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Investigating the Voice Teacher's Approach: An Australian Perspective

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Abstract

This thesis investigates the background, training, and teaching practices of exemplary classical and music theatre voice teachers working in Australia. Through mixed methods data collection, this thesis aims to identify common characteristics in self-reported and observed approaches taken by voice teachers. Psychological underpinnings in their teaching practices are identified, specifically in how they contribute to the teacher's overall approach to teaching singing. Associations between these traits, along with teacher training and experience, are considered in how they influence the achievements of their students. Analyses are triangulated to offer a comprehensive understanding of the voice teacher's approach.

The first study investigated 13 voice teachers' perceptions of their pedagogical practices through face-to-face interviews. Findings indicate that these teachers adopt an individualised approach, seek clarity and comprehension, and support their students' independent learning practices. Their approaches are largely informed by their own pedagogical influences and a love of teaching. Empathy and leadership were also identified in the teachers' self-report of their practices. The second study expanded to include 123 participants through an online survey exploring associations between teacher training, background, empathy, and leadership and the success of their students. Findings demonstrated significant associations between greater student achievement and the teacher's own performance and teacher training and achievements as well as the number of students they have taught. Teacher leadership, specifically training facilitation and positive feedback, and teacher empathy also positively influence student achievement.

The third study investigated the observed practices of seven classical and music theatre voice teachers in the context of delivering one-to-one lessons. Findings indicate that these voice teachers demonstrate empathy and transformational leadership in the one-to-one lesson context. These traits are critical ingredients to the successful communication of their extensive technical knowledgebase in an individualised manner. The teachers adapt their theoretical and practical knowledge to the individual student through an empathic and facilitative framework, drawing conclusions about the student

through intimate, finely tuned, and constant verbal and non-verbal exchanges taking place throughout the lesson. Clear communication that honours both the teacher's methods and the student's individual needs is established in the initial, formative lessons. A strong student-teacher relationship then develops throughout their tuition whereby rapport and trust are established through an ongoing empathic response and a transformational style of leadership. In addition to learning how to sing through a vocal regime specific to their physical and developmental needs, the student is encouraged to explore their own independent learning practices through achievable goals with the ongoing support of their voice teacher.

These findings offer new understandings of the voice teacher in Australia. A theoretical model has been developed for examining modern-day voice pedagogy practices.

Declaration

This is to certify that:

- i. the thesis comprises only my original work towards the Doctor of Philosophy;
- ii. due acknowledgement has been made in the text to all other material used;
- iii. the thesis is 92,560 words in length, exclusive of tables, maps, bibliographies and appendices.

Heather Fletcher

Date: November 30th, 2019

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Papers Presented at Conferences

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- Fletcher, H., Davidson, J., & Krause, A.E. (2019, December). "Good, good, good, good, good, good... I'm obsessed with that sound!" Charismatic leadership and engendering comfort in the one-to-one learning environment. Paper presented at the Musicological Society of Australia, Melbourne, Australia.
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Chapter 1

Introduction: Voice Teacher Training and the Expert Voice Teacher

1.1 Understanding Voice Teacher Practices

This thesis contributes new knowledge to the field of vocal pedagogy, a practice that is virtually uncharted. This lacuna is demonstrated in the literature review presented in this thesis and is highly surprising, given our knowledge of historical voice teaching practices, the evolution of these practices through the different schools of singing over the centuries, and the development of voice science. The process of becoming a voice teacher is not standardised and there has never been a singular way to enter the voice teaching profession. As a result, there are no formal, systematic approaches towards becoming a voice teacher (Parkes, 2009).

While a growing number of studies have investigated the one-to-one practices of voice teachers (Blades-Zeller, 1993; Dufault, 2008; Durham-Lozaw, 2014; Robbearts, 2015; Roll, 2014; Serra-Dawa, 2010; E. K. Stanley, 2018), there is no conclusive understanding of what goes on in the singing studio nor on what the teachers' practices are based. Anecdote and very limited research indicate that teachers adopt technical methods such as vocal exercises and breathwork sourced not only from pedagogical texts written by other voice teachers, but principally through replicating what they learned during their own experiences as voice students (Callaghan, 1997; Gaunt, 2008; Kennell, 2002; Saathoff, 1995). Capturing the modern voice teacher's approach is necessary to understanding current pedagogical practices and essential in the development of voice teacher training and professional development.

In a recent study of three voice teachers, Stanley (2018) states that research investigating aspects of expert voice teacher practices is rare and concludes that continued research into voice studios is essential to understanding this complex field.

This thesis explores the practices of voice teachers both in-depth and across multiple cases in order to contribute to this small amount of existing research on vocal pedagogy.

1.2 Vocal Pedagogy Training

1.2.1. Concepts of classical and music theatre pedagogy.

The specific origins of vocal pedagogy are unconfirmed (Hoch, 2019). Prior to the seventeenth century, voice instruction was believed to be primarily oral whereby a good teacher was effectively an experienced performer who encouraged students to imitate them (Sell, 2005). Books denoting vocal method emerged in the eighteenth century, designated as primary and important sources of vocal technique that would influence the development of vocal pedagogy from that point onwards (Stark, 1999). For example, in publications by pedagogues such as Nicola Porpora (1686-1768), Pier Francesco Tosi (1653-1732), and Giovanni Battista Mancini (1714-1800), vocal technique was addressed through almost exclusively physiological means, using breathwork or vocal exercises to assist in developing a singer's ability to meet the demands of vocal music. Vocal pedagogy diversified significantly in the nineteenth century resulting in a variety of pedagogical concepts, practices, and methods, and an expansion of literature (Hoch, 2019). The nineteenth century also saw a revelation of new methodologies grounded in voice science, a concept defined as researching aspects of the vocal mechanism and how it functions with regards to vocal anatomy, physiology, and acoustics (Greschner, 2006).

Historical pedagogues of the Italian School of Singing, a vocal method or style of the seventeenth, eighteenth, and early nineteenth centuries that was later labelled as Bel Canto (Duey, 1980; Reid, 1972; Stark, 1999; Toft, 2013) addressed the technical aspects of singing such as vocal registers, breath control, articulation, and agility (Stark, 1999). Recent studies regarding classical voice teachers in the Australian context indicate that the Italian legacy permeates Australian classical vocal technique (Callaghan, 1998; S. D. Harrison & O'Bryan, 2014; B. Williams, 2000). Thus, the origins of training singers in the Australian context has been founded on a more technique-focused approach. This is not uncommon as it is well established that classical singing teachers continue to use vocal exercises both to develop a vocal

technique and to strengthen the singing voice in all physiological/expressive aspects (Chapman, 2012; Miller, 1996; C. Ware, 1998).

The origins of music theatre singing are derived from a classical singing tradition (Bordman, 1986; Durham-Lozaw, 2014; K. S. Hall, 2006). Similar to the Bel Canto traditions, texts regarding training music theatre singing also focus on physiological aspects such as vocal registers, breath management, and articulation (Kayes, 2004; Kenney, 1987). However, research comparing the physiological characteristics of classical and music theatre singing have illustrated differences in function between operatic and belting styles (Estill, 1988; Sundberg, Gramming, & LoVetri, 1993). In consideration of these differences, music theatre singing is frequently referred to as a style of Contemporary Commercial Music, coined by LoVetri (2002), to describe non-classical singing genres (Bourne, Garnier, & Kenny, 2011; Bourne & Kenny, 2016; Durham-Lozaw, 2014; K. S. Hall, 2006; D. T. Kenny, 2011; Roll, 2014). Studies of music theatre singing teachers, in Australia and abroad, indicate that they comprehend the physiological and acoustic differences of music theatre singing and employ a spectrum of terminology to identify and train specific characteristics of the genre, such as belt (Bourne et al., 2011; Naismith, 2019). However, no “universally accepted criteria” exists for teaching music theatre singing (LoVetri, Saunders-Barton, & Weekly, 2014, p. 53), an argument that has also been made of classical singing teaching (Duey, 1980).

In addition to physiological training, literature in both classical and music theatre genres acknowledge that psychological aspects of a voice teacher’s approach facilitates the individual singer’s development (Durham-Lozaw, 2014; Nagel, 1999; Sell, 2003; Shelton, 1997). This is less observed in literature of the Bel Canto era. While some contemporary researchers report that historical pedagogues adopted a psychological perspective in coordinating physiological expression and emotional expression (Reid, 1972, 1975; Talia, 2017), this was less prominent in the literature and was primarily in relation to addressing artistic interpretation rather than connecting with the student. For example, in describing the approach taken by Porpora with his students, Talia (2017) remarks, “Pandering to them or concerning himself with their psychology

or whether they were bored with the same routine exercises year after year would not have crossed his mind” (p. 157).

More contemporary literature on vocal pedagogy refers to psychology and psyche with differing meanings. For example, established vocal pedagogue Cornelius Reid (1975) refers to the relationship between the human voice and the human being, stating that the voice is comprised of an individual’s physical, mental, and psychological concepts and attitudes. This is because the singing voice is not simply a “machine” that produces tone, but a multifaceted and complex synchronisation emanating from the human psyche (Helding, 2015, p. 356). Others, such as Ware (2002), identify psychology as it pertains to the voice teacher, purporting, “...singers – and those who work with singers – are challenged to gain as much psychological insight as possible” (p. 10). Australian voice teachers in particular have indicated that knowledge of human psychology, and its application to the individual student in current teaching practices, is essential (Callaghan, 1998). However, only one study was found to identify specific branches of psychology pertinent to vocal pedagogy, namely cognitive, social, physiological, comparative, and developmental psychology (Sell, 2003). In her PhD thesis investigating vocal pedagogy practices over the last 400 years, Sell (2003) argued that “psychology, often mingled with ethical considerations, makes a significant general contribution to vocal pedagogy and, more particularly, that singing teachers can only benefit from a strong foundation in the developmental psychology of music” (p. 90).

In this literature review, the physiological approaches of vocal pedagogy are comparatively better articulated and defined than psychological ones. This could be because, in the history of vocal pedagogy, writing about a generalised technical approach was more prudent and accessible than discussing the individual needs of vocal students. While current literature indicates a growing interest in identifying and engaging with the individual needs of the student, considerably less research has investigated this aspect of vocal pedagogy, thus revealing certain gaps in the literature. In order to research these further, theoretical constructs regarding the physiological concepts of vocal technique of the Bel Canto era are derived from this literature. In order to research the psychological aspects of the voice teacher’s approach, multiple

branches of psychology have been identified and defined as relevant to this thesis. These are: 1) cognitive psychology of music learning, defined as “the study of the perceptive and generative processes involved in listening to, performing, analyzing, improvising, and composing music” (Randles & Pasiali, 2012, P. 610); 2) developmental psychology of music, defined as “the study of the cognitive and generative processes associated with making music, as these processes occur over time” (Randles & Kastner, 2012, p. 996); and 3) social psychology of music instruction and learning, defined as “the study of relationships among individuals, groups of individuals, and the society in music instructional and learning contexts” (Fung & Randles, 2012, p. 3121).

1.2.2 Current pedagogical training models for classical singing teachers.

Courses in vocal pedagogy developed from the late twentieth century with numerous articles and theses focusing on degree programs, their curriculum, and speculation on how to improve the teaching of future voice teachers (Arneson & Hardenbergh, 2009; Cleveland, 1998; Folsom, 2011; Peeler, 2009; Walz, 2013; Wiley & Peterson, 2008). During this time in the United States, vocal pedagogy training became an “integral part of the curriculum of many voice performance degree programs” with lectures and coursework commonly focused on historical vocal pedagogy, anatomy and physiology, language and diction studies, repertoire, voice science, vocal health, music theory, and/or music history (Cleveland, 1996, p. 43). Depending on the institution, the curricula combined lectures with a practical application of knowledge through student teaching, observation, and feedback (Cleveland, 1996, 1998). This evidence suggests that pedagogy students at this time were being given considerably more theoretical knowledge about *what* to teach their students with less reference made as to *how* or to *whom* they apply this knowledge. According to Wurgler (1997), who herself designed a vocal pedagogy course for music educators, “Voice pedagogy courses rarely devote much time to communicating what we know about *how* to teach” (p. 7).

However, by the twenty-first century, a shift is noted in the literature whereby some pedagogy training syllabi include educational theory and psychology as well as courses developing communication skills and/or encouraging critical thinking and

creative teaching (Arneson & Hardenbergh, 2009; Folsom, 2011; Wiley & Peterson, 2008). For example, Folsom (2011) cited communication as the central focus of their training course at Boston University. In addition to the addressing practical knowledge such as vocal terminology, anatomy, breath control, registration, and resonance, Folsom (2011) noted that teacher observation was a crucial tool in expanding a student's knowledge of varied teaching techniques. This aligns with findings from Walz's (2013) thesis, investigating twenty-first century pedagogy training courses at three leading conservatoria, where she claimed:

The twenty-first century voice teacher faces the added challenge of considering the total picture of the student; including how the student learns, what fuels enthusiasm toward learning, and what will keep the student interested in practicing in order to promote technical and artistic growth. These teachers must consider the whole student. (p. 9)

According to Walz (2013), teacher training in this generation has diversified to include workshops and mentorships. Professional organisations for singing teachers, largely developed in the twentieth century, include the New York Singing Teachers Association, Voice Foundation (USA), International Congress of Voice Teachers, British Voice Association, and the National Association of Teachers of Singing (USA). These organisations facilitate the professional development of singing teachers through publishing newsletters, hosting conferences and symposia, and/or offering internship/mentor programs (Hoch, 2019). For example, intern programs through the National Association of Teachers of Singing are designed to facilitate practical exposure to teaching practices and provide collaborative field experience in an integrated learning model. Members with less than five years teaching experience are paired with master teachers who supervise them in teaching lessons, participating in masterclasses, and in coaching. The objective of mentoring, according to Norman Spivey, the past president of the National Association of Teachers of Singing, is to exchange ideas “from teacher to intern, amongst interns, and ultimately in every direction—impacting all who participate” (Snyder, 2018, p. 266).

As noted by Hoch (2019), there is no singular way to train in classical vocal pedagogy. This review identifies a dichotomy in current training programs between academic and master-apprentice models, neither of which have been conclusively identified to be superior. While an academic model offers a broad spectrum of information and theory, mentorships and workshops allow for more practical exposure to the complexities of training the human voice. As voice teachers frequently adopt the practices from their own vocal training (Callaghan, 1997; Gaunt, 2008; Kennell, 2002; Saathoff, 1995), exposure to new methods in either training model could offer a more diversified and informed pedagogy in a young teacher's career.

1.2.3 Current pedagogical training models for music theatre singing teachers.

Vocal pedagogy specific to the music theatre genre, by comparison to classical singing, is “still in its teens” (Kayes, 2004, p. vii). Specific references to music theatre pedagogy are almost absent from the curricula in vocal pedagogy training courses presented in section 1.2.2 with the exception of three institutions where: 1) students were either required to take a course in vocal pedagogy that encompassed “belting and music theater singing” (Arenson & Hardenbergh, 2009, p. 318); 2) music theatre students were among those open to taking the pedagogy course as an elective credit (Wiley & Peterson, 2008); or 3) belting was “briefly” addressed by the course coordinator (Walz, 2013, p. 29). Not only are most music theatre voice teachers classically trained (Hall, 2006), few have received a degree in the genre because courses for music theatre training have only been offered in colleges, universities, and conservatories since the 1970s (LoVetri & Weekly, 2003).

Rosenberg and LeBorgne (2014) assert that modern-day voice teachers are expected to have the skills to teach the multiple styles required of music theatre. However, vocal pedagogy training programs do not train teachers in these various styles as indicated in section 1.2.2. In addition to technically navigating traditional (pre-1960s “legit”) and contemporary music theatre singing styles, music theatre teachers must also train students in the pop/rock styles of “jukebox” musicals written by commercial artists which require “in-depth study to attain mastery, study that goes beyond distinctions between legit, belt, and mix” (Edwards, 2018, p. 19). This is concerning as two separate surveys investigating contemporary singing teachers and their training found that only

19-45% of music theatre teachers stated they had training to teach music theatre singing (LoVetri & Weekly, 2003; Weekly & LoVetri, 2009). Further, of those respondents, the majority of teachers identified “training” as “experimentation on themselves, discussion with colleagues, observing other singers or teachers, and reading books and articles” (Weekly & LoVetri, 2009, p. 371-372).

It is unclear if researchers are asserting that an entirely new model is required for training in music theatre pedagogy or if coursework in existing vocal pedagogy training courses should be augmented to include tuition specific to music theatre styles and vocal demands. As noted in section 1.2.2, pedagogy training courses offer a spectrum of information relevant to any genre of singing, namely anatomy, physiology, voice science, vocal health, music theory, and music history. However, this literature review demonstrates that current teacher training models lack relevance to music theatre styles. Adapting vocal pedagogy training to target the more genres of singing would ultimately improve teacher practices and benefit their students (S. D. Harrison & O’Bryan, 2014).

1.2.4 Performer-teacher/teacher-artist.

Given that academic models of training teachers have only been made available in tertiary-level institutions within the last 50 years (Cleveland, 1996), the more traditional manner in which voice teachers have entered the profession is as an experienced singer first. Many influential Bel Canto pedagogues, namely Giulio Caccini (1551-1618), Pietro Francesco Tosi (1653-1732), and Giovanni Battista Mancini (1714-1800), were all reputable singers who later became voice teachers (Reid, 1972). Subsequent centuries have followed this trend and current research supports the paradigm that one’s training as a singer strongly informs on their approach as a teacher (Gaunt, 2008; Saathoff, 1995). While it is likely that this is the predominant manner in which voice teachers enter the profession, no conclusive research has highlighted this.

In this review performer-teachers or teacher-artists are defined as:

...a singer with advanced voice training and experience, who has at some point made all or part of his living singing professionally or semiprofessionally, but who earns the major part of his living teaching

singing and voice related courses in one of the thousands of public and private academic or independent studio settings across the nation. (Peeler, 2009, p. 157)

Performer-teachers are crucial to modern-day vocal pedagogy (Mills, 2004) and impart knowledge derived from their performance experience (Schindler, 2016). The performer-teacher's knowledgebase, accumulated through their experiences as a student of singing and a performer of the craft itself, includes an explicit and advanced understanding of 1) vocal technique, proficiency, and mechanics, 2) stagecraft, theatre practices, and performance preparation including stage etiquette, 3) vocal hygiene, 4) repertoire, language, and musical style, 5) the complexity of the singer's psyche including the performer's understanding of fear and failure, and 6) the ways in which singers consciously and subconsciously synthesise multiple layers of understanding and skilling to achieve authenticity in high level performance (Schindler, 2016).

As their knowledge is assimilated through their individual experiences, performer-teachers also have relevant knowledge to their genre in a way that the training models of sections 1.2.2 and 1.2.3 may lack. However, in Australia, current institutional trends are predicted to require more formal qualifications, thus "mandatory teaching induction programs whereby performers entering the tertiary teaching environment with little previous teaching experience would require basic training in fundamental voice mechanics and vocal pedagogy" (Schindler, 2016, p. 204). In the United States, Scott McCoy also rallies for specialised training for voice teachers as "not all great singers are equally gifted teachers" (McCoy, 2014b, p. 14). The difference in skill level between performing music and teaching in music education is such that having *been* taught is by no means the same as knowing how *to* teach effectively (Parkes 2009).

Of interest then are the specific characteristics of "gifted" or effective singing teachers. Investigating theories and definitions of expertise in education could assist in defining specific characteristics of twenty-first century expert singing teachers and contribute valuable information necessary for improving voice pedagogy training courses.

1.3 Expertise in Teaching

Expertise incorporates skills and knowledge, experience, developmental perspective, individual characteristics, deliberate practice, and a consistently high level of performance (Ericsson, 2018). Research specific to expertise in education asserts that it is domain specific; no single definition or categorisation sufficiently covers all disciplines (Berliner, 1986; Bucci, 2003; Ericsson, 2018; Hattie, 2003, 2012, 2015). As Goodwyn (2017) explains, “there are vastly differing interpretations of what an expert teacher might be or even whether such a level is achievable” (p 25). Bucci (2003) recommends defining the term “expert” particular to the parameters of research undertaken, thereby providing the framework in which to 1) determine research results and 2) align the reader’s perception of expertise with that of the researcher.

According to Hattie (2003), who conducted an extensive meta-analysis of studies pertaining to student learning, five major dimensions of expertise underpinned excellent teaching. Expert teachers can:

- 1) identify essential representations of their subject and convey, with flexibility, a more integrated knowledge thereof;
- 2) guide learning through classroom interactions, creating an optimal learning environment of enquiry and engagement;
- 3) monitor learning and provide feedback as a result of comprehending and interpreting relevant information with great insight;
- 4) attend to affective attributes, being receptive to and respectful of the needs of the student; and
- 5) influence a range of student outcomes by setting challenging goals and acting in a motivational manner. (Hattie, 2003)

In addition to these dimensions, Hattie (2003, 2012, 2015) identified that expert teachers set challenging tasks that encourage a shared commitment from students. He found that experts focus less on lecturing and more on undertaking activities that promoted student engagement. Further, Hattie (2003) concluded that the cognitive skills of expert teachers become more automatic through teaching experience, thus allowing them to assess and monitor student learning and respond accordingly to student needs.

Wider research in the area has shown that expert teachers demonstrate a reliable ability to problem-solve and deal with complex situations in the learning environment (Berliner, 1986; Ericsson & Lehmann, 1996; Goodwyn, 2017; Schempp & Johnson, 2006). As the teacher's understanding of a subject becomes so thorough to the point of mastery, it is the atypical that receives their attention and mental space (Goodwyn, 2017). Further, expertise in teaching is characterised not only by the representation and organisation of knowledge, but also by the teacher's ability to communicate it (Goodwyn, 2017). Verbal aptitude and fluency are important features for teachers to effectively, clearly, and succinctly communicate with their students (Polk, 2006). 'Feedback' is conceptualised as information provided by a teacher regarding aspects of a student's performance or understanding, and is a transmission process, communicating the strengths and weaknesses of a student's performance (Nicol & Macfarlane-Dick, 2006).

