatomical structures, emphasizing detailed differentiation and heightened bodily awareness (Estill, 2005; Steinhauer & Klimek, 2019). Recent empirical studies further support EVT's anatomical orientation by demonstrating measurable differences across Estill voice qualities through laryngoscopic and vibratory parameters (Frič et al., 2024), as well as functional applications in contemporary commercial singing contexts where stylistic variation is managed through systematic anatomical regulation (Fantini et al., 2017). This analytical orientation aligns with broader trends in vocology that advocate for explicit anatomical knowledge as a foundation for sustainable voice use (McCoy, 2012; Sataloff, 2017; Titze, 2000). Moreover, EVT's relevance extends beyond pedagogy, as it has also been incorporated into functional voice assessment and telepractice-supported therapy frameworks, reinforcing its interdisciplinary applicability across both educational and clinical domains (Grillo, 2021).

In contrast, SLS frames vocal control primarily as a function of natural coordination derived from speech, prioritizing ease, continuity, and experiential learning over explicit anatomical instruction (Riggs, 1998; Sundberg, 1987). CVT, meanwhile, adopts a system-oriented approach in which vocal control is structured within clearly defined vocal modes, offering technical clarity and predictability, particularly in high-intensity contemporary vocal styles (Sadolin, 2021).

As illustrated in Table 7, EVT emphasizes anatomical differentiation and conscious control, whereas SLS prioritizes natural coordination and experiential learning, and CVT adopts a system-based approach with clearly defined technical boundaries. Building on this integrated framework, the comparative findings demonstrate that the distinctions among EVT, SLS, and CVT extend beyond technical differences, reflecting deeper pedagogical assumptions regarding learner engagement, instructional structure, and anatomical awareness.

By juxtaposing anatomical focus, pedagogical tools, teaching strategies, and learner roles, the integrated comparative framework presented in Table 7 synthesizes these dimensions into a cohesive analytical structure. Within this framework, EVT positions the learner as an active and analytical agent capable of consciously manipulating vocal mechanisms through structured instruction and functional exercises. Contemporary research has also linked EVT's auditory-perceptual teaching prompts directly to anatomical and physiological mechanisms, further strengthening its evidence-based pedagogical grounding (Grillo et al., 2024). SLS, by contrast, emphasizes experiential learning and perceptual feedback, framing the learner's role as primarily intuitive and embodied. CVT situates the learner within a rule-based system, where vocal control is achieved through adherence to clearly articulated technical boundaries.

Importantly, the findings suggest that levels of anatomical awareness vary systematically across approaches, with EVT demonstrating a high degree of explicit anatomical focus, SLS relying on indirect awareness through speech-based coordination, and CVT occupying an intermediate position characterized by structured but selective anatomical emphasis. This variation has significant pedagogical implications. While high anatomical awareness may enhance precision and long-term control, it may also impose a higher cognitive load on learners (Estill, 2005; McCoy, 2012). Conversely, approaches that prioritize natural coordination may foster vocal ease and sustainability but risk limiting deeper anatomical understanding (Gürel & Şakalar, 2025; Riggs, 1998). Such conclusions align with broader voice science research showing that systematic voice training can yield observable acoustic and aerodynamic changes, grounding vocal control in measurable physiological outcomes (Barone et al., 2021; Fleischer et al., 2022).

From a pedagogical standpoint, the discussion of application areas further reinforces the complementary nature of these approaches. EVT appears particularly well suited to academic voice training, actor voice

pedagogy, and contexts requiring refined bodily awareness and inclusivity (Lee, 2021; Accetta, 2022). This inclusive dimension has been emphasized in recent scholarship, suggesting that EVT supports vocal identities beyond normative gender classifications and expands pedagogical understandings of vocal control (Accetta, 2022). SLS demonstrates clear advantages in popular and contemporary music settings, where vocal sustainability and ease are paramount (Song & Hyun-Tai, 2023). CVT offers a robust framework for high-intensity vocal repertoires, providing singers with a clear technical roadmap for safe and powerful voice production (Sadolin, 2021). These distinctions suggest that no single approach can fully address the diverse demands of contemporary voice pedagogy.