However, acquiring the skills needed to become an expert teacher is difficult as, according to Goodwyn (2017), "you can only learn by doing it", which extends to the idea that a teacher is only credible if they have taught for many years and still regularly teaches" (p. 20). Whereas purposeful practice, particularly with regard to lengthy training, has been linked to expert performance (Ericsson, 2006), the definition of practice in teaching remains unclear. A teacher's opportunity to practice is through actual teaching, providing no opportunity for a second chance (Goodwyn, 2017). Thus, if a teacher's method of practice is developed in situ, then there remains no moment to repeat the experience as a means of improving, thus making the process inconsistent and not easy to define. Additionally, practice through repetitive teaching is not enough to pursue expertise, as noted by Berliner: "experience is a necessary but not a sufficient condition for being an expert" (Brandt, 1986, p. 7). To this end, expert teachers must try new things in order to expand upon their knowledge and skill base (Goodwyn, 2017).

1.3.1 Expertise in music education, one-to-one and group tuition.

Studies specific to music education have been conducted in order to define music teacher expertise. Firstly, an important manner in which expert music teachers accumulate their technical knowledgebase is through their training and experience as a musician, particularly in performing to a professional standard with world-class

musicians/conductors (Kennell, 2002; L’Hommedieu, 1992). Researchers argue that expert music teachers then integrate this knowledge by combining an in-depth understanding of technique with the relevant needs of the student (Allsup, 2015; Cencer, 2007; Duke & Simmons, 2006; Gaunt, 2008; Kiik-Salupere & Ross, 2011; Neill-Van Cura, 1995). Findings frequently highlight the way in which teachers engage with their student as a demonstration of their skills. For example, they set appropriate, challenging tasks and engage students in these tasks for a greater extent of time (Duke & Simmons, 2006). They also set achievable goals for students (Neill-Van Cura, 1995; Duke & Simmons, 2006; Wurgler, 1997) in which they facilitate student autonomy (Gaunt, 2008; Swanwick, 1999, 2008) and encourage critical thinking in their students (Duke & Simmons, 2006). Expert teachers improvise strategies and pedagogical solutions (Gaunt, 2008; Kennell, 1997). They act as facilitators, envisioning the potential of the student (Cencer, 2007; McCoy, 2014a; Wurgler, 1997) and encouraging individual learning processes rather than imposing them upon their students (Cencer, 2007; Dufault, 2013).

The manner in which expert music teachers share their knowledge with students is also emphasised in the literature. Clear communication is considered the mark of an effective music teacher (Dufault, 2013; Mills & Smith, 2003; Wurgler, 1997) and is used to facilitate learning (Kennell, 1997). For music teachers, this communication is often exemplified through verbal and/or non-verbal feedback (Burwell, 2010; Duke & Henninger, 1998, 2002; Hamann, Baker, McAllister, & Bauer, 2000; Levasseur, 1994; Siebenaler, 1997; Welch, Howard, Himonides, & Brereton, 2005). Effective verbal feedback is specific and positive and/or negative (Duke, 1999; Duke & Henninger, 1998; Duke & Simmons, 2006; Parkes & Wexler, 2012) and is a large part of a music teacher’s “verbal repertoire” in a lesson (Duke & Henninger, 1998). Effective non-verbal feedback includes gesture (Burwell, 2018; Levasseur, 1994; Nafisi, 2010, 2014), modelling or demonstrating (Dickey, 1991, 1992; K. Madsen, 2003; Sang, 1987), and eye contact (Levasseur, 1994; C. K. Madsen & Geringer, 1989). According to Goolsby (1996), expert teachers use modelling techniques almost twice as much as novice teachers.

Moreover, an effective music teacher incorporates their personal values in their teaching, demonstrating and sharing a love of music (Hendel, 1995). Desirable characteristics of successful music teachers include high self-esteem and humour (Boag, 1989 in Hallam, 2001), enthusiasm (Clemmons, 2006; C. K. Madsen & Geringer, 1989, 1990; Mills & Smith, 2003), positivity and organisation (Mills & Smith, 2003; Teachout, 1997), and self-control (C. K. Madsen & Geringer, 1989, 1990; Teachout, 1997). Further, there exists a relationship between teacher personality and effective teaching (Teachout, 1997; Wubbenhorst, 1994; Yarbrough & Madsen, 1998). Serra-Dawa (2010, 2014) concluded that profiling student and teacher personalities and adult attachment characteristics informs on the ideal partnering between teacher *and* student personality types, thus creating a more effective teaching/learning environment. Additionally, Clemmons (2007) reports that teacher-student relatedness and rapport positively influence interpersonal relationships and leads to learning success in the singing studio.

A representative example of research in music teacher expertise would be that of Duke and Simmons (2006) as their study has been examined in other research investigating music teacher practices (Baughman, 2014; Burwell, 2018; Parkes 2009; Wexler, 2009) and has provided a framework for some music teacher research (Parkes & Wexler, 2012; E. K. Stanley, 2018). Duke and Simmons (2006) identified 19 common elements of instruction based upon analysing 25 hours of video recordings of three master music teachers conducting one-to-one lessons. These elements were grouped into three categories: *Goals and Expectations* represents how teachers target specific goals at the student's appropriate level of difficulty; *Effecting Change* details how teachers pace a lesson and guide student learning; and *Conveying Information* illustrates how a teacher provides feedback. Aspects of this research parallel Hattie's definition of teacher expertise as music teachers guide student learning, provide feedback, and influence student outcomes by setting challenging goals.

While Duke and Simmons (2006) claim that the validity of their findings is based on how consistently all three teachers demonstrated these 19 elements, they acknowledge that greater accuracy will be determined by further research and more precise methodology. For example, the data they analysed was through video recording,

however studies have found this decreases data reliability (Kostka, 1984; Serra-Dawa, 2010). This is particularly important as Duke and Simmons (2006) talk about teacher feedback in three of their 19 common elements, yet none of these reference non-verbal feedback which has been found to be used by expert music teachers in other studies (Burwell, 2018; Levasseur, 1994; Nafisi, 2010, 2014; C. K. Madsen & Geringer, 1989). Duke and Simmons also arrived at this list of elements after examining one piano, one violin, and one oboe teacher. While they claim that these teachers were “very different people” (Duke & Simmons, 2006, p. 10), observing teachers of different instruments would offer more conclusive results. For example, in testing these elements against expert voice teachers, Stanley (2018) found that this model of expertise did not fully apply to the voice studio as “common voice teaching behaviours were not described in their list” (p. 2) such working with an instrument that is largely invisible.

1.3.2 Expertise in voice teachers.

Expert voice teachers gain their knowledge through performing, experience, and knowledge of the professional world (Kennell, 2002). Their quality as a teacher, however, is believed to be proven by the quality of the students they produce (Duey, 1951; Dufault, 2008; Forest, 1984). Similar to Goodwyn’s (2017) assertion that teachers practice through the act of teaching, Proctor (1980) states that expert voice teachers gain much of their knowledge through experience, learning by teaching a variety of students over a number of years. Further, expert voice teachers adapt their teaching practices to the individual student (Blades-Zeller, 1993; Dufault, 2008, 2013; Gaunt, 2008; Robbearts, 2014; Roll, 2014).

For example, in her PhD thesis, Blades-Zeller (1993) interviewed sixteen master classical voice teachers in the United States in order to ascertain how they approach teaching fundamental concepts of vocal production and what their perceptions are of how singers are trained. She conducted face-to-face interviews and used qualitative analysis techniques including content and inductive analysis to examine the data. Blades-Zeller (1993) concluded that the exemplary voice teacher is: 1) able to diagnose vocal problems and solutions; 2) able to assess student needs and clearly convey information to them; 3) able to treat each student as an individual; 4) able to apply a personalised approach and individual style of teaching; and 5) vigorous and excited

about teaching singing. Blades-Zeller (1993) also claimed that her qualitative research design could serve as a model for future studies, however the face-to-face interviews were not triangulated with any other form of data collection.

Other studies of exemplary voice teachers include Stanley (2018) who built on Blades-Zeller's research by interviewing three expert teachers, again in the United States, and observing them conducting one-to-one lessons in order to determine the nature of expertise in voice teacher practices. Through inductive and comparative analysis, Stanley (2018) concluded that voice teachers have integrated knowledge domains relevant to subject matter and running a professional voice studio, which is accumulated through their collective teaching experiences. In a different study interviewing 50 Australian classical voice teachers in tertiary education, Callaghan (1997, 1998) categorised the expert voice teacher's approach into mainstream (e.g., teaching using kinaesthetic and visual imagery, focusing on vocal tone and language), traditional (e.g., teaching using imagery, focusing on beautiful tone), and innovative (e.g., teaching using physical explanations of vocal technique, focusing on appropriate tone). Identifying these practices clarified the voice teacher's pedagogy and, more importantly, ascertained where incomplete knowledge or misinformation about vocal physiology and function existed (Callaghan, 1997, 1998).

Further studies of voice teachers conclude that experts demonstrate an ability to address students verbally and non-verbally in the lesson (Dufault, 2008) and seek to build trust with their students (Robbearts, 2014). Like Stanley (2018), Dufault (2008) interviewed three exemplary voice teachers in the United States and observed them conducting one-to-one lessons. Dufault (2008) interviewed the students as well. Her aims were to determine how voice teachers address technique, artistry, and musicianship, and if/how teachers adjust their teaching style to meet the needs of each individual student. Similar to Blades-Zeller (1993), Dufault (2008) concluded that the teachers had more agreement than disagreement about technique, artistry, and musicianship. She also found that teachers demonstrated critical listening/observation skills, a strong knowledge of vocal function and musical styles, and an expert ability to diagnose problems. Roll (2014) adopted a similar method interviewing four expert music theatre voice teachers and their students as well as observing lessons. Her

research aims were to determine effective physiological strategies for teaching belt and she too found much consensus in the teachers' approaches.

In contrast, a study conducted by Gaunt (2006) investigating teacher and student perceptions of one-to-one voice and instrumental lessons concluded that teachers did not adapt their teaching methods to the individual needs of their students. Gaunt (2006) found that while teachers were conscious of their students' unique needs and were concerned to support them, aspects of their methodology did not facilitate student-oriented or autonomous learning. Informant-style, semi-structured interviews were conducted with twenty teachers and twenty students, four of each of which were voice teachers/students, at the Guildhall Conservatory where Gaunt taught. Gaunt (2006) acknowledged that observations of one-to-one lessons would have generated more detailed data in this study, however her aims were "primarily to provide a perspective on the perceptions of teachers and students, their conceptualisation of instrumental/vocal teaching and learning, rather than with the teaching interactions themselves" (p. 89). However, in her interview schedule she enquired about effective/desirable student-teacher relationships. Also, given that her many of conclusions are relational in nature between teachers and their students, these findings warrant scrutiny. As 80% of participants interviewed for this study were not voice teachers/students, these findings potentially apply less to vocal pedagogy practices just as Stanley (2018) found that Duke and Simmons' (2006) 19 elements of expertise did not entirely cross over either. Gaunt (2006) challenges the traditional one-to-one learning model and concludes that a cultural shift is required. Musicians need to adapt to the role of an educator by seeking ongoing professional and personal development, engaging creatively to stimulate autonomous learning, and collaborate artistically and educationally in order to diversify their teaching practices.

Like Gaunt (2006), a handful of studies on the practices of expert voice teachers target voice teacher training (Blades-Zeller, 1993; Dufault, 2008, 2013; Durham-Lozaw, 2014; Robbearts, 2014; Roll, 2014). This is important because, while voice teacher training is not systematised, this literature review identifies that becoming an expert voice teacher requires specialised skills, abilities, and ethics. For example, Dufault (2008) concluded that while there is no clear, defined way to teach singing, voice

teachers must recognise the responsibility of working with their students. Research specific to music theatre pedagogy asserts that teachers must be educated in teaching music theatre styles through specific techniques (Roll, 2014). In her doctoral thesis, Durham-Lozaw (2014) identified that voice teachers should be able to model contemporary belt styles for their students, and that if they themselves are unable to belt, they should train with qualified pedagogues of music theatre singing.

All of these studies also conclude that future research into the various practices, approaches, methodologies, and/or training of voice teachers is needed. Whereas different studies have defined aspects of expertise in voice teachers, none have investigated these characteristics comparatively between the classical and music theatre genres. Further, while expert voice teachers demonstrate commonalities in their approach, the influence of these characteristics on student outcomes is not addressed in the literature. Lastly, though studies show that voice teachers target individual needs in their approach, less is said about *how* teachers determine these needs in each of their students.

1.4 Self Story

This PhD originated as a Masters in Music Performance Research in which I aimed to investigate the technical approach classical voice teachers were taking in their teaching studios. The original objective was to interview Australian classical voice teachers in order to investigate the technical exercises that they employ in their lessons. I was interested to see if commonalities existed, not just in the exercises but in the teacher's perception of the purpose of the exercises.

With these research aims in mind, I interviewed and analysed established and highly respected teachers, all of whom had outstanding track records of student success. However, it was immediately evident that the crucial component of these teachers' methodology was not in the technical exercises they employed, but rather in the way they adapted their approach to the individual student. In particular, trends in empathic motives and leader-like attributes warranted further investigation. I also recognised that this was an area in the literature that was lacking. Previous studies acknowledge that voice teacher target the individual student's needs in their methodology, but researchers

did not say how teachers know what a student's individual needs are. Thus, I converted to a PhD to concentrate my research around the emergent findings arising from this initial interview data. Further, I expanded the investigative scope of my study to include both classical and music theatre teaching in order to conduct a comparative study of the two theatrically-focused singing methodologies, particularly given the dearth of research investigating teaching practices specific to the music theatre genre.

This topic is significant to me as I am a professionally trained classical singer and tertiary-level music theatre voice teacher continually seeking to expand on my knowledgebase and collaborate with others in the industry. My own current understanding of vocal pedagogy and tertiary teaching offers relevant, insider knowledge suitable for conducting this in-depth study of vocal teaching practices used in Australia today. Additionally, having completed a Bachelor of Music-Voice Performance (The Hartt School, University of Hartford) and a Postgraduate Diploma-Performance and Licentiate to Teach (Royal Academy of Music, London), the diversity and pedigree of my educational experiences uniquely contributes to my understanding of vocal pedagogy.

1.5 Research Questions

Voice teacher practices are under-researched and a number of questions regarding current trends in classical and music theatre voice teacher practices remain to be addressed. Research suggests that voice teachers are proven to be experts based on the students they produce (Duey, 1951; Dufault, 2008; Forrest, 1984), however no research has investigated associations between voice teachers and student achievement. Studies of expert voice teachers emphasise that their teaching practices are or should be adapted to their individual students (Blades-Zeller, 1993; Burwell, 2018; Callaghan, 1997, 1998; Dufault, 2008; Durham-Lozaw, 2014; Robbearts, 2014; E. K. Stanley, 2018), however the process by which teachers meet the needs of their students is less defined in research. This information is important as voice teachers are now able to train through systematised vocal pedagogy courses (Cleveland, 1998; Walz, 2013), though existing literature shows that these courses focus more on content than delivery (Wurgler, 1997). Also, despite the development of singing styles in the music theatre genre and the differing vocal demands of this genre to the classical singing, there is

comparatively less training relevant specifically for music theatre voice teachers available (Durham-Lozaw, 2014; LoVetri & Weekly, 2003; Weekly & LoVetri, 2009). While research addresses the physiological differences between classical and music theatre styles, there is no evidence that voice teachers do or should deliver their methodology in different ways. Lastly, while research acknowledges that there is a psychological component to the voice teacher's approach (Callaghan, 1997; Durham-Lozaw, 2014; Nagel, 1999; Sell, 2003; Shelton, 1997; C. Ware, 2002), clarity around this terminology is hazy such that what exactly is meant by psychology is unclear. As a result, there is a limited amount of conclusive evidence of voice teacher practices in the early twenty-first century despite centuries of literature on vocal pedagogy.

Methodology and its effectiveness in current research are also of interest when developing the research questions of this thesis. For example, data collection on voice teacher practices is less triangulated. Nearly all studies of voice teachers are qualitative in nature including interviews (Blades-Zeller, 1993; Callaghan, 1997; Gaunt, 2006) or interviews and observation (Burwell, 2006; Dufault, 2008; Durham-Lozaw, 2014; Robbearts, 2014; Roll, 2014; E. K. Stanley, 2018). Only one study was found to triangulate qualitative interviews and observations with quantitative surveys (Serra-Dawa, 2010), offering a more valid understanding of voice teacher behaviours. Qualitative analysis methods in relevant research do not adopt a singular trend as methods include content analysis (Blades-Zeller, 1993; Dufault, 2008), inductive analysis (Blades-Zeller, 1993; E. K. Stanley, 2018), comparative analysis (E. K. Stanley, 2018), or the use of analytical software (Callaghan, 1997; Dufault, 2008; Gaunt, 2006). However, given that some of the gaps identified in the literature regard the need for a greater understanding voice teachers practices, and given the vast scope and complexity of one-to-one music instruction (Kennell, 2002), perhaps a different analytical process may allow for new understandings in the field.

Thus, this thesis investigates the approaches undertaken by exemplary classical and music theatre voice teachers in Australia in order to contribute to the understanding of successful teaching practices in the singing studio. Given the broad criteria of this topic, research questions investigating the voice teacher's approach in Australia are as follows:

RQ1: What are exemplary classical and music theatre voice teachers' perceptions of their one-to-one teaching practices? Additionally, do these perceptions align with their behaviours in the one-to-one lesson?

RQ2: How do exemplary classical and music theatre voice teachers ascertain the individual needs of their students?

RQ3: Is student achievement influenced by the voice teacher's training, background, experience, and/or teaching genre?

1.6 Structure of Thesis

In order to capture the knowledgebase and approach of Australian classical and music theatre voice teachers, a multiple case-study combining qualitative and quantitative data is presented in three sections. The first section (Chapters 2, 3, and 4) presents findings from data collected through face-to-face, semi-structured interviews investigating the teachers' technical approach, lesson structure, pedagogical legacy, and student engagement. Chapter 2 features a comprehensive qualitative analysis of interviews investigating classical voice teachers' ($N=3$) technical approach, and their perceptions of that approach, in teaching singing. Overarching themes and sub-themes common to the three teachers reveal psychological commonalities in their delivery, particularly empathy and leadership, that require further investigation in a larger participant pool. Chapters 3 and 4 present analysis of interviews conducted with classical ($N=5$) and music theatre ($N=5$) teachers, respectively. Shared themes from the analysis of the three teachers in Chapter 2 are investigated among these classical and music theatre teachers, and additional themes found in their interviews are presented.

In the second section (Chapters 5 and 6), a more targeted investigation of specific thematic commonalities observed in the qualitative interviews of Chapters 2, 3, and 4 is presented. Chapter 5 presents a targeted literature review concerning empathy, leadership, and psychological skills training in music, education, and voice teacher-related research. Next, Chapter 6 details an online, quantitative survey study of Australian classical and music theatre voice teachers ($N=123$) conducted to validate the thematic findings of the face-to-face interviews on a larger scale. Standardised measures

and questions regarding teacher training and experience investigate how teacher empathy, leadership, and personality influences student achievement.

The third section (Chapters 7 and 8) details an observational study featuring a second round of qualitative data whereby voice teachers previously interviewed ($N=7$) were observed in the context of delivering one-to-one lessons. In Chapter 7, an analysis of the teachers' observed practices considers their self-reported approach from Chapters 2, 3, and 4. Chapter 8 presents emergent themes in the observed voice teachers' approaches, specifically with regard to the learning environment they establish in their one-to-one lessons.

To conclude, in Chapter 9, the thesis results are triangulated to provide a more consummate understanding of the voice teachers' knowledgebase, beliefs, perceptions, and approach to teaching singing. This conclusion summarises the research conducted in this thesis and presents an emergent theoretical model as well as theoretical and methodological implications. Limitations in this research are considered and recommendations for future research are also made.

Chapter 2

In-Depth Analysis of the Interviews of Three Classical Voice Teachers

2.1 Introduction

A dearth of literature investigating the current practices of classical voice teachers reveals a topic that requires detailed research (Blades-Zeller, 1993; Dufault, 2008). Additionally, of existing research on voice pedagogy, few studies have focused solely on the pedagogy of Australian classical voice teachers (Callaghan, 1997; O'Bryan, 2014; Schindler, 2016; B. Williams, 2010), making this an under studied area. Of particular interest are the practices of exemplary Australian classical voice teachers. There is an inherent logic in focusing the investigations on voice teachers who have successful students (Duey, 1951; Dufault, 2008; Forrest, 1984), have taught a variety of students over a number of years (Proctor, 1980), are known to engage in ongoing professional development and collaborate with other artists/educators (Gaunt, 2006), and have themselves hailed from a performing background (Kennell, 2002; L'Hommedieu, 1992). Thus, examining the pedagogical practices of exemplary teachers will contribute to and augment existing research.

2.1.1 Aims.

The aims of this study were to investigate exemplary Australian classical voice teachers' perceptions of their one-to-one teaching practices. This study examined the technical exercises Australian voice teachers were currently employing, the approach through which these exercises were employed, and their perceived function. Further, it aimed to determine whether commonalities or trends existed in the teachers' perceptions of their teaching practices.

2.2 Method

2.2.1 Participants.

Participants ($N=11$) were tertiary-level classical voice teachers in Australia, aged 40-75 years old ($M=57.50$), purposively sampled based on at least three of the following inclusion criteria:

- employment at a top-tier Australian university, ranked in accordance with the website QS World University Rankings by Subject—Performing Arts (2016), accessed 20th October, 2016;
- employment at a conservatorium/school of music/academy with a strong national reputation based on the industry successes of their graduates;
- reputation in their private studio based on the industry successes of their students;
- hail from a performing background; or/and
- demonstrated ongoing professional development and collaboration within the context of singing and vocal pedagogy, including:
 - contributing to published literature on relevant pedagogical topics including voice science, vocal technique, vocal health, repertoire, vocal development, and historical vocal pedagogy; or/and
 - attending, conducting, and/or adjudicating workshops, masterclasses, conferences, eisteddfods, competitions.

To ensure validity and prevent bias in determining the participant cohort, recommendations for teachers suitable for this study were sought from: 1) one professor in Creative and Performing Arts; 2) three senior lecturers in Voice who taught into two different Australian universities; and 3) six professional classical singers who have performed with Australian state opera companies. This resulted in a list of 29 potential names which was cross-referenced with the selection criteria to determine a purposive sample resulting in 20 (69%) participants recruited. The Human Research Ethics Committee at The University of Melbourne approved this research (code 1647986.1, granted in November 2016).

2.2.1.1 Participant recruitment.

Recruitment involved contacting individuals ($N=20$) in writing via email in December 2016 (see Appendix A for template letter; see Appendix B for plain language statement). Of the 20 teachers approached, 13 (65%) responded to the recruitment email and 11 (55%) were interviewed between December 2016-February 2017.

It is important to note that, at the time of this study, only four of Australia's tertiary institutions offered vocal training up to the postgraduate opera studies level, and that each of these institutions only employed an average of two full-time staff. Therefore, the number of participants approached was representative of the cohort.

The participants interviewed currently or had previously taught at:

- Melbourne Conservatorium of Music (The University of Melbourne, VIC),
- Sir Zelman Cohen School of Music (Monash University, VIC),
- Western Australian Academy of Performing Arts (Edith Cowan University, WA),
- Queensland Conservatorium (Griffith University, QLD),
- Sydney Conservatorium of Music (University of Sydney, NSW), and/or
- Theatre Nepean (Sydney, NSW).

2.2.2 Approach and materials.

A systematic qualitative approach was used involving semi-structured, face-to-face interviews. The semi-structured format was chosen for its flexibility and detailed responses beneficial to smaller-scale research (Arksey & Knight, 1999; Kallio, Pietilä, Johnson, & Kangasniemi, 2016; Pathak & Intratat, 2012). This format encourages a dialogue with participants as they share in the direction of the interview (Rubin & Rubin, 2005; Smith, 2015; Smith, Flowers, & Larkin, 2009). Questions were kept neutral and open in order to promote an individual response (Dearnley, 2005), devoid of predetermined assumptions made by the interviewer. In short, the participants were encouraged to “tell their own story” (Smith & Osborn, 2015, p. 31). This left each

participant able to pursue their own individual account of events (Pringle, Drummond, McLafferty, & Hendry, 2011) and for topics to emerge, facilitating a richer depth of data collection (Dearnley, 2005; Polit & Beck, 2010; Smith et al., 2009; Smith & Osborn, 2015).

The face-to-face interview method was chosen as it synchronises communication in time and space, allowing the interviewer to capture subtle non-verbal cues of the interviewee such as body language and inflections of the voice (D. G. Hays & Singh, 2012; Opdenakker, 2006). Given the semi-structured format of the questions, face-to-face interviews allowed a more immediate and interactive response to emergent themes as they arose (Opdenakker, 2006). Research also shows the benefits of face-to-face interviews in establishing rapport with the participant (Curasi, 2001; Smith et al., 2009). Lastly, interviewing in-person was deemed necessary for this project as some questions addressed specific physical aspects of vocal technique. For example, questions dealing with posture, alignment, and breath management typically had responses that were enacted physically, such as semi-supine work or yoga poses. Interviewing face-to-face enabled more clarity when detailing these responses, particularly with regard to gesturing or referring to vocal anatomy and function by physically indicating on oneself.

The interviews were audio recorded on an iPhone 6S.

2.2.2.1 Bracketing.

Bracketing, a technique used in phenomenological research, was employed by the researcher to suspend any preconceptions, particularly any personal suppositions, when designing interview questions and leading the interview (Gearing, 2004; Kvale, 1983; Sorsa, Kiikkala, & Åstedt-Kurki, 2015; Tufford & Newman, 2012). This was because, as this research involved a voice teacher investigating the practices of other voice teachers, personal preferences and practices could influence the types of questions asked, the manner in which the questions were delivered, and/or the way in which the researcher validated or disapproved of an interviewee's response.

As indicated in section 1.4, I have trained as a classical singer in the United States, the United Kingdom, and Australia. Over this time, I have studied one-to-one with 13 voice teachers and over 40 répétiteurs, coaches, and/or conductors. As a voice teacher, I have worked one-to-one with over 150 singers at the tertiary/semi-professional/professional level and over 70 singers at the primary/secondary/amateur level through The University of Melbourne, Australian private schools, and my private studio. Given my level of experience, my primary values in one-to-one vocal training centre around developing a safe, systematised, and reliable vocal technique that facilitates student well-being and autonomy in their training. This is the product of my own training as well as my experiences in teaching singing for nearly 20 years.

Conflicts could arise in differences of opinion, particularly regarding approaches teachers use to target vocal issues or outcomes. However, entering this research, I expected to discover a variety of pedagogical concepts, practices, and methods for addressing the physiological aspects of singing such as breath management, blending of the registers, and range extension, particularly as this has been: 1) documented in vocal pedagogy research (Hoch, 2019); and 2) my experience as a professionally trained singer. Nevertheless, I recognised that my feelings about teaching singing could affect my ability to be neutral when interviewing teachers and consequently sought to put aside any assumptions I might have that could influence the interview process.

Thus, bracketing was essential in the preparatory stages of this research in determining the aims and purposive sample for this study (Ahern, 1999; Chan, Fung, & Chien, 2013), as well as in collecting the data, as it facilitated a richer view of the research topic (Tufford & Newman, 2010). To assist in setting aside pre-existing assumptions regarding vocal pedagogy practices, a pedagogical framework was sought to develop the semi-structured interview questions.

2.2.2.2 Interview questions.

The interview questions were devised to capture participants' knowledgebase, their approach to training singers, and their perception of that approach. In determining the questions for this study, a framework was conceptualised based on modernised interpretations of the ideals of the Bel Canto singing technique as it has contributed to

the origins of vocal pedagogy (Stark, 1999) and is evidenced in Australian classical vocal pedagogy (Callaghan 1997; B. Williams, 2010). A critical review of literature from the past 20 years on Bel Canto practices was undertaken, namely Stark's (1999) *Bel Canto: A History of Vocal Pedagogy*, Talia's (2017) *A History of Vocal Pedagogy: Intuition and Science*, and Toft's (2013) *Bel Canto: A Performer's Guide*.

Commonalities regarding technical concepts, namely breathing, vocal registration, articulation, vocal onset, resonance, agility, and posture, were identified across these three references resulting in the development of two open-ended questions: What technical exercises do you use? In what ways do you explore physical aspects of singing? Additional questions were devised regarding teacher background/training and lesson structure resulting in five open-ended questions: Where did you come to acquire your technical exercises? Do you subscribe to a certain methodology or technique? Please explain what you do with a student at the start of a lesson? What format do your lessons typically follow? What sort of practice routine do you advocate for your students? (For the entire interview schedule, see Appendix C).

While the interview questions were framed around Bel Canto precepts, they were delivered in a semi-structured format so that interviewees were not led to respond in any certain way.

2.2.3 Procedure.

The location, date, and time of each individual interview was determined by the interviewee to promote comfort, familiarity, and trust. These settings were most commonly their tertiary institution office or their private studio with two exceptions: one teacher requested to meet on a University campus where they had previously taught, the other requested to meet in their own home. Interview times averaged 74 minutes in length, ranging from 55 minutes to 114 minutes.

A conversation or "small talk" was initiated before the official interview took place as a means to familiarise the participant with the project and to discuss the plain language statement and consent form (for consent form, see Appendix D). Engaging in conversation prior to interviewing has been noted in other music-based research utilising face-to-face interviews (Skull, 2013) as it is an opportunity to establish rapport

with the participant through mutual attentiveness, positivity, and coordination (Tickle-Degnen & Rosenthal, 1990). According to Bell, Fahmy, and Gordon (2016), “the ability to establish rapport is often considered to be one of the most important skills for effective interviewing” (p. 195). Further, it is deemed most essential in the *initial* stages of the interview process (Abbe & Brandon, 2013).

After an initial chat the consent form was signed, and permission was sought to commence recording at which point the documented portion of the interview would begin. Field notes were also taken as a means of reporting non-verbal communication. A verbatim transcript of the recorded interviews was made including non-verbal communication such as pauses in dialogue, physical gestures, or the speed with which the participant responded to the question (for samples of interview transcripts with analysis, see Appendix E).

While participants were asked to indicate whether or not they give permission for their names to be used in the research reports on the consent form, all participant identities were kept anonymous, regardless of their indication. This was done so as the primary objectives of the study were to focus on the technical approaches taken, not the individual teachers implementing them. Anonymity allows the results to be viewed from an unbiased standpoint (Wallace, 1999). Further, due to the small community purposively sampled or subjectively targeted for this project, anonymity had to be protected by offering limited information about the individuals interviewed so as to not reveal their actual identity (Kaiser, 2009).

2.2.4 Data analysis.

Interviews were analysed by applying the qualitative research technique, Interpretative Phenomenological Analysis (IPA) (Smith, 2015; Smith et al., 2009; Smith, Jarman, & Osborn, 1999; Smith & Osborn, 2015). IPA focuses on a particular group of individuals, enquiring about their lived experiences and their interpretation of said experiences. The analytical objective of IPA is to understand the individual’s set of beliefs as it pertains to a specific subject (Smith, 2015; Smith et al., 2009, 1999; Smith & Osborn, 2015). This is relevant to the aims of this study which are to investigate voice teacher perceptions of their one-to-one teaching practices, meaning their

interpersonal exchanges and self-identity, which are complex personal phenomena. Given the complexities of researching one-to-one music instruction (Kennell, 2002), IPA was sought as it allows for a “more diverse exploration of the multi-faceted aspect of music and music making” (Oakland, 2010, p. 68). Further, as there has been no singular analytical method adopted in previous relevant research, and in consideration that continued research into voice teacher practices is recommended (Blades-Zeller, 1993; E. K. Stanley, 2018), IPA was deemed appropriate for contributing new understanding to existing literature.

IPA is considered to be a double hermeneutic as the researcher “attempts to interpret how the participants make sense of their experience” (Smith et al., 2009, p. 52). Therefore, care is taken to differentiate between that which the individual states and that which the analyst interprets. IPA has been used extensively in recent music psychology-based, singing-related research in Australia including musical identity (Oakland, MacDonald, & Flowers, 2013; Sutherland, 2015a), community music (Godwin, 2015; Joseph & Southcott, 2014a, 2014b), music in early childhood education (Bainger, 2010), collaborative performance (Sutherland, 2015b), music and cultural diversity (Joseph, 2016), music and cultural identity (Georgoulas & Southcott, 2017), and musical genre (Georgoulas & Southcott, 2015) thus validating this method of analysis for this project.

While there is no required sample size when using IPA, Smith et al.’s (2009) recommendation for PhD studies is to conduct three self-contained but related studies, starting with smaller numbers and building on participant size as the study evolves in further stages (p. 57). Thus, as this project represents the first stage of data collection and analysis in this thesis, three separate case studies (27% of the sample) were selected for further analysis and interpretation as this number allows for the development of micro-analysis and a comparative/contrasting examination between participants (Smith et al., 2009).

Selection for analysis was based on seeking a diverse and balanced sample among the cohort with regard to institution of employment, background, training, voice type, gender, and excellence in teaching. The three teachers selected taught into

different institutions in different Australian states, diverse in gender and background, representing national and international heritage, a variety of pedagogical legacies, and contrasting perspectives on approach. As per the interview selection criteria, they 1) had been employed at top-tier or reputable Australian universities, 2) demonstrated ongoing professional development through attending, conducting and/or adjudicating workshops, masterclasses, eisteddfods and competitions, and 3) hailed from successful performing backgrounds. Moreover, the three teachers selected each had a number of highly successful students who have performed at leading national and international opera houses, have won national and international competitions, are signed with performing agencies, and/or have been recorded professionally. In consideration of these points, the three teachers selected demonstrated the strongest track record for excellence among the interviewed cohort.

Thoroughly transcribed accounts provided the data necessary for qualitative analysis (Chan et al., 2013; Smith et al., 2009). In the analysis, thematic relationships and oppositional relationships, or thematic similarities and differences, were considered. Contextualisation, or noting the narrative in which themes emerged, as well as the language used and the frequency of themes of each individual participant (Smith et al., 2009), was utilised. In the first stage of the coding process, the transcribed interviews were first read whilst listening to the audio recording, then reread independently, and then reread again. In the second stage, featured statements, key moments, concepts, trends, specific linguistics used, and recurring sets of ideals were identified and underlined in the transcripts, and detailed notes were systematically entered in the right-hand margin. More comments and exploratory notes regarding the participants' explicit meaning were added with subsequent readings. In the third stage, patterns, interrelationships, and/or connections in the detailed notes were identified and written as emergent themes in the left-hand margin. In the fourth stage, these emergent themes were entered chronologically in a separate document where they were moved around into clusters of related themes and refined to create concise definitions (Braun & Clarke, 2006; Smith et al., 2009). This resulted in three-four comprehensive themes per participant. In the fifth and final stage, these concise, comprehensive themes were cross-referenced between all three participants for commonalities/differences (for samples of coding in the interview transcripts, see Appendix E).

Throughout the analytical process, bracketing was used to focus solely on the phenomena themselves in order to better determine and understand themes in the data and their communal underpinnings, if any (Fischer, 2009; Gearing, 2004). As with designing the interview questions and in conducting the interviews, the application of reflexive bracketing (Ahern, 1999; Chan et al., 2013; Gearing, 2004) is relevant in hermeneutics and in consideration of the researcher's relationship to the field of teaching singing (Gearing, 2004). Reflexive bracketing is a recommended method for concentrating on the perceptions of the participant (Smith et al., 2009) as it aids the phenomenological interpretation of the data and establishes boundaries between participants' statements and the researcher's suppositions (Gearing, 2004). This included a continual, conscious awareness of personal suppositions, such as presumptions around vocal pedagogy practices as indicated in section 2.2.2.1, that might affect the double hermeneutics. Feedback and verification from the supervisory team, particularly the primary supervisor who has considerable experience using and evaluating IPA, further ensured the integrity of the data analysis and interpretation.

2.3 Results

In conducting the IPA, a conflict existed between presenting detailed analysis resulting in a rich description of each individual's lived experience (Smith et al., 2009) and the need to maintain participant anonymity (Kaiser, 2009; Wallace, 1999). Given the specialised, selective community purposively sampled for this project, this anonymity had to be protected by offering limited information about the participants so as to not reveal their true identity. In the case of this chapter that meant using a pseudonym and withholding vital data regarding participant background, their institution of employment, the level at which they taught (e.g., senior lecturer), the legacy of their own voice teachers and/or pedagogical influences, and significant details about events that inspired their career-choice of becoming a voice teacher.

Therefore, out of necessity, results have focused more on the emergent themes regarding their pedagogical perspectives. These results were presented in a format congruent with IPA research including narrative accounts and written summaries (Smith, 2015; Smith et al., 2009; Smith et al., 1999). Credits made to the Italianate

school, the Italian Traditional School, or Bel Canto were labelled consistent to the literature that referenced it.

2.3.1 Introduction to Jo.

Jo is passionate about developing fine Australian singers. She is invested not only in the individual singing student, but in the performing arts industry in Australia as a whole. An avid supporter of the country’s classical music scene, she is well connected with industry professionals and performers. She facilitates growth in her singers through the application of a customised methodology founded on her vocal tuition, performing career, and teaching experience. Themes and subthemes from Jo’s 65-minute interview are presented in Figure 1.

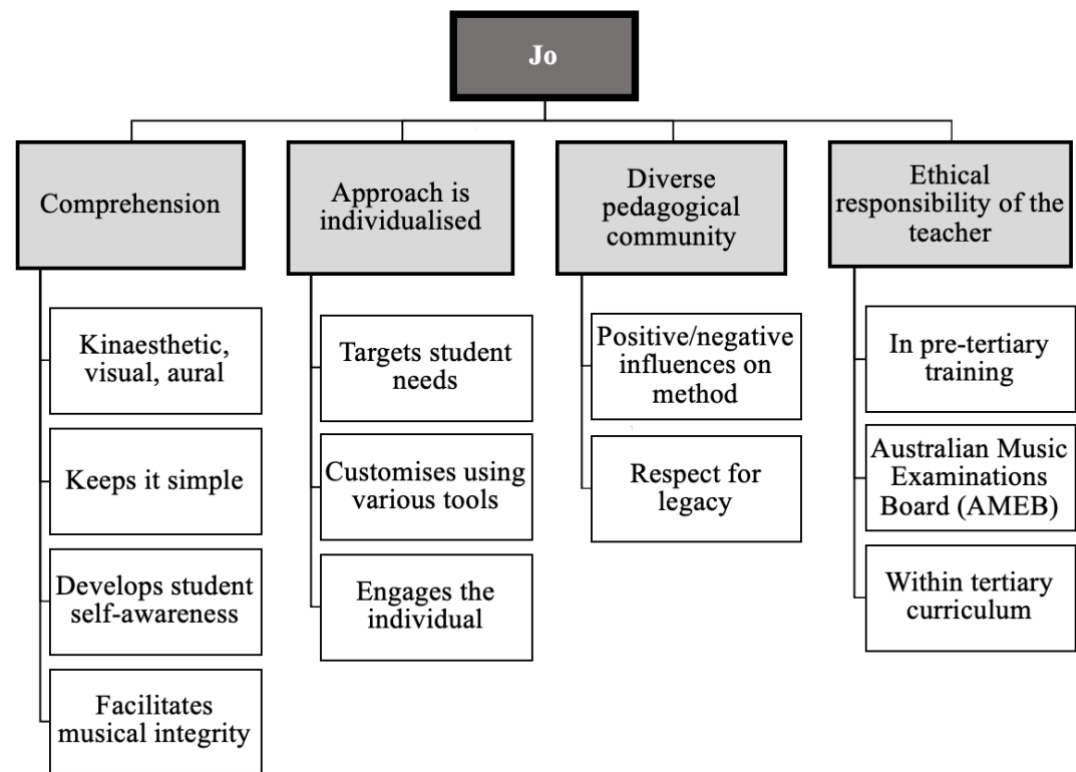


Figure 1. Themes and subthemes of Jo’s interviews regarding her perceptions of her approach in the one-to-one singing lesson, the implementation of her methodology, and the influences on her pedagogy.

2.3.1.1 Comprehension.

Ensuring student comprehension appears fundamental to Jo’s approach. This is achieved through implementing kinaesthetic, visual, and aural teaching strategies

followed by enquiry to determine the student's understanding and interpretation. A demonstrative example comes from the first question where I asked Jo what she does at the start of a lesson:

Jo: I begin with breathing exercises. I check their posture, um, but I begin with a-a set of breathing exercises to make sure that they're-they-re breathing into their body and that they are engaging with the right support muscles, um and that they have the resonating space that's necessary. So, all of that's sort of bound into my breathing exercises. Now do I need to tell you what they are?

Heather: You can if you'd like. That would be great.

Jo: Will it be of use?

Heather: Yes.

Jo: Um, I guess the-the first one is I check them um, posturely first. Put my hands on their back [simulates putting hands out as if holding the back of the student] and get them to breathe into my hands so that I know that at least the back is engaged in their breathing process. Then I ask them to take a, a low breath through an open throat, having explained what open throat is. And then hiss on a fine stream of air, a very fine stream of air. And that immediately tells them in a flexible, very gentle way, immediately tells them where the support muscles are. And it immediately gives them an idea of how flexible and unforced support is.

'Cause as you, as you take a breath in [breathes] something has to control that very fine stream of air, has to control it. And it's got to be muscles in, of—of core muscles as well as muscles around your waist, around into your back. I mean it's the whole the, whole body is working really. Does that make sense?

Then, one step further on that which I—I don't always do with the young ones straight away, but with us—the older ones I get them to breathe in, imagining these are their—a bit of Jo Estill¹ coming in here, these are their vocal cords [hands simulate vocal folds, knuckles come together demonstrating vocal fold closure]. Um, breathe in thinking their vocal cords are very open. Then holding that position with that sense of width in the throat, and then hissing, not losing that sense of width. So, then they feel the extrinsic muscles of the neck working.

¹ Jo Estill (1921-2010) was an American voice specialist best known for developing the Estill Voice Training program, a “comprehensive system for evaluating, teaching, and producing voice qualities” (Steinhauser, 2015, p. 5). She created a systematic approach to exercising control over specific aspects of the vocal mechanism, known as figures, and identified six voice qualities used in singing, namely speech, falsetto, sob, twang, opera, and belt (Sell, 2003).

Just connecting a little bit with support. And they realise that that is what open throat is. And they—they realise then that they're body is controlling that flow of breath and not the vocal cords crashed together. If that makes more sense. That they're not actually closing the throat to control the air.

From this example multiple aspects of Jo's teaching method come to light: 1) she uses a hands-on approach as a means of developing the student's proprioception of their breathing apparatus in relationship to singing; 2) she verbally explains concepts; 3) she engages the imagination, simulating vocal folds with her fingers; and 4) she uses technical exercises (hissing) as a means of demonstrating the methodological point she's making. Thus, Jo appears to use a combined approach to facilitate student learning so that they come to the realisation on their own of what breathing is. Additionally, Jo uses terminology like "gentle", "unforced", and "flexible" in describing her approach to breathing which she acknowledges requires a degree of "control" (a word she uses a number of times in the quote). She goes on to describe this further with regard to breath management:

I have to say, then, in order that they understand what I mean when the in-breath is passive the out-breath, is active. I don't ever use the word 'take' a breath, because take is an active verb. And—and I believe the in breath is purely on release... Because I find so many singers are doing [demonstrates shallow breaths with chest elevating] this and lifting—lifting the chest too much and it becomes almost clavicular breathing because breathing in is becoming a little too active. Does that make sense?

Again, she says the students "start to realise" as their comprehension of a technical point comes to the fore. Her terminology around teaching breathing, "simple, easy, flexible, gentle," resembles the impression given by Jo's method overall: not forced upon the student, but rather presented through multiple means to gradually develop the singer's understanding. Her aim is not to produce artificial sounds through convoluted means, but rather to keep the students' learning systematic and simplified "just so they feel it happening naturally." As a result, she says, "I think eventually it makes sense to the students."