Collectively, the results underscore that vocal control should be understood as a multidimensional pedagogical construct, encompassing anatomical awareness, perceptual coordination, and systematic instruction. The integrated framework developed in this study contributes to the literature by offering a structured lens through which voice educators can critically evaluate and selectively integrate elements of EVT, SLS, and CVT according to learner needs, stylistic contexts, and pedagogical goals. In line with contemporary perspectives in voice pedagogy (Sell, 2005; Welch et al., 2019), the findings support a pluralistic approach in which methodological flexibility is viewed not as a limitation, but as a pedagogical strength.

In conclusion, this study demonstrates that EVT, SLS, and CVT represent distinct yet complementary pedagogical models of vocal control. Given the growing body of empirical EVT research addressing both pedagogical outcomes and clinical applications (Fantini et al., 2017; Frič et al., 2024; Grillo, 2021), future research may extend this framework through experimental and longitudinal investigations examining learner outcomes, cognitive load, and long-term vocal health across different pedagogical combinations. Such studies would further strengthen the evidence base for integrative approaches to vocal control in contemporary voice education. Educators should lean on EVT's anatomical-analytical figures when high-level stylistic differentiation is required. SLS principles should be prioritized for early-stage training to establish sustainable, tension-free coordination. CVT's mode-based system should be utilized for contemporary singers needing clear technical boundaries in high-intensity genres. Ultimately, this research transforms the comparison of these methods from a 'competition' into a 'pedagogical toolkit', allowing educators to navigate individual student needs with evidence-based flexibility.

7. RECOMMENDATIONS

Based on the findings of this study, it is recommended that voice pedagogy adopt a more integrative and flexible instructional framework rather than privileging a single methodological approach to vocal control. The comparative analyses demonstrate that Estill Voice Training, Speech Level Singing, and Complete Vocal Technique each emphasize distinct yet complementary pedagogical dimensions—namely anatomical awareness, natural coordination, and systematic technical regulation. Accordingly, voice educators may benefit from selectively incorporating elements of these approaches in response to learners' individual needs, vocal backgrounds, and stylistic goals. Such an integrative perspective may enhance pedagogical effectiveness by balancing anatomical precision, vocal ease, and technical clarity within voice training processes.

From an educational standpoint, it is further recommended that anatomical awareness be calibrated according to learners' cognitive readiness and pedagogical context. While the high level of anatomical differentiation emphasized in Estill Voice Training may foster precision and long-term vocal control, it may also increase cognitive load for some learners. Conversely, speech-based and experiential approaches such as Speech Level Singing may support vocal sustainability and ease, particularly in early or performance-oriented training contexts, yet may benefit from complementary anatomical clarification. In this respect, the findings suggest that pedagogical sequencing—beginning with natural coordination and gradually introducing structured anatomical or technical frameworks—may offer an effective strategy for teaching vocal control across diverse learning environments.

Finally, future research is recommended to extend the integrated comparative framework developed in this study through empirical and longitudinal investigations. Experimental studies examining learner outcomes, vocal health indicators, cognitive load, and performance sustainability across different pedagogical combinations would provide valuable evidence to support integrative approaches to vocal control. Additionally, research focusing on specific populations—such as actors, contemporary commercial music singers, or developing student voices—may further clarify how EVT, SLS, and CVT can be optimally adapted to distinct

pedagogical contexts. Such studies would contribute to strengthening the evidence base of contemporary voice pedagogy and to refining best practices for sustainable and learner-centered vocal training.

Ethical approval

This study does not require ethics committee approval as it does not involve human, animal or sensitive data.

Author contribution

Study conception and design: SG, AŞ; data collection: SG, AŞ; analysis and interpretation of results: SG, AŞ; draft manuscript preparation: SG, AŞ. All authors reviewed the results and approved the final version of the article.

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The authors declare that there is no conflict of interest.

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