Additionally, Jo reports that she is inquisitive with students, consistently checking in to gain a sense of the level of student comprehension: "I do a lot of exploring". This was apparent in our conversation as Jo asked me nine times "Does that

make sense?” thus ensuring *my* comprehension. In the context of the interview, this was interpreted as both educational and collegiate, ensuring that I as a researcher was clear about the concepts she was sharing. Jo simultaneously aims to augment the student’s aptitude by developing their self-enquiry and self-reflection. She states, “I think that’s quite important that they learn to sense when singing is not good.” For example, when I enquired about what sort of practice routine Jo advocates for her students, she responded:

Occasionally, I will ask them to show me how they practice... I ask them to go through a practice routine with me, and—and not to practice sitting down at the piano. Um, and not to listen to themselves. To record their practice sessions and then play it back and try and identify what's wrong rather than listening inwardly.

Student comprehension is not just essential to Jo’s technical approach, but to honouring the integrity of the music. Jo says she trains the singer to consider the meaning of the text and understand the emotional circumstances in their interpretation of the music, stating, “I work entirely from emotional connection to the text”. She appears to facilitate this emotional relationship through exploration and enquiry, transcending the mechanics of technique to unite the singer with the music. Even in doing technical work, which is required to achieve expressive singing, she insists it is vital that students connect with the reason, or “mood”, for doing mechanistic exercises:

Say I was taking an angry passage from—from a Handel aria, to work on a coloratura run. I ask the student, ‘Let's get into the dramatic situation of this piece. How is she feeling? How would her body be feeling? How would she breathe?’ And so, the exercise becomes connected to the emotion as well.

Giving the student multiple ways in which to learn an exercise that is founded on a systematic approach, all the while enquiring after the student’s understanding so that Jo knows what has been comprehended, appears to be of utmost importance in delivering Jo’s method of teaching singing.

2.3.1.2 Approach is individualised.

Throughout her interview, Jo demonstrates a desire to understand the individual and the aptitude of the student in order to customise her approach to their level. Jo’s

method then targets the particular student's voice type, vocal development, vocal issues, and style of learning. With a new student this can take time to discover, as their individual capacity is seldom apparent immediately, and can also differ significantly from student to student:

I mean with the young ones, gosh, I—I, it's hard knowing which exercise to start on until you actually get to know the voice because it varies. I mean some of them come in with constricted throats and, and o—others come in with uh, the age of 16 with uh, you know, really developed, mature, natural sound.

In addressing the needs of the individual, she draws on her own pedagogical influences, “I just take a bit of everybody that I admire and then use it for which particular student needs it. I mean, some students need Richard Miller², some students need a bit of Jo Estill, you know?” Jo references a great variety of teachers and pedagogues when discussing her approach, citing what she draws on and the choices she adheres to as most effective for the individual student and their voice type. Fundamentally, she states that any technical approach she takes depends on what is best for the student. A fine example is in Jo's response to my question regarding exercises she uses to blend the vocal registers:

Jo: Look, I it's—it's such a debatable issue. I—I believe that as the Italians do, the *adjustamente* has to take place. And I believe that the vowel needs to be adjusted, needs to be modified if we use the English term, which I hate. Um, as—as you approach the *passaggio* I tend to agree with David Jones³, the New York teacher?

Heather: Mm-hmm (affirmative).

Jo: That you need to start to think about vowel modification at least a third below the *passaggio* point. So, for a baritone where it's E flat, E I think they need to start to think of narrowing the vowel on about a C. So-so third below. And I—I very much am rounded lips

² Richard Miller (1926-2009) was an American pedagogue of great repute from the late twentieth to the early twenty-first centuries (McQuade, 2006). While he contributed to the field of vocal arts as a lyric tenor, Professor of Singing at the Oberlin Conservatory of Music, and adjunct staff at the Cleveland Clinic in the ENT department (Sell, 2003), Miller is best known for his contribution to vocal pedagogy through numerous publications including eight books and over 100 articles.

³ David Jones is a New York-based voice teacher, pedagogue, and author known for training in the Swedish-Italian Singing of School ('David L Jones', 2017).

person in the passaggio. I believe that the ‘eee’, the ‘eee’ vowel becomes ‘eeuuu’ so that you’re almost singing a French ü and yet to—to the ear it still sounds like an ‘eee’ that matches the vocal tone in the lower voice, if you understand what I mean.

So, I’m into vowel modification for the passaggio. And as far as—as far as getting laryngeal tilt, that really depends on—the person. It really depends on the—seems to be so many ways of—of, some people believe that it’s possible to get it just with vowel modification. Um, some people do it by bending—bending the student over. I tend to ask them to think of that onto the note. Um, do you know Deb Birnbaum⁴? Teacher in New York?

Heather: I don’t, no.

Jo: Brilliant breath teacher, teaches Joyce DiDonato. Brilliant breath teacher. Deb talks about singing from the tailbone and feeling that the breath both comes up the spine and over onto every note, and that is sufficient for Deb to help—help that laryngeal tilt as she goes into head voice. And it’s quite a good thought, quite a good thought.

But I tend to want the student to think the curve. And I find that works, without being any more mechanical than that.

This last sentence demonstrates Jo’s consciousness towards keeping the work process engaging and stimulating for the student and not burdensome with complicated technical processes. She chooses exercises and a regime that promotes continuous learning. To do this she strives to find the simplest exercise or explanation for the student, based from her wealth of knowledge and experience teaching, that is effective for their learning. She is also aware of the level of the student and what will keep them interested in doing the work, so “they’re not doing more boring technical exercises all the time”.

Additionally, Jo promotes the development of acting and keyboard skills to enhance the learning of each student. To this end, Jo says she takes a more methodological, technical approach with the less experienced singers and diversifies her method with more advanced students to include dramatic interpretation and text analysis. For example, when I asked Jo what format her lessons typically follow, she replied:

⁴ Deborah Birnbaum is a New-York based voice teacher of the Bel Canto Breath Technique, aimed at developing the singer’s optimal breath function. Her approach is the product of her tuition with Spanish soprano, Montserrat Caballé (‘Deborah Birnbaum’, n.d.).

Well it depends what year student I'm working with. We only have an hour a week which is not long enough.

So, I—as I've said I will do some, with the senior ones, do some quick breath exercises, make sure they're breathing properly and then, because I play, we tend to launch pretty well. I don't spend half the lesson on technical exercises with the senior ones, whereas I would with the babies.... Yeah, that's the format. Straight into it. And—and because a lot of the time they're—they're working on arias for competitions or someone's—for their graduation recitals. We talk a lot about the dramatic side. And text analysis. And the you know, the dramatic analysis of the piece. Because I think that's really important.

2.3.1.3 Diverse pedagogical community.

Jo's wealth of experience as a performer and teacher incorporates an expansive international network of teachers, coaches, colleagues and peers in the performing arts firmament. Her technical approach is the result of anecdotal, empirical, and researched knowledge resulting from: 1) the tuition she received as a professional singer; 2) masterclasses, workshops, and conferences she has attended; 3) engaging with industry professionals; 4) observing the teaching methods of her colleagues; and 5) reading traditional and contemporary pedagogical texts. The result is a combination of tried and trusted vocal techniques that have influenced Jo's knowledge of singing.

Many of the technical exercises that Jo presents are often tagged with the work or influence of another teacher or pedagogue with statements like "I'm a Richard Miller person". She also shows her agreement with another's approach and justifies using exercises for physiological reasons based on experience in its application. For example, when discussing the importance of a loose jaw, Jo remarks:

I'm very much with Deborah Birnbaum who says the top of the voice needs faster moving air, and the minute you make a larger orifice, the air is going to slow down. And to get that spin at the top which is fast moving air, that's what spin is, um, to get that spin you need uh, which is why, especially around the passaggio I prefer them to make their mouths rounded. Mind you if you'd look at some of the great, great singers, their mouths were rounded most of the time.

However, Jo notes that there are several conflicting concepts around loosening the jaw which she acknowledges, respectfully, and with her own opinion about effectiveness. Still on the subject of the loose jaw, Jo states:

Getting the jaw back I—I haven't actually I—I mean I've used, like every teacher, the dumb expression. But Neil Semer⁵ used to talk about opening the jaw from above. [laughs] Which is really hard to do! Really hard to do. It does tend to introduce you to lifting the palate, but—but then I read this morning in Lamperti⁶ 'cause I just wrote to all my students this morning and said, 'You've got to get um the Lamperti Maxim's book, *Vocal Wisdom*. Have to buy it.' It's brilliant. Neil Semer put me onto it years ago. Absolutely brilliant. And in that he says the upper jaw has nothing to do with singing, only the lower jaw. So completely the opposite.

It is noteworthy that Jo does not criticise another teacher's or pedagogue's approach, even if it is in opposition to what she practices or agrees with. Rather she says, "I'm a great believer in" or "I prefer" when articulating her own way of teaching singing, such as, "I very much am a rounded-lips person in the passaggio" or, "I'm a great believer in finding the 'u' vowel first". Just as she will tag a teacher to an exercise she does, she will also share another teacher's way of addressing a technical fault even when she doesn't agree with it. Convergently, by aligning her approach with known pedagogues as well as in showing an awareness of various methods that she does not use, Jo appears to justify her own methodical processes. It illustrates that Jo has a sound approach based on critical thinking and experience. For example, in discussing tongue exercises:

I do tongue exercises, I don't do tongue extend-out exercises. I tend to do tip of tongue behind bottom teeth, and then roll the tongue out. And then yeah, that will be—give the biggest stretch at the back. A much bigger stretch, actually than pushing the tongue right up. I read once one of my Marlena Malas's⁷ she said she extends the tongue out as far as possible and then draws it back in slowly, I think that was Malas that said that.

⁵ Neil Semer is a New York-based voice teacher specialising in opera, classical, music theatre, pop, and rock singing styles. His teaching approach is based on the principles of Bel Canto as well as the coordination of heart, mind, and body ('National Association of Teachers of Singing—Neil Semer', n.d.).

⁶ Giovanni Lamperti (1839-1910), son of Francesco Lamperti, served as an accompanist in his father's studio and subsequently pursued a teaching career (Sell, 2005). He wrote several books, such as *Vocal Wisdom*, on vocal method supporting principles of the Italianate school as well as vocalises.

⁷ Marlena Malas teaches at The Juilliard School, Curtis Institute of Music, and Manhattan School of Music, and has an established reputation as a leading voice teacher in the United States (Midgette, 2005).

I tend not to do that, but I do lots of exploring. And then lots of [voiced ‘th’, ‘th’, ‘th’, ‘th’, ‘th’] and—and getting awareness of tongue tip. ‘Cause so often they use far too much of the tongue for—for consonants. Especially in the Australian dialect.

Foremost, while Jo is discerning in what she ascribes to, she demonstrates a generous acceptance of various methods. She is an active learner, heavily referencing other teachers and their work as a stamp of both acknowledgement and respect. Her language about method is collaborative, not competitive. Jo presents as inherently polite and considered in the discussion of her legacy.

Jo bestows a great deal of admiration for the 31 singers, teachers, coaches, conductors, and pedagogues she names in the interview who have influenced her work. As listing these names would compromise her confidentiality, it has been withheld from this chapter, though the reverence she shows her pedagogical community demonstrates the impact they have had on her performing and teaching career. Collectively, they serve as a model for her methodology.

2.3.1.4 Ethical responsibilities of voice teachers and voice training.

A period of observation overseas had a strong impact on Jo, both in timing and in content. She says her return to Australia sparked a turning point whereby she consciously invested more in the Australian classical singing scene in various capacities. Specifically, Jo’s work focused more on teaching and collaborating in the development of teaching programs and tertiary training courses:

So, then we went back to Europe and I'd just spent my time following (a colleague) around really, and watching his performances, listening to some great singers, watching some great conductors with him. When I came back here, I thought, ‘Right, I've got to do something about people I see on the scrap heap in this country’.

From then her involvement teaching at the tertiary level exposed Jo to a larger number of incoming secondary students and hearing the results of their prior vocal tuition. Subsequently, as a result of seeing a multitude of vocal issues in auditioning students, Jo says her particular concerns rest on the type of repertoire young singers are given and the apparent lack of guidance they receive in executing it:

Because the repertoire has changed since I was at school, which is a very long time ago, but um, I at school I did a lot of classical music. *Dido and Aeneas* would be the only opera we'd ever look at. We did classical song, folk song... the classical kids coming in, I say 'What shows have you done in school, what performances have you done?' 'Well we've done *Grease*, we've done *How to Succeed in Business*' and you, they don't—they can't understand it! Emotionally, let alone produce the sound. So, they belt not knowing how to.

And—and we've got a lot of problems to solve when they come. And I just wish somehow someone would do a big study and say look, this is the benefit for music theatre that can be gained from using classical, foundational material in schools.

Additionally, Jo believes technical problems manifest early in a singer's development and pre-tertiary teachers are not training young voices to be flexible and mobile. This creates a more difficult job for the student once they reach the tertiary level:

I find a lot of the students in schools haven't been taught well, and they've been taught out of their correct tessitura. And what has happened with a lot of them and it—it, and in an effort to get the head voice working on the higher notes, that happens [mimics jaw tension]. We get this terrific jaw forward with many of them. And I think jaw forward and tongue tension are the two worst things to get rid of.

Jo indicates that this lack of proper training can instigate physiological problems which may require intervention, even surgery, "I've had a very, very talented music theatre girl who arrived having had a nodule in year twelve". For these reasons, Jo says it is advisable that music theatre students be scoped prior to, and upon completion of, their tertiary degree.

Jo goes on to question examination repertoire set forth by the Australian Music Examinations Board (AMEB)⁸, a national body recognised throughout Australia for examining music, speech, and drama:

⁸ The AMEB provides a program of study for different instruments in various genres at beginner-to-advanced levels. For example, in 2019, the AMEB offered the following programs for voice:

- *Singing*, focusing on classical repertoire;
- *Singing for Leisure*, featuring a variety of repertoire including classical, music theatre, folk, and soft rock;

The other thing that worries me is when I look at the AMEB prospectus, and who is it that chooses the pieces for? I-I think I've seen um, more curve at grade seven. I mean ri—ridiculous repertoire at grade seven and eight⁹. Just ridiculous. The voices—the voices are young that are doing that.

Furthermore, at the tertiary level, Jo expresses concern about the limitations of time and curriculum placed on Australian university students and the implications that has on steady vocal development. She sees a contradiction between a traditional methodology and the expectations imposed by tertiary institutions:

And four years isn't long enough. It's truly not, it's all crash course. And they expect so much of these kids in so short a space of time. Um, when, you know, they're doing a performance course so they're expected—well, *they* expect to be included in an opera role and—gosh, it's hard. It's really hard. When really it would be nice if we could spend four years on technical issues and just getting their voice settled.

For example, a Bachelor of Music in voice performance in Australia is commonly a three-year degree with the option for a fourth “honours” year, incorporating relevant curriculum including, for example, voice lessons, ensemble singing, music theory, music history, and electives such as languages, acting, and performance (Melbourne

- *Musical Theatre*, including over 100 years of repertoire from the jazz age to contemporary music theatre repertoire;
- *CPM Vocal*, featuring contemporary popular music such as rock, pop, jazz, and music theatre; and
- *Rockschool Voice*, focusing on rock and pop from the 60's to present day (“About AMEB”, n.d.).

Exams include selected repertoire, music theory, scales, aural testing, and/or sight reading. There are up to eight “grades”, depending on the genre or program, that students can advance through, featuring repertoire that require increasing technical capacity. Given that the AMEB is “the most widely-used assessment system for Music, Speech and Drama in Australia” (About AMEB, n.d.), their curriculum is often integrated into one-to-one lessons across Australia, standardising music education through a systematic examination process. Further, music teachers acknowledge that an AMEB grade level is indicative of the musicianship of the student (McCormick & McPherson, 2006). AMEB has formal links to Australian universities and its syllabi are created in consultation with teachers, performers, and academics.

⁹ For example, in 2013 a grade seven song in the AMEB *Singing for Leisure* syllabus was “O mio babbino caro” from Puccini’s *Gianni Schicchi* with a range of Eb4-Ab5 and tessitura of F4-Ab5 (‘O mio babbino caro’, n.d.), and “Think of Me” from Lloyd Webber’s *Phantom of the Opera* with a range of C4-Bb5 (Lloyd, Charles, & Richard, 2010). While AMEB recommends a starting age for the singing syllabi with no specification of age limit, studies referencing students undertaking AMEB exams are most commonly at the pre-tertiary level (Allsop & Ackland, 2010; Burke, 2014a, 2014b; McCormick & McPherson, 2006).

Conservatorium of Music, n.d.). Typically, students will engage in one or more full-length operatic or musical production, opera “scenes” performance, showcase, and/or concert during a single year of their undergraduate studies as part of their course requirements. Jo questions the students’ capacity to learn singing effectively under these circumstances.

Overall, Jo’s desire for healthy singing is universal and not tied to a particular demographic or location, “I am worried in the world today of how often I heard a depressed larynx and an artificial darkness that—that comes as a result of that um, lack of, lack of spin”. I conclude that, by pursuing a career as a voice teacher backed by her experience and knowledgebase, Jo seeks to better the circumstances in which singers are developing and to nurture the Australian performing arts community as a whole.

2.3.2 Introduction to Les.

Les takes great interest in teaching singers not just how to sing, but how to learn. She has extensive experience teaching at the tertiary level and her students have gone on to have diverse national and international careers. The themes of her interview centre predominantly around the student and their development as a critically reflective singer. Les applies an individualised approach, based on her tuition as a singer and substantial experience as a teacher, in order to achieve a “complex” and free vocal tone. Themes and subthemes from Les’s 101-minute interview can be found in Figure 2.

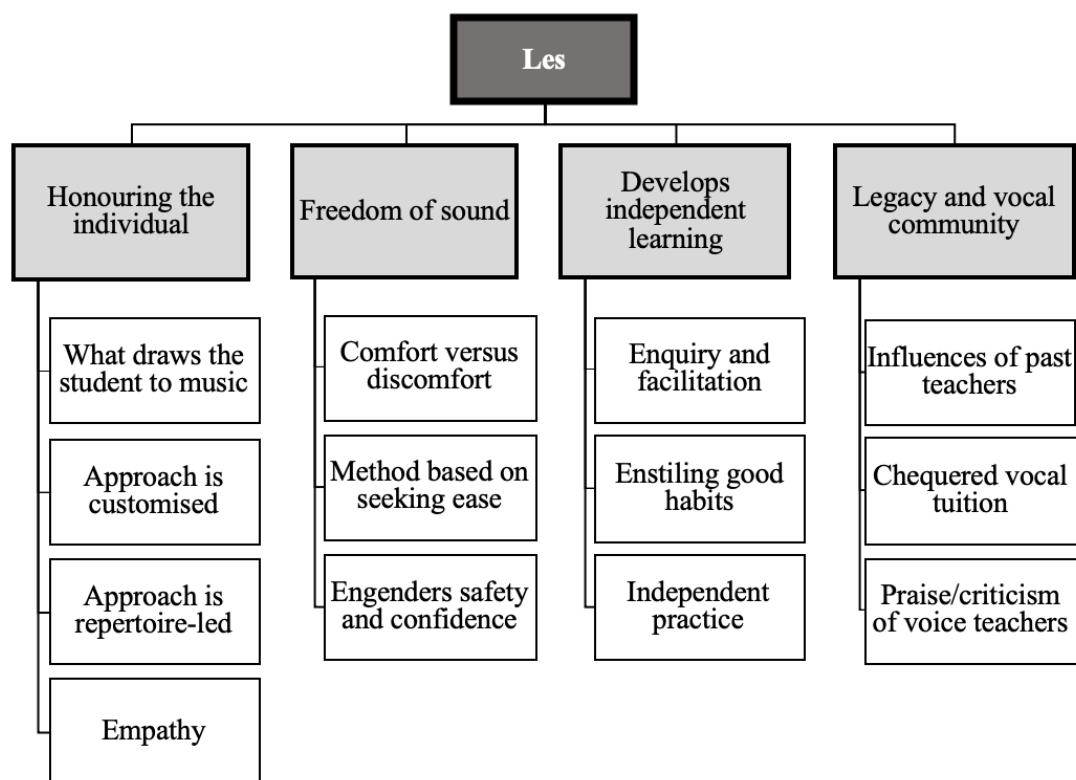


Figure 2. Themes and subthemes of Les's interviews regarding her perceptions of her approach in the one-to-one singing lesson, the implementation of her methodology, and the influences on her pedagogy.

2.3.2.1 *Honouring the individual.*

It is evident throughout her interview that the manner in which Les implements her methodology is specific to the individual she is teaching, seeking to honour the unique way in which they learn. Les says meeting the student for the first time is an opportunity to understand what has drawn them to singing and what they love about the craft. It is also a time for Les to welcome the student and engender a relationship of enthusiasm and intimacy from the start. When I asked her what she does at the start of a lesson, Les gave an example of a first lesson with a brand-new student:

Well, I'm about to have, for the first time in three years, first year students, which I really like because they're all bright-eyed and bushy-tailed, and the world is their oyster. And they haven't been hit with all of the nasty things that we know eventually tend to happen, and that's called life, in the performing arts. So, what I do with them, which I think is really important, is I get to know them a bit. And I get to know, uh, what they love about music, um, what were some of the earlier experiences that drew them to music.

And that is a very—any first lesson I give to somebody will be like that because that is what I believe is very much getting to the core of the matter as to the reason why they're doing singing, which if we haven't got in touch with that and keep in touch with that, we lose hope. And if you haven't got hope, you can't learn and you just won't do it. So, that's a really important first thing that I do when they walk in.

And it's also, um, I make very sure that they know it's exciting for me, too. And, um, I don't say, 'This is exciting for me,' but what I will say is that, 'I'll know you'll be nervous because you've never sung in front of me before,' or if they're older or more experienced, I'll be saying, 'I know that there'll be a sort of an anticipation in you, and that you're not exactly nervous but you'll be wondering what I'm thinking'. And so, what I will say in both cases is that this is a fantastic thing because anything that's a little unstable will show up more with the nerves, and that helps me. And that's what my job is, is to help you get those things more stable. So, these things I go through pretty much automatically... and then what I'm always doing also is to find what they do well. To listen for what's easy.

Les continually refers to the uniqueness of every student, acknowledging their vocal development, mental capacity, character, temperament, and what “sort of learner they are”. She says she addresses each individual’s technical challenges at their level, using a multi-disciplinary approach including technical exercises, the use of intention, physicality or gesture, anatomical and physiological awareness, and/or imagery. For example, in answering my questions regarding her approach to the different technical aspects of singing (e.g., blending the registers, range extension), Les would use an example of a student 100% of the time in her answers, specifying the technical approach she took with one student rather than a singular method she applied to all singers. For example, when asked how she addresses breath management:

Les: Well I was just doing this with one of yesterday's students as well. Could you give me a sec to get my diary? I need to see who these people were.

Heather: Yes.

Les: 'Cause they're fresh in my mind, 'cause it was an interesting day. Um, and again it's different for every single person. I have to—always I have to work out what sort of learner they are. And, if they're visual, if they kinaesthetic um and, hopefully not auditory.

Heather: [laughs]

Les: Um, or if they have a strong desire for a theoretical but essentially when you're talking about breath, you talking about having to have—attach that amorphous thing that can be

anything from the breath of God through to giving life to somebody and, well you know, it's so complex and if you write breath into Google you'll get millions of things that just come up like that. So, it's finding more what breath means to the person as well and adapting what I know to the person. It has to be adapted, always.

A technical approach taken is not just specific to the student but also to the repertoire they are singing. Les will devise exercises around a coloratura run, a sequence of vowels, or the key signature of the aria, in order to establish a technically efficient set up for the student specific to the demands of an aria or role they are performing. For example:

Les: (My student) was doing, um, two new pieces. One was 'Comme autrefois'. Um, and the other was 'Da tempeste', Handel. So 'Comme autrefois' is quite a, that's the Bizet one, you know that one, don't you?

Heather: Mm-hmm (affirmative).

Les: Yeah. So, um, and so we started off with 'Da tempeste'. I said, 'Have you warmed up?' And she said, 'Yes, I'm fine to go on.' So, um, I asked her how it had been feeling, and she said, 'Ewww [anxious response], the runs. Blah, blah, blah, blah, blah.' And I said, 'Well, why don't we make technical exercises out of the piece?'

Lastly, Les appears to empathically respond to the student, both mentally and physically, to decipher their technical challenges and how best to approach them. She continually aims "for a feeling for the individual", physically interpreting their vocal challenges within herself as a diagnostic tool:

I had a look at it. I had a listen to her doing it, and it, what I was hearing was a larynx going sort of not up and down but it was not—there was no stability in it, and there was a bit of an awkwardness with the runs that I could sense in my body of what she was doing. And she could feel it. I could feel it.

According to Les, determining the source of a student's functional vocal faults is a necessary first step in addressing their technical challenges. Les's capacity to feel what the singer does appears to be the result of her experience as a singer, her capacity to hear the subtlest of discrepancies in the singing voice, and her intuition developed over decades of teaching. For Les, honouring the individual seems fundamental to her approach.

2.3.2.2 Freedom of sound.

Establishing where the voice feels at ease, either in repertoire or in scalar work, is the first step Les takes in addressing technical challenges. For Les, a singing voice should be free, comfortable, and agile, demonstrating uniformity throughout the range with a capacity to express a variety of vocal colours. Les pursues ease of vocal function through a technical approach founded on identifying “the most comfortable sitting place” for the student’s voice:

Let’s work in the part of the voice that’s really comfortable. Get her aware of what’s comfortable... if you find, um, supreme comfort in one area of your voice and you understand what that comfort is and where is that, ‘Oh, I feel in my belly, I feel more relaxed in this range,’ and, ‘Oh, actually I wanted to take in a breath because oh, I’m so relieved I don’t have to try and get those top notes. I want to inhale. I’m not scared I haven’t got my pulse rate going like this.’ And it’s on multiple levels.

Using an acute ear, Les diagnoses the vocal well-being of the student through subtleties in their vocal timbre. By identifying the type of discomfort apparent in the vocal tone, be it a lack of warmth, steadiness, and/or complexity, Les says she is then able to determine the technical challenge the student is facing, such as a lack of breath management or an unstable larynx. She is not critical of the sound (“I wasn’t wanting to make a judgment on it because, until something’s really comfortable, how can you make a judgment on it”) but rather, from the outset, recognises that a better sound exists. For example, when discussing a student working on a florid passage, Les comments:

I think she was wanting an ‘eee’ vowel, so [sings triad on an ‘eee’ vowel]. And what I was listening for was temporal changes at all. And there was a slight, tidgy temporal change. Um, but barely significant, but the first ‘eee’ could have had a much more complex and interesting sound. So that to me says ‘Ah, larynx is not quite angled properly. Probably hasn’t got enough body on the sound’, et cetera.

While it is not clear exactly what is meant by “complex” in this statement, Les indicates that this is desired in the vocal timbre. From here, Les pinpoints a vowel, exercise, tessitura, or part of the repertoire where the voice is secure and free. She then works systematically to expand on the student’s comfort level throughout their vocal range in order to meet the technical demands of the repertoire. This is fundamental to her methodology:

Find the key that it's easiest to do it in... that's a Feldenkrais¹⁰ thing. 'Where can you do it? Can you do it at all? No? Okay, you shouldn't be doing the piece.' So, we'll find something easier and again, it's the incremental step by step. Always coming back to, 'What can you do easily?' and 'How far can we take this without your body stressing out, or *you* stressing out?'.

For Les, this school of thought appears to assist her in developing the student's overall attitude towards singing. For example, when discussing her approach to range extension, Les goes beyond vocal comfort, seeking a sense of self-security within the student. According to Les, "range extension can only come from finding a place of supreme comfort and working from that area". This process is methodical as Les pursues vocal comfort first in the middle register, selecting appropriate repertoire and/or vocalises (the latter namely by teachers such as Giuseppe Concone¹¹ or Mathilde Marchesi¹²), in order to clearly define a tessitura in which the voice feels at ease. From there, she says she seeks to make the student feel at ease through experimentation and fun, engaging them in an enjoyable way so they feel confident to approach their upper register:

There are hundreds of different ways I go about it. But most of the time what happens and certainly what happened with (a student) and many of my students, um a—particularly rehab people as well, is that I'm keeping them in their little cocoon, in the fun place and where they're enjoying it. They're off experimenting. So, I still remember, I had all of (the student's) repertoire in her most comfortable space for her end of year, second year exam. So, the tessitura, that's it. To extend range you have to have the perfect tessitura for the voice where it is at that time.

¹⁰ Moshé Pinchas Feldenkrais (1904-1984) was an engineer who developed the Feldenkrais Method, a collection of exercises or body explorations aimed at improving ease of function, proprioception, and physical awareness. Feldenkrais Method has been researched in connection to music, more specifically in its application or relationship to singing technique (Nafisi, 2010; Naseth, 2012; Nelson & Blades, 2005; Ohrenstein, 1999; Peterson, 2008).

¹¹ Giuseppe Concone (1810-1861) was an Italian teacher and composer who wrote accompanied vocalises for individual voice types, focusing on "legato line, messa di voce, marcato, staccato, coloratura, melisma, and all the ornamentation that is standard in vocal literature of the Classical and Romantic periods" (Babusek, 2017, para. 4).

¹² Mathilde Marchesi (1821-1913), mezzo-soprano and protégé of Manuel Garcia II, was a notable teacher and creator of the "Marchesi Method," a compilation of vocal exercises and vocalises founded on the principles of Bel Canto (Stark, 1999).

Throughout the interview, Les engenders ease through her sense of humour, intelligence, and sensitivity. She seems aware of the power of her terminology and the effect it can have on learning and well-being. She chooses her words wisely, saying she focuses on that which the student can achieve and their desired technical outcome. In her teaching, Les says she makes a point not to focus on the student's vocal shortcomings as the root of the issue is likely different than the issue itself. A fine example of this is when Les discusses a student's self-consciousness around their vibrato:

She'd done those exercises with me and she'd also done Stephen Austin's¹³ exercises, which when she first started with me, she was extremely high, light, lyric coloratura and, who had—uh, didn't mind singing Handel with runs. Um, but hated singing anything legato because she had a fast vibrato. So, fast vibrato, things are not happy.

And, she was very self-conscious about vibrato. So, I ignored the vibrato, and um, looked to what might be creating it.

Another example comes towards the end of the interview when Les discusses breathwork with another student:

And what you're looking for is what can the person do well and how can that inform what is not working so well. So, when I'm looking at somebody for breathing, for instance, and I'm seeing a whole stack of clavicular breathing [inhales a high breath], the initial thing that most people would say is, 'you shouldn't be clavicular breathing. Clavicular breathing will be as a result of something else... not happening'. So, I don't even bother pointing it out, that—because if you point it out people become self-conscious and they start to change. And one of the reasons why I don't tell people where I'm going is because they will change what they're doing rather than sense—rather than sensing a change happening as a result of something.

Again, Les demonstrates an awareness of how counter-productive self-consciousness is to the singer, and so seeks to create a safe learning environment. She is calm and tempered in her discussion about vocal technique, showcasing a vast

¹³ Stephen Austin (1953-) is an American pedagogue, voice scientist, voice teacher, and singer. His contributions linking historical and current pedagogy with voice science have been published in numerous articles and taught in workshops worldwide (Austin, 2017).

knowledge of pedagogy. Further, she disarms with wit, potentially as a means of putting students at ease:

Les: So, I thought, oh this is showing a lot, isn't it? Because this shows to me immediately that there is insufficient inhalation and, um, insufficient um ... what's it called when you know what you want to do? Intention. Insufficient intention of intensity in order to, 'This is what I'm going to do.'

So, um, what we did, um, was I got her to talk out loud what the intention would be. I think that's what I did but um, first of all told her not to worry about it and it doesn't—it's interesting but it—in the scheme of, you know, we've got bigger things like Donald Trump to worry about.

Heather: [laughs]

Les: So, it really doesn't matter.

Through her own experiences as a singer, and subsequently as a teacher, Les believes vocal ease is inherent to all vocalists. She says the capacity for vocal comfort shared with a love of music is vital to all growing students. This theme permeates her entire interview as she uses the word comfort, including comfortable or comfortably, 21 times in our conversation.

2.3.2.3 Develops independent learning.

Developing student self-reflection appears to be a crucial component of Les's approach. Enquiry is vital to this, serving to: 1) develop her knowledge of the student, their aptitude, and their comprehension of a given technical task; and 2) guide the student's focus and develop their conscious control over the many functional elements of singing. Further, Les's line of enquiry seems more crucial in the student's early stages development, as demonstrated when she talked about facilitating kinaesthetic awareness in her students:

I want them to feel it themselves... and I ask questions all the time. 'How does that feel?' Less when you're more developed. But with babies, it's the entire time. It might be feeding them in the right direction. 'What are you feeling?' 'Oh, something moves here.' 'Um, when does it move?' 'Oh, I don't know.' 'Well, do it again and have a little feel.' Um so, the sense of touch on their bodies is one of the greatest learning tools that you can get and

that's been the thing that has been missing from our teaching methodology is their touch on themselves and relating that to something that comes out.

Les showcases an acute interest in how her students learn. Through enquiry she seeks to diagnose how a student learns best, then teaches them how to train themselves in their private practice “relating one thing to another and taking multiple ways around for the same thing”. Les is aware of the importance of developing good habits when learning singing and repertoire, and so encourages a systematic approach whereby the student understands how to best approach the work. Les's fastidious approach incrementally breaks the art of singing down into individual components, “doing the same thing from different orientations,” thus ensuring the student acquires multiple tools with which to approach their own singing.

Bringing the work back to a place of comfort, Les says she seeks to frame the individual's understanding of effort levels in their singing so they can self-identify what true comfort is when vocalising. For this she uses a scale of one-to-ten which she applies to other technical work including intention and breath:

If you've got an intention, on your inhalation, then that intention has to keep going beyond the end of the phrase, which is the delivery of air. And that's when I get people to do slow exhaling while I'm playing the melody, or speak it in rhythm, or—have they got the same intensity of air? And I use one-to-ten numbering. Um, because most people coming down will stop air. So, have you got the same intensity, how do you measure intensity, and we work out a way of measuring intensity.

For Les, the aim is for students to get consistent results through a reliable understanding of how they use their instrument, particularly when doing independent practice. It is also for them to develop a method of communicating with Les about their perception of technical faults and/or how they are using their instrument. According to Les, as they develop their critical awareness, they achieve a greater capacity to self-diagnose and communicate with their teacher:

Like somebody I had in here yesterday said, she felt like she was using muscles here she's never used before and they were almost shaking. And I said, well it could be because they're a little bit weak but it's quite possibly that they're trying to do it all and that the work is not distributed yet so that is not what we're wanting you to be experiencing. Um

so, the fact that she could tell me that was great. Um and so, it's training people to be their detectors of what is comfortable and to give feedback to the teacher.

When working with new students, Les says it is imperative to establish an effective approach to singing from the outset. As Les teaches in a tertiary institution, she works with 1st year university students on a regular basis and puts into practice a regime of learning that engenders self-reflection, setting goals, and journaling about their singing process. She says these practices serve to create a reflective singer, one who is aware of what they are doing, and the results generated by particular ways of approaching and practicing singing. When talking about her approach with 1st years, Les states:

So, it's not about sound, it's about the sensitivity, feeling, and stuff that I'm going to be teaching. How—and I will be saying that I um, I'll get them to tape each lesson and I will say to them, 'I'd like you to write down. And this will be for the year, I want you to write down the salient points out of each lesson. And I'm going to have to write it down too, what I think the salient points are. And, and to tell me how you've gone about working on them and whether you think they've helped or whether you think we need to try something else.' Um so, to actually get them involved in their own process.

Developing good habits around singing goes further into the student's independent practice. When I enquired about what kind of practice regime Les advocates for her students, she stated, "So, I'm pretty strict on that one". Practice for the student is short and frequent, broken down into rhythmic, language, and musical components practiced both silently and vocally all the while "knowing what they're doing, sensing what they're doing". Establishing a thorough, systematic approach to practice is representative of Les's meticulous focus on developing the student's responsibility in their vocal development.

2.3.2.4 Legacy and vocal community.

The influences of Les's vocal lineage are apparent as she regularly references her teachers, colleagues and/or peers as the source of her technical approaches. Throughout the interview she addresses questions regarding her technical approach firstly by relating it to a student, then by sharing the background of her methodology and its origins in her vocal community, and lastly by detailing the actual method itself

as it applies to the individual student she examples. She regularly references one particular voice teacher with great respect, acknowledging the impact this tuition had on her methodology, “I don't know whether that was (my voice teacher) telling me that, or that's what I've now done. You know, ‘cause we're sort of morphed together in so many ways.”

Les acknowledges that the exercises she was taught as a student most likely did not originate with her teachers. She recognises the evolution of technical concepts as they pass from one generation to another. For example, when discussing a particular exercise she uses, Les states:

Um, this was my original one that (a voice teacher) and I were working with. And when I say, ‘original one,’ I'm sure there are people around the world who have come to the same thing ‘cause I didn't invent the wheel, um, but, it was then taken on by (another voice teacher) and it is in her book, I think, as saying that it's hers but actually it's not, because (the first teacher) taught it to her... but you know when you're learning, you don't know what's yours and what's somebody else's and it's—who cares, if it helps somebody.

Les often says “help” in place of using the word “teach”, like in the quote above. This linguistic choice was made nine times in her interview, perhaps because her own history of vocal tuition was somewhat chequered. She discusses her journey as a singer, the voice teachers she had, the influence of their tuition, and a point where she stepped away from seeking tuition as it has been so conflicting for her:

I was so screwed up with my breathing by, I – the first teacher told me I didn't need to worry about it ‘cause it was good. The second teacher said ‘you must not move your upper chest when you breathe’... the next teacher I had was mercifully very short... was all about ‘have a small mouth,’ which is great, but ‘press the belly out as hard as you could as you sing.’ Very Germanic. Um, oh boy, did that screw me up...

Uh I didn't have a teacher for a while because I was just over it. I just completely was over it and was trying desperately to find some way of making singing easy again because it used to be so easy

Her methodology is evidently informed by the struggles she had as a singer and, as a result, Les is sensitive to giving clear guidance to singers of all levels. As Les was able to recover vocally in the hands of a particular teacher, she is conscientious to empower

singers with clear information based on tried and trusted techniques from her vast experience. To this end, she has a mixed opinion of voice teachers, ranging from collegiate to sceptical. She believes that a bad source of tuition can be compromising to a student, and that singing teachers can be the source of misinformation depending on their ideals and beliefs. For example, when discussing breathing:

But that inhalation won't work unless you have the actual intention before it, which is why you can learn breathing from a conductor, a great conductor or a great director, I mightn't, or a great linguistic, um, who teaches lyric diction or something. It doesn't have to be a bloody singing teacher or something. In fact, they're—they are the worst of the lot. So, I mean literally they are. They have belief systems that need to be broken.

Further to this, Les is conscious as to how she may be perceived by other voice teachers, as demonstrated in this quote, again about breath:

I know that there are some people who really, really, really, *really* hate that I get people to inhale. And they're teachers and they're quite well known. And uh, and yeah maybe they're right. They say that I make people over-breathe and I think that if it's done incorrectly, yes, you will over-breathe. Um, but better to have some air than no air. [laughs]

However, Les shows great respect for her pedagogical firmament, even when expressing criticism. She believes she is still learning and evolving in her methodology and references pedagogues and teachers worldwide who continue to impact her development as a teacher. As with herself, Les acknowledges the impact that cultural influences, role models, and vocal identity can have on a student's development. Again, she demonstrates a sensitivity to these influences, particularly when they diminish or “disempower” the individual and their instrument. Additionally, she says she is aware of her own prejudices towards or against a particular method because of its effectiveness or lack thereof on herself when she was a student:

I've spent many years now since (learning with my teacher) being the bottom-up girl and being prejudiced about the top down because it had done me great disservice. Now I can see actually, I'm having to use this. If I'm going to be a balanced teacher, I have to do both. And it keeps changing. And um the moment I am monumentally prejudiced against something, generally there is something I need to take on board.

Unlike her previous statement about teacher's having belief systems that need to be broken, Les seems willing to break her prejudices and be open to new ideas as a balanced teacher, she says, is a better teacher.

2.3.3 Introduction to Kennedy.

Kennedy is well-versed in historical pedagogy which he applies in conjunction with voice science. His methodology is grounded in a traditional approach to singing and is individualistic in its application, adapted to the needs of the student. His overarching aim in developing a technical approach is to find ease and freedom of sound in the singer.

He is informed by his own experiences as a professional singer and those of his colleagues in the industry. Kennedy sings regularly throughout the interview, demonstrating exercises and scales with resplendent technical capacity. In part, talking about teaching singing is represented by his actual singing, modelling what he is talking about. Additionally, the way in which he discusses his approach is equally representative of his beliefs, demonstrating an enthusiasm and passion for the vocal arts and its singers over centuries. He shows a great zealousness for history, often giving in-depth examples of great singers, including their performance history, teachers, family, and career timelines. He is generous in his use of colourful adjectives, calling singers voices “breath-taking”, “beautiful”, and “striking” with a full range of vocal expression. His abundant knowledge and respect of the industry, past and present, bears great relevance to his teaching practices.

Themes and subthemes from Kennedy's 55-minute interview are presented in Figure 3.

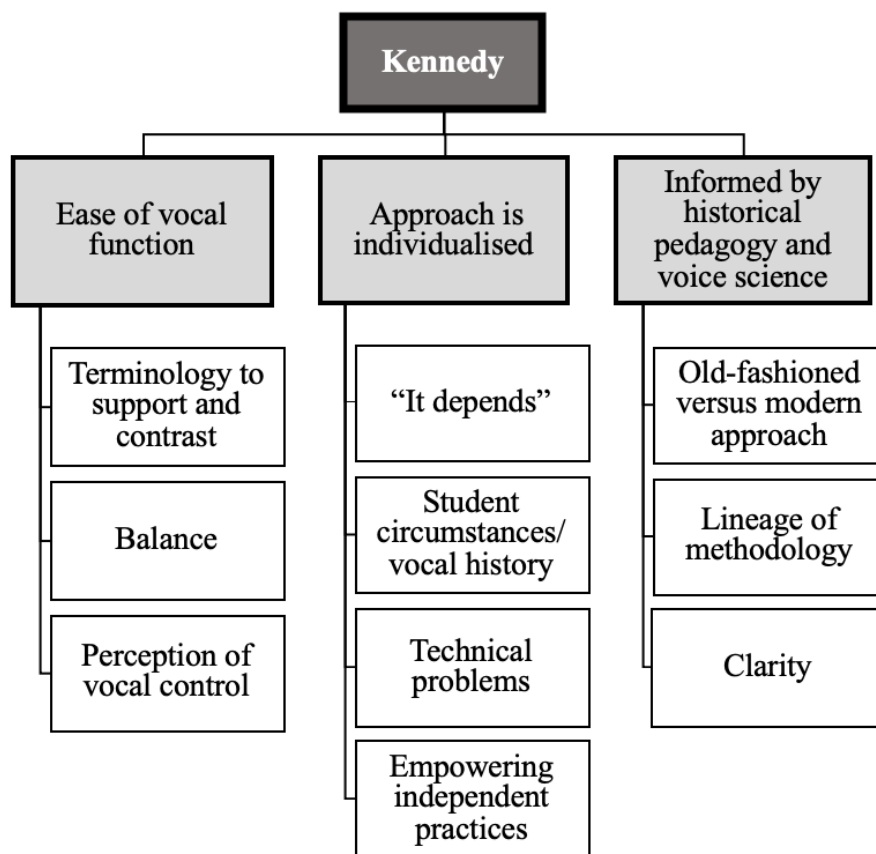


Figure 3. Themes and subthemes of Kennedy’s interviews regarding his perceptions of his approach in the one-to-one singing lesson, the implementation of his methodology, and the influences on his pedagogy.

2.3.3.1 Ease of vocal function.

For Kennedy, ease of vocal production is paramount to technical mastery. His goal is to create an instrument that is free to communicate. “We have a responsibility to find the student freedom. Whatever that means.” In addition to his terminology, Kennedy embodies this belief of simplicity by having brief, succinct answers to the interview questions. He states that he does not see the need to over-complicate things but rather describes things in a straightforward, simple way.

He often uses oppositional language, offering contrasting terminology to illustrate a desired/undesired technical approach. His terminology is centric to words like “simple”, “gentle”, and “freedom” which he contrasts with “push”, “force”, and “overload”. When discussing the format his lessons typically follow, Kennedy says he starts with technical work, describing when the voice is ready to progress on to repertoire:

They always will start with, um, technical work. Scale work with vowels. Just getting everything moving, you know, not stuck, but just getting everything moving. And then going into repertoire and applying the things that are appropriate.

The dichotomy of “stuck” versus “moving” is used when discussing his warm ups at the start of a lesson, doing exercises specific to the individual student “until the voice starts to respond”. Descriptions throughout his interview continue to depict an approach founded on simplicity, keeping the concepts approachable for the student. Even in detailing the opposite of what he wants, his voice remains smooth and centred, engendering a lack of judgement. For example, when asked what kind of vocalising Kennedy recommends through a straw, he responded:

Kennedy: Glides. I don't see any need to complicate it more than just doing glides.

Heather: Five note octave? Sirens?

Kennedy: Whatever they feel like is working, as long as it's not pushing into the upper level to the point where they feel they've gotta [claps his hands] burst through it. Just gently.

Kennedy's hand gestures further exemplify his point when he speaks. With the exception of two incidents where he shows specific gestures to reference onsets and vocal fold closure, Kennedy's hands otherwise reflect his verbal account of what the tongue or the vocal folds are doing. For example, when talking about a locked tongue, one hand became curved and tense, pressing into the palm of the other hand (presumably to indicate either the tongue root against the hyoid bone or the dorsum against the soft palate). In contrast, when Kennedy talked about “spin” or movement, his hands started rolling together as if to indicate airflow.

In using a wealth of exercises descended over generations from one great singing teacher to the next, Kennedy says he seeks to attain “balance” in the voice. Whether discussing vowels or passaggio, it appears that Kennedy's technical process seeks to equalise and even out the voice, allowing the singer to achieve vocal stability. He praises great operatic singers throughout the interview for demonstrating fine technique either through their vocal tone, capacity to sing a variety of repertoire, or free vocal function. This is demonstrated in Kennedy's discussion about the physical aspects of singing, such as alignment, and this example he gives:

You think of Thomas Quastoff¹⁴ the German baritone. Also, how does he sing? You know, Thomas is about that tall [indicates up to his chest with his hands], probably shorter than that. And there was a documentary about, about his life, and um I don't know why they even thought of it. I guess because it was such a novelty. He studied in, um, Hanover, and his teacher who is an American had a platform made for him to stand on while she taught him. And, she was, he was singing to scales and she was stroking the jaw and stroking the sternum. And that's the way you sang.

And then when you think, you look at him and he was one of the greatest ever lieder concert singers. Schubert Schumann, Brahms, whatever. Incredible. And then you look at him singing jazz, and it's unbelievable that this is the same man with the same voice. And he did both at the same time. Incredible. I think, well, you know, those people who are saying 'No, you've gotta do this and this and this to be an opera singer.' How could he do it? Balance. It's all about balance.

While Kennedy's technical process serves to, for example, medialise vowels, even the registers, and find agility, the endgame is to create an understanding of how to approach the music and facilitate the repertoire. When speaking again about straw work¹⁵, Kennedy says:

Kennedy: You can't go onto the stage and, say, you know, you stop the show *Magic Flute*, 'Ladies and gentlemen, I can only sing this aria with my straw. Thank you.'

Heather: [laughs]

Kennedy: You know, you can't do that. So, you do have to get to the point where you can just go, all right, [starts singing] you just do it. You sing. You launch the onset, whether it be low, middle, or high. You learn how to do it.

Kennedy says singers come to him because they like "the feeling of freedom". In this way, he takes on a philosophical perspective about the singing and control, whether it be conscious or subconscious, and asks what the singer can truly influence in their

¹⁴ Thomas Quastoff (1959-), a German bass-baritone and teacher, is approximately four feet, four inches tall as the result of a birth defect. His international career encompasses opera and lieder as well as jazz and R&B (Sumrall, n.d.).

¹⁵ Straw work refers to placing a straw between the singer's lips and phonating through it as a means of semi-occluding the vocal tract. Phonating through a straw is efficacious in both training and rehabilitating singers and is advantageous over other semi-occluded voice therapies (e.g. lip trills) as the diameter and length of the straw can be controlled and varied (Titze, 2006).

singing. While a student trains to achieve great technical capacity, Kennedy believes the singer needs to trust their own instrument:

The things that we can directly control, we should. The things that the subconscious mind controls, we leave alone. How do you make a middle C? How do you do it? ...Your ears do it. So that we have to trust, haven't we? So, you can't say, 'Okay. Well my vocal folds have got to be this length and the glottis has to be ...' No! WE can't control that.

In discussing his approach, Kennedy is calm and assured, speaking with a warm tone. He regularly interjects with sung examples, modelling ease as a result of his refined technique. Whether he is speaking in favour of or against a technical concept, Kennedy's nature is one of gentle composure. Listening to him discuss his approach evokes an empathic response of confidence.

2.3.3.2 Approach is individualised.

Kennedy seeks to understand the physiological and psychological differences of each individual student and to work within the framework of their developmental capacity, history, ability, gender, voice type, and genre. Knowing the student is fundamental to training the student. In answering any of my questions regarding technical approach, Kennedy's responses would always "depend" on the student, a word he used 14 times in our interview. From the very first question where I asked Kennedy what he does at the start of a lesson, he replied:

Kennedy: At the start of the lesson I, um, will, depending on the person and depending on their background and depending on how long they've worked for me, I will start with normal, um, scale-work. Scale and vowels work.

Heather: What is that? Can you show me?

Kennedy: It changes. Depends on the person... on the background, you know. And the age, and whether they're professional, or student, or postgraduate, or whatever.

In order to meet the needs of the individual student effectively, Kennedy has a plethora of exercises for any given technical outcome. He would always answer questions about his technical approach with multiple exercises he might use, presenting 19 total exercises throughout the interview, over three times as many as Les or Jo. For example, when I asked if he had any more exercises for agility, he replied, "Yes, more

than I could tell you. [laughs]” But then continued, saying “it depends,” offering an exercise he might use if the student was suffering from tongue-root tension.

For Kennedy, understanding the student’s history is fundamental to customising his technical approach. Occasionally, this would be because of a vocal problem or trauma the singer was negotiating. For example, when I asked if Kennedy employed any methods for physical alignment, he was adamant about the importance of approaching the individual based on their given physical circumstances. When I then prompted him, asking if he uses methods such as Alexander Technique or Feldenkrais, he answered referencing a singer that had a physical abnormality:

When she was younger, she went to certain people, they would just destabilise her voice by trying to make her do things that other people with normal spines would do. And it doesn't work. It doesn't work. So, no, I don't. I find that there is—we have to work from the inside out rather than the outside in.

According to Kennedy, the approach taken with the student must be unique to their instrument in order for it to be effective. He says it is the teacher’s responsibility to get through to the student, to ensure the student comprehends them, and to be vigilant in modifying their approach to suit the individual. “Some students you just—you, sometimes you can’t get through to them and then you have to find another way in.”

He talks about addressing vocal “problems” through technique, approaching them on a case-by-case basis. For example, when I asked if there was anything physical Kennedy does in his warm ups, he responded:

Kennedy: Well, if there's a problem, you know like uh, because you know, you sit here day in day out looking at people and you notice that the thyroid cartilage is twisted to the right or to the left. Depending on which, if they're right-handed or left-handed. And that then says which shoulder they carry, especially the girls, heavy bags on. You know? Um, so if it's applicable yes. But otherwise, no.

Heather: Any other scales as a warm up?

Kennedy: Oh yes. And, once again, depending on the person.

Kennedy recognises that vocal problems can be the result of lifestyle habits but also of compromising vocal tuition. The result can be not only a damaged voice, but a damaged person. He describes a student that had been through an ordeal resulting in a vocal surgery, going on to say she was “very damaged, emotionally as well as physiologically”. He spoke empathetically about her personal circumstances and how they were affected by the collapse of her voice. After systematically doing vocal repair work with her, he remarked, “eventually I sort of did something I should have asked her at the beginning, and I said, ‘Could you just take me through exactly what your lessons consisted of?’.” With this additional information Kennedy refined his approach to address the specific issues that led to this student’s surgery,

Kennedy seeks to engage the student in their learning process and empower them with techniques to self-develop. In this narrative he encourages them to critically reflect on what they are doing when they sing and consider what techniques are actually effective for them alone. His approach is multi-faceted to suit the individual’s needs in the particular moment, as this can change even for a single student from one lesson to the next. This is evident when he talks about his approach to range extension:

I’ll use whatever helps them at any given time. And explain, ‘These are tools. I’m giving you tools. You have to pick them up. You have to see what you can make with them. And if you can’t, leave it, and we will talk about it again another time. But, learn to do all of these things so that you are multi-disciplinary vocally.’ Not just, [putting on a voice] ‘Oh well, I know every note, every pitch, every vowel’ here.

To this end, Kennedy is also aware of his students’ lifestyles and the impracticalities of the work/life/singing practice balance. When answering what practice regime he advocates for his students, while he would ideally favour scale work, he appreciates that in order to practice daily, the session itself may comprise less. He answers, “Well, if they can, move their voice every day. That’s not practical for a lot of them, but to do something. If they can’t, then at least get the straw out and use the straw. They can do it in the ads when they are watching television. [laughs]”

2.3.3.3 Approach informed by historical pedagogy and voice science.

Kennedy says he strongly believes voice teachers should have an informed, educated approach that combines historical pedagogy with modern voice science. He is

well-versed on the evolution of pedagogy, including the legacy of methodologies as they have been passed from teacher to student over the centuries. He uses established “old-fashioned” techniques that have been taught by generations of great teachers as well as exercises devised in the last century by teachers, vocologists, and voice scientists.

Throughout the interview Kennedy would cite the origins of his exercises, either referencing its place in pedagogical history, the pedagogue who wrote about it, or a known singer or teacher who used the exercise either with a student, in an interview, in writing, or in discussion with him first-hand. It is apparent that Kennedy favours methodology firmly rooted in historical pedagogy, with exercises that have been written about and used for centuries by multiple generations of singers. He applauds clarity and simplicity when it comes to teaching technique, something that he believes is harder to come by with the misinformation available to singing teachers and their students. For example, when discussing breathing, Kennedy remarks:

Kennedy: I think breathing has become very confused. [laughs] Very confused.

Heather: Talk to me more about that.

Kennedy: About breathing?

Heather: Yes.

Kennedy: M’kay. So, we have the whole accent breathing stuff, that is filtered through pedagogy from the British Voice Association. Accent breathing was initially for people with dysphonia, and this whole jerky stuff [demonstrates voiced ‘vv’, ‘vv’, ‘zz’, ‘zz’ sounding constricted]. Sure, if you can do it properly, but not all students have that sense of awareness of what they’re doing when they do it. So, I think a mixture of old-fashioned breathing, but with an explanation of what happens.

Heather: Old-fashioned breathing?

Kennedy: Breathing. Just old-fashioned breathing exercises of inhaling over a certain number of beats. Suspending the inhalation over a certain number of beats, exhaling over a certain number of beats. Th—th—the actual period before you then re-inhale, so it’s you know, just something that’s got a sort of rhythm to it.

As is evident in this quote, Kennedy identifies with a traditional approach to singing that is sensitive to the individual singer’s needs though sometimes he speaks of

modern methods with less reverence, either by affecting his voice or using dismissive terminology. For example, he states, “What’s the first thing? Airflow. What does the air do? Makes the vocal folds vibrate. And then what happens? Oh, it resonates and leaves your body. Not like [putting on a voice] ‘oh this mathematical formula we’ve got to do...’.” Additionally, he refers to some contemporary methods as a “trick” or “stuff”: “So, we have these, these tricks that people use now. Lip trills, tongue trills, puffy cheeks. [whispers: I hate puffy cheeks.] Uh. The straw technique, Ingo Titze’s straw technique¹⁶.” However, he does show great respect for the contribution of voice science, particularly for the purpose of clarifying physiology and anatomy so students so can better comprehend the intended outcome of a technical approach. While Kennedy seems to favour both traditional and modern approaches, calling straw work a “trick” may indicate a prejudice even he is unaware of (given that he recommended straw work six times in his interview).

Kennedy is particular about terminology for the purposes of clarity, again drawing from concepts that have produced results in generations past. He seems keenly aware of methodologies, their terminology, and their application, supporting his answers with the methods well-known historical teachers have used. He offers dates, names, concepts, and the resulting lineage of a methodology, concluding with his own interpretation to fully cement a technical concept. When I asked Kennedy about what technical exercises he uses to work on areas of resonance or placement, he responded:

I wouldn’t say necessarily placement. Placement is a, is a concept that was not present in historical pedagogy until Jean de Reszke¹⁷ and his throat specialist Curtis Holbrook, or—yes, Curtis Holbrook round about 1895, 1896. They, they came up with this concept of ‘in

¹⁶ Professor Ingo Titze (1941-) has published extensively on the science of singing and speech. His education in electrical engineering, physics, and acoustics combined with a background in singing has contributed to the development of the new field of vocology and to science-led research in vocal production (Hilton, 2019). His research has highlighted the importance of vocal exercises to warm up the voice and on remedial vocal work with the use of a straw.

¹⁷ Jean de Reszke (1850-1925) was a tenor and voice teacher whose approach focused on the individual voice, physique, and artistic abilities of the singer. He taught predominantly through imitation, emphasising breath, resonance, and head sonority (Coffin, 1989). He originated the concept of singing “in the mask” based on his perception of what he felt when he sang (Silver, 2011).

the mask.’ It did not exist until then. And from that time onwards, vocal pedagogy has been all over the place.

So, it was never, never, never talked about. The Garcias¹⁸ never talked about it. Mathilde Marchesi and her husband Salvatore Marchesi, they never talked about it. They didn't write very much about the physicality of what they taught, but their daughter did. Blanche Marchesi¹⁹, who was a moderately successful Wagnerian soprano, arch enemy of Nellie Melba. In her book she said that her parents, both of them, used to talk about squeezing the back of the nostrils. And you think, well, oh, I block off the nasal port with my soft palate and it feels like I've just got on—I'm absolutely sure that's what they were talking about.

Kennedy seeks transparency in his approach, giving clear explanations of the exercises he uses which he validates with a legacy of references and success. To Kennedy, learning to sing is not an enigma, but a process that has been investigated for centuries resulting in evidenced, proven techniques that work:

It all goes back... If you look at Dietrich Fischer-Dieskau he studied with Stockhausen²⁰. Stockhausen, Garcia. You know, there's all this stuff and it all goes back to Garcia, so you look at what Garcia wrote and it's just—there's no mystery. There's no, "You've gotta come back for another year, and I've got all these magic tricks in this box here and I will give them one at a time to you.' No. Absolutely not. So, um, yeah. I mean, I've just ... I've always loved reading about historical pedagogy.

Kennedy believes it is the teacher's responsibility dispel this sense of “mystery” around singing. Further, he advocates that voice teachers should be learned in historical

¹⁸ Manuel Garcia (1775-1832) was a singer, teacher, and composer who studied with Porpora and taught in the traditional Italian school of singing (B. Williams, 2000). His son, Manuel Garcia II (1805-1906), assisted in teaching Garcia's Italianate methods and subsequently developed a reputable career as a teacher himself. Garcia II's literature on vocal pedagogy offers clarification of anatomy and physiology of the larynx supported by technical exercises for developing and strengthening the voice (Stark, 1999). More specifically, the divide in science-based and imagery-based methodologies commenced with his work on the laryngoscope (R. Ware, 2013). Garcia II taught many reputable singers including Julius Stockhausen and Mathilde Marchesi, who both went on to become renowned voice teachers (B. Williams, 2000).

¹⁹ Blanche Marchesi (1863-1940) was an accomplished mezzo-soprano, teacher, and both daughter and student of Mathilde Marchesi. Her book, *The Singer's Catechism and Creed* (1932), offered directions on vocal technique including illustrations of vocal anatomy and descriptions of vocal function and mechanism.

²⁰ Julius Stockhausen (1826-1906), baritone and teacher, broke from the traditional Italian Traditional School in developing a pedagogy that adopted a linguistic approach by addressing the formation of tone first (Talia, 2017).

vocal pedagogy and modern voice science in order to offer the best possible education for their students. He shuns the idea teachers should just teach as they were taught, but rather asserts the importance of broadening the voice teachers' education to include a truly comprehensive approach. Given the information at hand in modern day, he says it is vital for teachers to expand on their own knowledge of pedagogy and compliment it with up-to-date scientific research:

I'm very much of the opinion that those of us who teach classical voice have to look at historical vocal pedagogy that worked for hundreds of years. The best of it, I mean. And then, then be able to analyse with the knowledge that science gives us now. And *we have* to. We can't, you know, we can't just say, 'Well. I sang like this, so you must sing like this, too.'

Throughout his interview, Kennedy references a vast array of singers, teachers, pedagogues, and voice scientists as well as literature, recordings, and performances to exemplify the origins of his methods and validate the approach he takes. He shows himself to be well-read and passionate about the history and evolution of vocal pedagogy.

2.4 Discussion

This chapter investigated how three exemplary, classical voice teachers perceive their teaching practices. Results demonstrated that these three teachers, namely Jo, Les, and Kennedy, were all versed in literature and methods descended from traditional pedagogues, including Giuseppe Concone, Manuel Garcia I, Edgar Herbert-Caesari, Giovanni Lamperti, B. Lütgen, Mathilde Marchesi, Heinrich Panofka and Nicola Vaccai. From a technical perspective, they all had exercises specific to blending the registers and addressing the *passaggio* as well as vocal agility (for notated exercises, see Appendix F). All discussed breath management at great length, seeing it as a primary component of their approach to teaching singing. Ultimately, they all appeared to seek a refined vocal tone with a technique that allowed ease of expression and musicality. These findings were also similar to Callaghan (1997) who concluded that Australian teachers were concerned with beautiful tone and breath management.

However, it seemed of greater importance to Jo, Les, and Kennedy that they adapted their exercises to meet the individual needs of their students. The teachers' technical methodologies, based on decades of teaching and singing experience, were customised, and even sometimes created on the spot. According to the teachers, if the exercises themselves did not serve the purpose of advancing a student's vocal technique, then they were not employed with that individual. They all used specific examples of students when discussing their approach, relating their teaching exclusively to the individual. Through anecdotal stories, the teachers appeared to adopt the perspective of the student, using enquiry as a means of understanding their needs. They also talked about facilitating the student's own strengths, teaching them how to reflect on their own singing practices in order to make them more efficient learners. These findings align with previous research on voice teachers (Blades-Zeller, 1993; Burwell, 2018; Callaghan, 1997, 1998; Dufault, 2008; Durham-Lozaw, 2014; Robbearts, 2014; E. K. Stanley, 2018).

Additionally, while it was logical that the participants would be influenced by the methodology of their own teacher(s) (Callaghan, 1997; Gaunt, 2008; Kennell, 2002; Saathoff, 1995), all three teachers also referenced negative experiences that impacted their current teaching practices. By learning what *not* to do, they appear to have developed a discerning perspective of pedagogy, selective about effective methodology and what they practice in their studio.

Analysis of Jo, Les, and Kennedy's interviews revealed four emergent, master themes common to each teacher's approach, style, and beliefs around teaching singing as follows:

- 1) Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances;
- 2) Ensure clarity and student comprehension through enquiry, feedback, and specific terminology;
- 3) Support and engage the student in developing their own independent learning practice; and
- 4) Approach is informed by diverse pedagogical and experiential influences (positive and negative).

It is striking that the teachers have strong motivations and operational frameworks that inform in their perceptions of their teaching practices. Such was the clarity of these frameworks there were almost no contradictions in what they reported individually. While there were minor inconsistencies (such as Kennedy's reference to straw work), these were infrequent and so not identified as featured statements or key concepts in the data. This consistency of the teachers' perceptions could be because these teachers were identified as exemplary, with extensive teaching experience, nationally and internationally successful students, and ongoing professional development. All conduct masterclasses and adjudicate competitions, and hail from a performing background (which, for two of the participants, was at a distinguishably high level). With this measure of expertise, it is conceivable that less disparity or difference would exist within the data for each individual. Further, there was much congruence across all three teachers. This supports previous findings that expert voice teachers exhibit more agreement than disagreement around fundamental vocal concepts (Blades-Zeller, 1993).

On a final note, the generosity of the teachers and their willingness to participate in this research was apparent throughout the interviews. In a manner reflective of the theme regarding clarity, all participants wanted to ensure that their interview was useful, as demonstrated by Kennedy in his final comment, "So, have I given you *anything* at all? [laughs]". Conveying their methods shows both a confidence in their approach and a courage to share their knowledgebase, their experiences, their beliefs, their histories, and the traditions that have been passed down by their teachers before them. Jo aptly reflected this by saying, "It's such a personal thing, isn't it? Teaching?". By sharing their teaching practices, it is notable that they are sharing a part of who they are.

Having established a number of master themes related to teachers' views on pedagogy, a micro-analysis of these themes among a larger cohort of expert voice teachers validated these findings as being shared. Thus Chapters 3 and 4 seek to expand the data pool by analysing 10 more teachers.

Chapter 3

Interviewing Classical and Music Theatre Voice Teachers: Analysing the Interviews of Five Classical Voice Teachers

3.1 Introduction

Emergent themes in the data collected in the first round of interviews (Chapter 2) indicated that the participants' perceptions of their teaching practices were congruent with predominantly individualised approaches. Participants sought to comprehend their student's needs, vocally and holistically, in order to meet those needs through a curated and customised method specifically designed for the individual. They further proclaimed to adopt a facilitative role in developing their students' independent learning practices. These themes needed further investigation across a larger pool of participants in order to get a more precise and accurate understanding of the approach Australian voice teachers are taking.

Of additional interest from the interviews in Chapter 2 was the implication that there may be some cross-over in the technical and perceptual approach taken between classical and music theatre voice teachers. Jo, Les, and Kennedy all spoke of teaching into music theatre, having also acknowledged that they each hailed from classical roots. This reflects findings from previous research indicating that the majority of music theatre teachers hail from a classical performance background (Weekly & LoVetri, 2009). Therefore, exploring the overlap and comparative aspects of the Australian voice teacher's approach into classical and music theatre genres was warranted.

As a consequence, a bigger study was sought investigating expert Australian classical and music theatre voice teachers in order to: 1) further examine expert perceptions around one-to-one voice teaching practices; and 2) determine if master themes identified in Chapter 2 are shared experiences among a larger cohort. This study is divided into two chapters. The present chapter comprises analysis of five interviews conducted with classical teachers and Chapter 4 presents similar analysis investigating music theatre teachers. The study aims, participant sampling and recruitment, materials,

procedure and data analysis of both the classical and music theatre teacher interviews are detailed in the present chapter.

3.1.1 Aims.

The aims of this study were to investigate exemplary Australian classical and music theatre voice teachers' perceptions of their one-to-one teaching practices. This study examined the technical exercises Australian voice teachers were currently employing, the approach through which these exercises were employed, and their perceived function. Further, it aimed to determine if commonalities or trends existed with regard to: 1) targeting individual student needs; 2) ensuring student comprehension; 3) encouraging student autonomy in their learning practice; and 4) diversity of pedagogical influences.

3.2 Method

3.2.1 Participants.

Participants were Australian tertiary-level classical ($N=11$) and music theatre ($N=13$) voice teachers aged 35-75 years old ($M=55$). As the recruitment criteria for this study are identical to the first study (Chapter 2), the number of viable teachers who meet these criteria in Australia are limited (section 2.2.1.1). Further, as the interview questions used are identical to the first study, participants in the first study whose interviews had not been analysed ($N=8$) were included in this participant pool.

Additional participants were purposively sampled based on at least three of the same following inclusion criteria:

- employment at a top-tier Australian university, ranked in accordance with the website QS World University Rankings by Subject—Performing Arts (2016), accessed 20th October, 2016;
- employment at a conservatorium/school of music/academy with a strong national reputation based on the industry successes of their graduates;
- reputation in their private studio based on the industry successes of their students;
- hail from a performing background; or/and

- demonstrated ongoing professional development and collaboration within the context of singing and vocal pedagogy, including:
 - contributing to published literature on relevant pedagogical topics including voice science, vocal technique, vocal health, repertoire, vocal development, and historical vocal pedagogy; or/and
 - attending, conducting, and/or adjudicating workshops, masterclasses, conferences, eisteddfods, competitions.

To ensure validity and prevent bias in determining the participant cohort, recommendations for teachers suitable for this study were sought from: 1) one professor in Creative and Performing Arts; 2) three senior lecturers in Voice who taught into two different Australian universities; 3) six professional classical singers who have performed with Australian state opera companies; 4) three sessional lecturers in Music Theatre who taught in two different Australian universities; and 5) six professional music theatre singers who have performed in national touring productions. In total, a list of 39 potential participants, not previously identified in the first study (Chapter 2), was cross-referenced with the inclusion criteria resulting in a purposive sample of 31 (79%) people for recruitment. The Human Research Ethics Committee at The University of Melbourne approved this research (code 1647986.2, granted in November 2017).

3.2.1.1 Participant recruitment.

Recruitment involved contacting individuals ($N=31$) in writing via email (for template letter see Appendix G; for plain language statement, see Appendix H) in December 2017. Of the 31 teachers approached, 20 (65%) responded to the recruitment email and 16 (52%) were interviewed between December 2017-February 2018 based on mutual availability.

The participants interviewed currently or had previously taught at:

- Victorian College of the Arts (The University of Melbourne, VIC),
- Sir Zelman Cohen School of Music (Monash University, VIC),
- Western Australian Academy of Performing Arts (Edith Cowan University, WA),

- Queensland Conservatorium (Griffith University, QLD),
- Sydney Conservatorium of Music (University of Sydney, NSW),
- Australian Institute of Music (Sydney, NSW),
- Drama Centre (Flinders University, SA), and/or
- private studios in conjunction with working as a Singing Consultant on major, touring musical productions in Australia.

3.2.2 Approach and materials.

A similar qualitative study was devised based on the first round of interviews (Chapter 2) in which semi-structured, face-to-face interviews were conducted for data collection. Once again, reflexive bracketing was employed to suspend preconceptions as well as determine commonalities or trends in the data.

The interviews were audio recorded on an iPhone 7.

3.2.2.1 Interview questions.

Teachers were asked identical questions to those in the first round of interviews (section 2.2.2.2) in order to keep the data collection independent of and uninfluenced by the themes that had previously emerged (Braun & Clarke, 2006). As literature claims that approaches to teaching music theatre singing share similar terminology to classical singing (Bourne et al., 2011; Kayes, 2004; Kenney, 1987), previously included interview questions were considered relevant for both genres. However, a prompt was added for music theatre teachers regarding belt as other research investigating the technical practices of music theatre teachers investigated approaches specific to belting (Bourne et al., 2011; Bourne & Kenny, 2016; Durham-Lozaw, 2014; K. S. Hall, 2006).

3.2.3 Procedure.

The location and date/time of the interviews were determined by the interviewee. These settings were most commonly their tertiary institution office or their private studio with one exception: one teacher requested to meet at the conservatorium where the researcher was enrolled for their PhD studies as they were visiting interstate during the time of the interview. Interview times averaged 60 minutes in length, ranging from 41 to 87 minutes.

At the start of the interview, participants were given the plain language statement and consent form to complete over a brief conversation that familiarised the participant with the study and established rapport with the interviewer (for consent form, see Appendix I; for plain language statement, see Appendix H). After the consent form was signed and permission was granted to start recording, the documented portion of the interview commenced. Field notes were also taken as a means of reporting non-verbal communication. A verbatim transcript including non-verbal communication such as pauses in dialogue, or the speed with which the participant responded to the question, was made of the interview.

Participants were still offered the option to be named for the purposes of the study but were once more kept anonymous to promote an unbiased consideration of the results (Wallace, 1999).

3.2.4 Data analysis.

The sample size for analysis was determined by the aims of this study. As the objective was to formulate the overarching traits and qualities of a purposive cohort, it was most relevant to theorise shared experiences among the participants (Smith et al., 1999). This meant exploring master themes, as determined by the first study (Chapter 2), in greater detail over a larger cohort. While the primary concern was still with individuals' perceptions of their practices, subsequent analysis aimed to investigate voice teacher's distinct, personal experience of these master themes in more detail (Smith et al., 1999). Thus, as per Smith et al.'s (1999) recommended sample size for IPA studies investigating master themes, 10 participants were selected for analysis. These participants represented five classical and five music theatre teachers.

As per the interview selection criteria, the 10 selected participants: 1) had been employed at top-tier or reputable Australian universities; 2) demonstrated ongoing professional development through attending, conducting and/or adjudicating workshops, masterclasses, festivals and competitions; 3) hailed from performing backgrounds; and 4) had a strong reputation based on the industry successes of their students. Moreover, in order to determine if the master-themes of the first study were shared experiences among a larger number of voice teachers, a diverse and balanced sample for

analysis was sought with regard to institution of employment, background, training, voice type, gender, and genre. Those selected were from six different institutions in five different states, diverse with regard to gender and background, representing national and international heritage, a variety of pedagogical legacies, and contrasting perspectives on approach. In consideration of these points, the 10 teachers selected demonstrated the highest degree of expertise and diversity among the interviewed cohort.

Within the selected participants, two teachers had strong ties in performance and teaching to both classical and music theatre genres, making it difficult to categorise them specifically into just one teaching genre. Thus, this distinction was made based on existing literature and an internet search of their names.

Interviews were transcribed for analysis using IPA (Smith, 2015; Smith et al., 2009; Smith et al., 1999; Smith & Osborn, 2015). While part of the objective of the analysis was to identify groupings of the master themes if any existed (Smith et al., 1999), analysis also sought to identify commonalities or trends in the teachers' perceptions of their practices. Thus, any emergent themes that had not been identified in the previous study were also defined and cross-referenced between all 10 participants for patterns.

Verbatim transcripts were coded following a six-step process. In the first stage of the coding process, the transcribed interviews were first read whilst listening to the audio recording, then reread independently, and then reread again. In the second stage, featured statements, key moments, concepts, trends, specific linguistics used, and recurring sets of ideals were identified and underlined in the transcripts, and detailed notes were systematically entered in the right-hand margin. More comments and exploratory notes regarding the participants' explicit meaning were added with subsequent readings. In the third stage, patterns, interrelationships, and/or connections in the detailed notes were identified and written as emergent themes in the left-hand margin. In the fourth stage, these emergent themes were entered chronologically in a separate document where they were moved around into clusters of related themes. In the fifth stage, these clusters were cross-referenced with the master themes previously identified from the first interview study (see Chapter 2). Emergent themes that related to the master themes were categorised as such. Emergent themes that did not relate to the

master themes were refined to create concise definitions (Braun & Clarke, 2006; Smith et al., 2009). In the sixth and final stage, these concise, comprehensive themes that were not categorised according to the existing master themes were cross-referenced between all participants for commonalities/differences.

Once clusters of themes were generated, thematic relationships, oppositional relationships, contextualisation, language use, and frequency were considered (Smith et al., 2009). Reflexive bracketing was again employed in order to concentrate solely on the perceptions of the participants (Gearing, 2004). Regular feedback and verification from the supervisory team ensured an unbiased interpretation of the data.

3.2.4.1 *Unused data.*

Not all of the voice teachers who participated in the interview studies were analysed ($N=14$). In consideration of the appropriate sample sizes recommended by Smith et al., (1999) and Smith et al., (2009), namely three participants for in-depth initial analyses and 10 for investigating master themes, the total teachers selected for analysis ($N=13$) represented the most diverse of the cohort meeting the highest number of selection criteria points. In this current study, it was determined that if a point of saturation in the analysis had not been reached (e.g. new data continued to produce “fresh insights about the emerging grounded theory” (Smith et al., 2015, p. 79)), then the remaining interviews would be considered for further analysis.

Additionally, at the time the interviews were conducted, consideration was made to use the data for potential longitudinal studies beyond the scope and timeline of this thesis. This was in accordance with the ethics approval for the data collection and was indicated on each participant’s consent form.

3.3 Results

Analysis of the five classical teachers, namely Sam, Alex, Jamie, Bobbie, and Shannon, shared the same master themes identified among Jo, Les, and Kennedy analysed in Chapter 2. Among this larger cohort, subthemes of the four master themes were identified and categorised as such:

- 1) Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances
 - a) The start of the lesson
 - b) Structure of approach
 - c) Knowledge of the individual's voice and strengths
- 2) Ensure clarity and student comprehension through enquiry, feedback, and specific terminology
 - a) Checking in
- 3) Support and engage the student in developing their own independent learning practices
 - a) Practice routine
 - b) Encouraging self-reflection in the student
 - c) Empowering the student
- 4) Approach is informed by diverse pedagogical and experiential influences (positive and negative)
 - a) Influential teachers
 - b) Other pedagogical influences

Additionally, four common experiences were identified that were not categorised under the master themes, namely a discerning attitude toward autocratic teaching practices, a love of teaching, an awareness of student technical outcomes, and identifying a vocal crisis.

3.3.1 Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances.

3.3.1.1 The start of the lesson.

Learning, understanding, addressing, and meeting the needs of the individual student is a pronounced theme among all five classical teachers. Given the one-to-one context, all teachers say their lessons commence with an exchange or dialogue that determines how the lesson will unfold. This initial “chat” is fundamental to gleaning essential information about the student's vocal well-being and situation relevant to the

lesson. For example, when I asked Alex what format her lessons typically follow, she replied:

Okay, five minutes of—of chat. That's really important to find out where they're up to. People think, you know, it—it's so important. 'Cause you can tell from the time they walk in the door what kind of a day they've had. Um, you know, whether they've done any practice or not, 'cause they come in very guiltily if they haven't. Um, even though I don't press home at all. I just don't... but they still come in feeling guilty because they've disappointed themselves, you know? I'm kind of reflecting themselves to them when they come in.

This statement shows a sensitivity to the student, an awareness that her response can potentially validate the student's guilt and, therefore, have an impact on the lesson. She picks up on physical and psychological cues of the student ("from the time they walk in the door"), assessing their circumstances so as to respond most effectively. Alex strives to engender comfort, creating an effective workspace for the student in the lesson.

Sam similarly talks about determining student needs by tuning into their "energy". In actively picking up on cues of the student, Sam appears to better understand the student's circumstances:

Okay, well, I would say at the start of the lesson my main thing is to tune in to the energy of the student. And what's going on for them. And whether we need to actually sing. And, and whether it needs to be a discussion. Yeah, obviously I'm not a psychologist. And it's not about analysing them and having a psychology lesson but, energetically I think, um, that would be the main thing. This is what I do at the beginning of a lesson. So, um, then I would start.

Bobbie also instigates a chat at the start of the lesson in order to determine the emotional and physical state of the student:

At the very start of a lesson, I use as a very quick diagnostic time. So, the student comes in and they're settling themselves out and I'm saying, 'Hi, how are you?' and, um, 'How's your weekend?' While they're doing that, they're chatting to me. It's kind, it's partly chat, but it's partly so that I do a little quick mental assessment of where they're at... so I use those first couple of minutes just to get a little picture of perhaps their emotional state, or if I notice um, anything particular about the way, um, you know, they're holding themselves or they're speaking to me, I might pick up on. If it's a new student, I might notice the way-

I'm looking at them, so I might notice the way they hold their jaw or something when they're speaking to me, or whether their head is always on one side or if there's, if they're unbalanced or, it's a really quick little uh, probably an assessment I'd say that I do. And I guess, I'm also just drawing focus into, I'm trying to create a type of atmosphere or a focus to begin the lesson.

While her assessment of their physical cues will determine what type of alignment work needs to be done in the lesson, her “mental” assessment appears to target the student’s emotional state. In this way, it seems Bobbie’s chat serves to focus the student, aligning them mentally in order to begin the work of the lesson.

In Jamie’s initial chat with students he says he asks after the technical issues investigated in the previous lesson, discussing exercises that the student was given and how that has progressed for them. He focuses on where they left off in their last lesson as a frame of reference for the lesson to come, making himself aware of the student’s vocal practices since they last met:

Ask a few questions about, you know, their vocal health, things like that, just to see, just generally chat for a few minutes to hopefully put them at their ease. And um, and then generally I would start thinking about what we want to achieve in the lesson. I generally then start with some warm ups with them, sort of, just a range of vocalises, exercises that we've worked on over a period that they can get a sense of being comfortable with. I can get a sense of how the voice is, where it's sitting on particular day. As you know, voices change from day to day, hour to hour, and so a lot depends on things like that.

Additionally, he sees this initial questioning as an “opportunity” to create a comfortable learning space for the student.

When asked how she starts a lesson, Shannon was the only participant to say she does a warm up first. This warm up “varies from student to student” and is targeted to the individual as it “depends on the level of the student, of course.” Her warm up exercises are in a range specific to the student’s voice type and capacity:

I usually start sopranos on middle-C. And tenors, which is of course (an octave below), but it sounds the same. Um, but if I've got a baritone or a mezzo, I'll start them lower, usually on an A. So, I do—I do shift my exercises to where their voice sits... using the same

exercises, but just kind of jiggling them for whoever you're working with. There's no, there's no such thing as one size fits all, you know, in anything.

It is after this individualised warm up that Shannon enquires about the direction the student would like to take with the lesson, “Once they're on the go, like doing quite well, I will say to them, ‘Anything specific you want to work on today?’ And they might go, ‘Yeah, blah blah blah.’ So we do that.”

3.3.1.2 Structure of approach.

In discussing approaches to warm ups, Bobbie, Sam, and Alex acknowledge they have a somewhat systematic format that is then tailored to individual student. While they say they focus on the specific vocal needs of the student, the framework in which they do that is consistent with their overall approach to teaching singing. For example, Sam states:

So, I would say I have a format, but then it varies, yeah? Depending on what the student needs. So, the want—it would be checking with the student, um, seeing what they need, asking, um, ‘What do you need from the lesson today?’. And doing a warm up. Then technical work. So, do warm up, then technical work. And then, uh, depending on whether the student and—the technical work, we might do that within the repertoire, or do it separate. That varies from student to student. Um, a lot. So, if I'm, you know, working with professionals, I might do that within the repertoire. If I'm working with the first years, we'll do technique and won't go into repertoire as much. Then I'll always do some kind of repertoire within that.

Particularly for more advanced students, Sam structures the warm up and technical work in relation to their chosen repertoire and its technical demands.

Alex's response about individualising her approach could be based entirely on the repertoire of the student:

Um, usually I would do my own form of a, a warm up. Um, and if we have an established relationship, we kind of know what that is. Um, depending on the deadline that the student might have, they might have you know an exam next week, we might make it shorter than say 15 minutes, which is what I would typically do. Um, and we—I also might um have a look at the repertoire that they brought to see whether there's anything particular in the repertoire that I might want to, that might affect my choice of—of exercise. Um, so, I guess

the basic thing is usually 15 to 20-minute warm up. However, if there's a deadline, that might make it shorter and it also might make it more customised to the repertoire.

Sometimes I will get them to begin with a piece so that I can hear what they've been working on in the past week, and then go back and do a kind of warm up.

Therefore, the vocal needs and the repertoire demands contribute to determining the kind of exercises she uses with a student. Alex says it is not just about their own vocal training, but about applying that training to song and text in a systematic, effective, and personalised manner.

Shannon is similarly led by the technical issues that students present in their repertoire. While she too starts her lessons with a warm up and technical work, she believes that repertoire is more likely to show technical faults given its greater demands on the singer. This then influences the approach she takes:

When you're doing exercises, your concentration is only on one or two elements. As soon as you start to do a piece, your concentration is on 'blah, blah, blah,' a zillion things at once. And that's when, you know, the little wrinkles will start to show up more. And, um, that's when I will go, 'Okay, they've got a problem with this, and that, and that'. So, you know, then you start to address those issues.

In addressing those issues, Shannon takes a technical approach using exercises curated and crafted specifically for the student within the context of the presented repertoire: "I often make up exercises. If I've got a student who's got a specific issue, I'll make up something to help them work on that. You know, that just depends what I'm presented with."

Regardless of having a systematic format or being led by the repertoire of the student, all five teachers appear unanimous in customising their approach when implementing technical work. Any exercise they use with students, either to address a technical issue or as a means of developing the singing instrument, was always discussed in their interviews with the individual student in mind. When probed about the technical approach taken for technical challenges such as agility or range extension, teachers' responses frequently referenced specific students or were contextual in nature as the exercise in itself was irrelevant if not considered in relation to the student and

their needs. For example, when I asked Sam how she approaches breath management, she stated she uses “different things for different students”. For blending the vocal registers, Sam stated, “again, depending on the student”. In advocating a practice routine, Sam said it depends on “what the student needs.” When I asked Shannon if she ascribes to a methodology, she answered, “I don't follow any particular methodology. I have the skills that I find I adapt and apply, depending on the student.”

Alex also acknowledged that, within her semi-structured approach, the content of the work is individualised in “response” to the student. She says she pulls on a great number of physical and vocal exercises she has amassed and targets them to meet the student’s needs:

Now, some—some students need that, some don't. So, it really is on a case-by-case basis. Um, it's kind of hard to, because I do have such a grab bag of exercises, it's kind of hard to say that I do a set of particular exercises. I do a set of—I do types of exercises. So, alignment-style exercises. But I might do a very, very different set with one person with one set of, um, needs than another that has—has another set.

Alex goes on to note that having such a particular approach for each student requires a certain degree of record keeping so that the approach she takes with the student is balanced, not just within the current lesson, but over the course of their development:

And that's why having a long term relationship with a student is important because, and keeping notes, ‘cause you remember where you're up to and, ‘Right, last week we spent a lot of time in the lower register, maybe we need to mix it up a little bit here. What's she brought to me? Okay, um you know, yes it's-it's, maybe we should do some-’ And then balancing that out where I feel, I think that the imbalances are in her general technical development is balanced in what repertoire she's doing. ‘Oh my god, she's singing that aria, so we need to make sure we do some agility exercises’.

3.3.1.3 Knowledge of the individual’s voice and strengths

Jamie talked about the individuality of the singing instrument as well as that of the singer. He says that awareness of the technical needs of the voice, as well as awareness of the student’s perspectives of their singing, is essential:

With any instrument but with singers particularly, each one is so individual. You know, each voice is so individual. And that's not to mention psychological issues, and all those sorts of things. So, just from a purely technical point of view, there're enough challenges to manage, you know, the developing voice, from *their* point of view.

The last comment about the student's point of view is notable in that it indicates a desire to respond empathically to the student. For Jamie, this approach appears essential since his students have almost always had previous vocal tuition informing their own singing approach. In working with new first-year students, Jamie seems sensitive to their past tuition and the habits that would have been formed, both good and bad:

So many of the young singers that I work with come in with, with lots of little ticks and various physical aspects that they've picked up, you know, through no fault of anyone. But just that they've kind of developed areas of tension in the way they sing.

And again, a lot of the time is trying to, you know, hopefully quickly identifying those, and then gradually just trying to work that out of the way they approach. It can be fairly quick, but it can be a year, two years, you know to try and get rid of that, as much as possible.

It seems the sooner he can identify their issues and *their* approach to singing, the sooner he can address their individual challenges with a method best suited to their vocal development.

Being aware of a student's sensory strengths appears relevant to individualising the teachers' approach as well. The teachers referenced visual or proprioceptive learning when describing different approaches used. As Bobbie stated, it is about finding an exercise effective for addressing the student's technical challenges, and then, "it's just, it's sort of customised to the learner, really." Further, Bobbie and Alex believe it is essential to consider how students learn in order to communicate specific pedagogical concepts to them. Alex talks about customising one's approach as something of an artform:

I think that is the art of teaching is learning how to customise it to the student. It took me a while to realise that, 'cause I come from a very pedagogical background that tended to kind of go from A to Z. That's not actually how we learn.

Having an understanding of the individual through an initial round of enquiry, followed by a technical approach adapted to the student and their vocal/repertoire needs, seems to form the basis of the approach taken by all five voice teachers. They say the student is the focal point of the one-to-one lesson, and that they address their vocal needs in a manner that befits the student's individual abilities. As Sam succinctly stated, it is about "getting an idea of what they want from the lesson, um, and then really giving them what they need, what *they* need rather than me forcing my will onto them."

3.3.2 Ensure clarity and student comprehension through enquiry, feedback, and specific terminology.

Sam, Jamie, Alex, and Bobbie talk about the imperative value of student comprehension when delivering their vocal method. In order to develop a personalised approach truly relevant to the individual, they discussed their tactics to assess student understanding, ensure their comprehension, and create an atmosphere encouraging feedback in the one-to-one learning environment. The importance of establishing student clarity was demonstrated by Bobbie who talked about having students video record their independent practice for her. From this, it was apparent to her that students were not translating the work from their one-to-one lesson into their private work, to which she initiated a "practice-buddy" system whereby senior students supervised junior ones on a weekly basis in their independent practice:

It was probably a bit too much, but I asked them to problem solve. I wanted to see if they could—what they would do if they got into difficulties. So, um, you know, try and see if they could talk their way through and go, 'Oh, my throat looks tight. I'm gonna do these this exercise.' So, there was some, some of the senior students were good, but the early students was—it was absolutely horrific. Um, but it taught me a lot about assumptions that I make about students and what they know and what they're absorbing in the lesson. And what I think is taking place in the lesson. So, I might think, 'Well, that was a really good lesson,' and then when I looked at this practice thing, I thought, 'Oh, he actually didn't know what I was saying' or 'not yet' or something. It was after that then too that I brought in a practice buddy system, because I realised that it was just, um—they just needed someone else to give little reminders of what they should actually be doing.

To this end, the teachers talked about the manner in which they communicate with their students and the value of keeping their approach accessible and simplified. Given that the teachers have a variety of in-depth knowledge about singing, from

historical pedagogy and repertoire to modern science and anatomy, they call upon a wealth of terminology that they perceive could be daunting to the less-experienced student. Foremost, they say they take care to make sure they are understood. In Alex's case, this may mean giving a "house explanation" of a technical concept which has become her standardised way of clarifying with the student. In Sam's case, this means talking to the student at their level: "The way I communicate to the student is also I- I try to communicate to them at the level they're at. So, in the way I speak to them, sometimes I need to be really layman's terms." Additionally, Sam varies her terminology so as to engage student understanding,

I use different words for the same thing. So, like, sometimes people don't respond with 'sob', and they go, 'What's that?' So, I experiment with 'sob', and 'whinge', 'puppy whine', and 'complaining'.

Some of the teachers referenced the clarity or directness of their own tuition when they themselves were singing students. Jamie talked about the simplicity of his own voice teacher's approach, thus conveying his appreciation of an uncomplicated process:

The underlying thought was, his method was really simple, straightforward, uncomplicated. Um, yes, he worked with singers who were at a, you know, a level. He didn't work with beginners, or anything like that. But he, what he kept in, and what was so valuable for me was trying to keep the process simple. Not to over-complicate things, think about it, analyse—but you know, when you get out on stage, just kind of focus on what you're doing on the music, on the character or whatever it is, and trust in your technique.

3.3.2.1 *Checking in.*

The teachers frequently said they asked their students if they understood what was being taught in the lesson, primarily to glean the student's comprehension of a technical exercise or instruction. As the vocal apparatus is not external nor visible, the teachers say they employ kinaesthetic, aural, and visual cues to develop the student's vocal awareness. The teachers seem to rely on the student's capacity to identify and communicate their own physical sensations, such as what they are feeling in their throat when they sing or where they perceive their resonance. Through the students' feedback, the teachers appear to adopt *their* perspective in order to teach them more successfully

through effective communication and appropriate terminology. For example, Alex uses enquiry in order to facilitate greater clarity between her and her students:

It's so important to get feedback from the student. Not just in terms of how they feel, but truly what they think you're saying because sometimes your way of communicating is not their way of communicating and—and vice versa.

Alex purports the benefits of a “recap of the lesson” in its final five minutes after cool-down. Sam similarly discusses how she finishes lessons with a follow-up about the instruction of the session that has taken place:

At the end, I always ask them, ‘Is there any questions, shout out at me.’ I always say that. ‘Are there any questions you'd like from today? And, um, do you understand anything from today? Would you like to ask any questions?’

The practice of ensuring comprehension was also evident in the manner in which the teachers engaged with me personally in the context of their interviews. All five teachers ensured that they understood the questions I asked and that I understood the answers they gave throughout the interviews. For example, both Sam and Bobbie checked in to clarify my questions by asking, “Is that what you mean?”. Sam asked “Does that make sense?”, Shannon asked “Get my drift?”, and all five of the teachers at some point followed an answer with “you know?” in a deliberate manner with direct eye-contact to ensure to that I had understood what they meant. While this could potentially be interpreted as validation- or approval-seeking, it was not perceived that way in the interviews, particularly given the level of expertise of the teachers and their evident focus on clarity and comprehension. This is also because the teachers offered further clarification through demonstration, such as Alex who asked, “Would you like me to show you?”.

3.3.3 Support and engage the student in developing their own independent learning practices.

All five teachers discussed the necessity of developing effective practice routines for their students. Some teachers discussed this at great length, seeing it as an essential aspect of the voice teacher’s job, particularly as the students do far more independent work than in the presence of their teacher. Bobbie expressed concerns that

new students do not know how to practice, “just seeing your teacher once a week and then, you know, you spend the rest of the week doing your own work, and they can go way off-piste, um, in those six days.”

3.3.3.1 Practice routine.

Both Bobbie and Shannon talked about the lack of proper understanding young singers entering a tertiary training course have regarding practice routines. Bobbie implicated voice teachers in not recognising the importance of developing their students’ private practice routines:

I think that, actually, we (tertiary voice teachers) have done nothing on their independent practice. You know, we mix in those assumptions that a) they know how to learn, we assume students know how to learn, and, you know, then b) that they—they know how to practice it, they know how to practice well. And um, we don't look at that enough.

Shannon linked this to their prior tuition as well as the nature of vocal training in the current Australian education system:

The biggest battle with University students is to actually get them (to practice). Because when they're at school, they don't practice daily. They only get ready for the big extravaganza, or the school musical, or the VCE exam²¹, and they're not actually—they're not already in a pattern of daily, daily practice. Whereas a pianist, or a violinist who goes to university, mostly is in a routine. Singers, singers have to be encouraged to get into a routine.

Bobbie echoed a similar sentiment with a statement about the dichotomy in practice education between other instrumentalists and singers at the pre-tertiary level:

Because unlike our instrumental counterparts, as we know, singers come here very inexperienced on their instruments. And we like to say singers are building their instruments as well as learning how to play them. And so, when you think about that, the actual coordination, physical coordination is what builds your instrument. And at 17, and

²¹ The VCE exam refers to the Music Performance component of the Victorian Certificate of Education exam for secondary students in Victoria, Australia. Students typically complete these exams in Years 11 and 12, comprised of multiple units and internal and external assessments, for certification prior to further tertiary study. Classical singers are required to do an end-of-year performance featuring six solo works, in multiple languages and styles, as well as technical and aural skills, music theory, and music appreciation (‘VCE Music Performance’, n.d.).

most of them just, you know, just sort of rolled out of bed and make a sound and the next thing they know they're in a Bachelor of Music. Um, they don't really have a concept of how to practice.

All five voice teachers interviewed share strong opinions around regular practice. While some teachers were less specific about what they advocate than others, they all respect a solid, consistent routine that honours the individual's vocal capacity, level, repertoire needs, and scheduling demands. For example, Jamie advocates that students adopt a regular routine and develop their awareness of their muscular limitations:

I always say, 'When you're starting to feel tired, stop, you know. Really don't push it. It's not worth it.' Um, and consistency and routine, you know. Getting into a routine. I really say to all my students, 'You've got to—you're an athlete, you know. You've got to kind of have that sort of match fitness, all the time.'

Jamie appears to focus a great deal on trying to give the singer perspective in the practice room. Through recording and listening back, he says the singer can become a better diagnostician of the quality of sound they are creating. He believes this is important to do as the voice sounds different to the singer than to the audience, so establishing an alternative way to listen to oneself is essential in understanding how one sounds:

Obviously, I always say to them, 'Record yourself as much as possible,' you know. And then I will say, 'Well, that's a really forward sound, you know.' And, then, I tell them, 'Go back to it and try and, you know, visualise what you did, recreate it' that sort of thing.

He talked about finding that acoustic balance in and out of the practice room, stressing the importance of using "either video or audio recordings, whenever you can, when you perform. Get someone to sit at the back of the hall, all those kind of things... to get a sense of how the voice is coming across."

Additionally, Jamie discussed the merits of practicing in front of a mirror as this assists the student's independent practice, both to gain a sense of how they look when they are singing, but also to reveal any tension or unproductive habits they may be harbouring in their singing:

Jamie: I get them to use a mirror all the time. You know, it's—I mean, it's a cliché but it's—I say, 'It's your best friend' you know. [laughs]

Heather: It's—it's so bad. [laughs]

Jamie: Yeah. And so many of them don't like doing it. You know, I'd say, 'Just get—you have to get used to it, because you're going to save yourself a lot of grief down the track'.

In addition to hearing and seeing it for oneself, Bobbie talked about the benefits of the student “feeling it” for *themselves*. While she recognises and values physical aids that support alignment work for the student, she says she sooner encourages a student to establish a sense of alignment independently in order to replicate the sensation in their private work:

I don't have a wobble board, but I like wobble boards. Um, I think they're very useful. Um, and—or a Swiss ball, something like that, doing a big figure-eight on a Swiss ball. Um, those are sort of strategies that I sometimes use. But I suppose to check alignment it's—that's something that I do. Um, that *I* do, but then I encourage the student to feel it themselves.

3.3.3.2 *Encouraging self-reflection in the student.*

All of the teachers talked about developing student self-reflection in their independent work. They say their students are encouraged to listen to other singers as part of their practice in order to get perspective on singers and repertoire in order to refine their taste for good singing. As Sam aptly stated, “I encourage them also to get a taste for what they like and what they don't like. What sounds they like, what they don't like, so they've got their own—their own thing. It's about getting their own sense of self, really.”

Shannon also focuses on the student's capacity to critically reflect on their work by conducting a group singing class where she says students are encouraged to listen to one another and both offer and receive constructive feedback:

They get to sing for each other, so they can't hide in a masterclass and never sing all year. They get up every week, sometimes not every week, it'll be every other week. And they get very used to, um, constructive criticism. I'm trying to encourage them to think about what

they're hearing, and think about what they're doing, so as they become better teachers, if that's what they end up doing.

The teachers talk about refining their students' critical ear, encouraging student involvement: 1) in their own voice lesson; and 2) in developing their independent practice routines. By asking a student what they want to work on, the teacher is directing the student's thinking towards what they *should* be working on in order to achieve a technical or repertoire-based goal. In this regard, the teachers are encouraging student involvement and facilitating their ownership of the lesson/practice goals. For example, Bobbie references her work with a post-graduate student:

So, I'll say, 'What would you like to work on today? What do you, um, hope to get out of today's lesson, um, you know, what, what have, what—what have you brought?' In other words, I'm trying to build that idea of independent work, for them to lead to, um, something that they bring to a lesson and their own sort of enquiry, and so that they have a, um, a sense of direction with what they're doing and ownership for what they're doing.

Bobbie went on to advocate for a practice routine specific to physical alignment work which she recommends “should be part of the singers' warm up.” She stated, “I'm usually fairly specific about what I'd like them to do, and they keep a little practice, um, well, I'd like them to keep a practice diary. I certainly ask them to give me some feedback from their practice.”

3.3.3.3 Empowering the student.

Jamie discusses the multi-faceted development of a singer as being something structured not only around the individual's capacity, but around their influences as a developing artist. While he, too, talked about practice in a systematic, technical manner to develop the voice, Jamie goes further to encourage singers to develop a unique understanding of their own instrument, celebrating their individuality and empowering students to take ownership of what works for them in the practice room. In other words, he hands over the responsibility of the teacher to the student, giving them permission to take the reins of their vocal development. He appreciates that each student will have multiple vocal influences, and it is up to them to determine what suits themselves best:

I keep just saying to young singers, ‘You know, absorb where you can. You know, you, ultimately you know better what works for you than anyone else, better than I do. Um, you, you feel what it's like in your throat.’ And my advice was, I’ve gone with the adage that if it feels wrong, it probably is wrong, you know. If it feels bad, if it feels, um, uncomfortable, then you've really gotta think, ‘Is this the right way?’ And they'll—they'll be told by coaches and people like that, ‘Do it this way’.

And, I—I always say, as a singer myself, you know, ‘I've been down this road. I know people want you to do things. In the end, you know, it's gotta work for you, your voice. Don't try and imitate too much. Listen to—’ I really insist that they listen to good singing. Um, but don't imitate, you know. Imitate in the best sense, stylistically, and things like that, but don't try and copy a sound, you know, of somebody else that's not yours.

And that's one of the hardest things for a young singer, is to find their own voice, you know. Um, and so, I know how—how tricky that is.

Further, Jamie recognises the progressive journey of the singer relevant to their overall career. Through his first-hand experience, he believes that their independent progress will ebb and flow, enduring the highs and lows of the industry as well as the solitude of self-criticism. Jamie points out that training their own voice will take work:

So again, it's—in my experience it's not a kind of nice linear graph. It's really full of up—up and downs. And so again, that's part of the psychological approach to singing that one has to kind of keep—keep, not insisting, but to say to these young singers, ‘You know, unless you're blessed by some divine spark, your progression is not going to be linear. It's gonna be, have its ups and downs’. Just in terms of technical development, it's—it's very seldom that the voice just develops without any kind of hitches.

There is a shared sentiment about the individual student’s journey with themselves in their independent work throughout their career. The teachers say that there are so many technical things their students will address in that time, and that the student themselves will ultimately determine what is of significance and consequence. Sam believes “a lot of that's about nurturing their musical tastes” from an early onset. Alex focuses on their practice, how they establish a routine, and what they choose to focus on in their development: “And I just keep trying to say ‘It's your whole voice. You have, you have everything you need already there. It's just about how much attention is paid to it.’ And the reason it takes time is because we need to pay attention to all of it.” Jamie concludes that it is the singer’s responsibility to understand their true

vocal capacity and not to manufacture their sound, because, “if you want to have a, a reasonably long term career, you know, you, you have to kind of sing within your own voice. And, I mean, it sounds trite, but it, it's so hard, you know, to do. [laughs]”

3.3.4 Approach is informed by diverse pedagogical and experiential influences (positive and negative).

Throughout their interviews the teachers often spoke with great respect of their legacy, acknowledging the contribution their own teachers made to their teaching practices. They also frequently spoke about their pedagogical influences, either: 1) in reference to a specific technical exercise or concept; 2) when discussing their own tuition as a singer; and/or 3) collegiately, talking about their respected peers. They all appear to be inextricably tied to their pedagogical community, both supported by and indebted to them for the profound influences they have had on their teaching practices.

3.3.4.1 Influential teachers.

While some of the participants did not mention the first teacher they studied with, they all talked about the teacher that had the greatest impact on their own singing development. Similar to Jo, Les, and Kennedy in Chapter 2, these teachers acknowledged tuition that did not have a positive effect on their singing. In some (anonymous) cases, poor teaching seemed to have a profound impact on the participants as singers, in turn directing them towards a career as a singing teacher:

I think I was guilty when I first started to teach of thinking, ‘Wow, no one taught me how to breathe and support or how, about tongue-root tension or anything, and I'm not gonna have that happen to anyone else, so I'm gonna do all this’. And, and I did become very, um, crusader-like in, in wanting to, you know, make—put all this information out, just do that, and thinking that I'll protect them from [laughs] having a fall like I did.

However, all teachers spoke at length about the positive aspects of their vocal tuition, often delving into their history as a singer and subsequently giving a detailed timeline of the teachers, coaching, and répétiteurs with whom they had worked. While the names are withheld to protect anonymity, the following three cases exemplify strong, positive teacher influences:

1) The first person that really made an impact on me was (my teacher). She's a répétiteur in New Zealand who worked with (a famous singer). And she taught me—it was actually my first, um, technical kind of thing on thick and thin edge vocal folds. But she never spoke of it in that way, and she taught me how to sing belt in musical theatre. And she did a lot of placement things and vowels, so she, she was a big influence.

2) I probably learnt one fundamental thing (with my teacher) from the start, and that was to relax your larynx. Now, I didn't know what any of that meant back then, but that one thing stuck with me. I—I learnt that when I was probably, you know, 26. Relax your larynx, and that was a huge epiphany for me. From that I point, I think my voice changed from that *one thing* he said.

3) And literally the teacher that I worked with there was probably one of the top teachers in (that city) at the time. Um, basically, was the first teacher I ever had. And he, you know, in a sense, I'd sit and told him my background, and he basically didn't interfere with what I was doing. I say he didn't get in the way but he made me aware of what I was doing in a sense, and, and kind of, how can I say, sort of solidified what I was doing and saying, 'What you're doing is right, but think of it this way. Think this.' ... after that I was in (another city) for about four years with the opera company. And, I'd go back to (him) every sort of three months or so, just to kind of sing for him and see what he would, you know, feel. And he was re—he was great, said, 'You're darkening. You've, whatever. You're pressing. You're pushing,' blah blah blah.

3.3.4.2 Other pedagogical influences.

In addition to their one-to-one tuition as singers, the participants referenced a wealth of pedagogical influences derived from reading, attending masterclasses, conferences, and/or courses, and through collegiate discussions. In reading voice-related literature, the participants would generally pursue either historical pedagogy or voice science knowledge. There was a general acknowledgement that reading was not the primary way to learn how to sing, as stated by Alex, "I mean, you don't learn to sing from a book, we all know that." However, Alex did go on to discuss the influence of vocal literature on her own work and how she interpreted it in her own practice:

We use the exercises that work well for us. We, and that's based on the teachers that we've had. Um, some of us go to books, some don't. I do, but I'm aware that that's limited. Um, and I always try it out first. I think the best thing that you can do is lead by example and be known to be a practicing singer if not a constantly performing one. At least a practicing one, at least one that keeps their practice up 'cause that leads by example, that leads by example.

Like Alex trying out the exercises first, all the teachers talked about the pitfalls of reading with regard to interpretation and clarity of the author's meaning. This can be a misinterpretation of an exercise based on an unclear language or density of terminology when discussing scientific concepts. The latter is noted by Bobbie, "Gosh, all the voice scientists like, um, Johan Sundberg²², and all of those, but you can't—like, I find it so hard to really [snores], to really understand everything they've written. [laughs]"

However, some teachers and/or methods are common to more than one of the participants. For example, two or more of the five participants interviewed mentioned Richard Miller, Janice Chapman²³, Estill Voice Training, and the Accent Method²⁴. As Sam stated, "I've read lots of stuff. Richard Miller. Um, the Estill technique physiology part of it only. Only, for me, I really loved, um, all of that. It was really fabulous" and "That's directly from Janice Chapman and I'm stealing it because I love it" and "I really love the Accent Method". Bobbie too referenced the work of Chapman and Miller as she applies their pedagogy to her students:

I think that's probably one thing I really like about Janice Chapman's work is I find it so, um, applicable for a majority of students. But if I've got a particular singer with, um, a good setup and a good instrument, I can use something like some of the Miller ones.

²² Swedish professor Johan Sundberg (1936-) has published extensively over the last 45 years on topics relating to voice science and pedagogy for multiple genres including opera, music theatre, and country. One of his seminal works, *The Science of the Singing Voice* (1987), deals in the science and acoustics of the singing voice. Therein he identifies the singer's formant, a resonatory phenomenon in the voiced sounds of classical singers (Sundberg, 2001).

²³ Professor Janice Chapman (1938-) is a London-based voice teacher, researcher, and pedagogue. In her book, *Singing and Teaching Singing - A Holistic Approach to Classical Voice* (2012), Chapman discusses the holistic, physiological, and incremental aspects of singing, offering analogies, diagrams, and physical and technical exercises as a framework for teachers and students (Chapman, 2012).

²⁴ The Accent Method is a voice therapy technique developed by Professor Svend Smith (1907-1986) in the 1930s to address speech and language issues as well as voice disorders (Chapman & Morris, 2011). It is an effective tool for assisting classical singers in their breathing and support when singing (Chapman & Morris, 2012).

Bobbie added, “I’ve also done quite a lot of Estill voice craft over the years” and concludes by saying her pedagogical foundations lie in Chapman, Accent Method and Estill Voice Training.

Collegiate influences among the teachers included fellow Australian voice teachers with whom they had worked or from whom they had learned. These relationships were regarded with evident care and affection as participants engendered respect in their description of these masters and their teachings. For example, Alex spoke with great affection about a colleague and teacher with whom she had worked:

Where she is fabulous and she did teach me, but it was more kind of a reading of minds that I, I still think that she’s—she’s still a mentor... Um, but her particular way of teaching um, is—is part of her as a person. And it—it’s that which is brilliant.

Two Australian teachers were referenced by multiple participants in their interviews. The first is Sydney-based teacher Glenn Winslade²⁵:

Bobbie: Sometimes I use, yeah, I’ll use [demonstrates exercise ‘ng’, ‘ng’]. I don’t use a lot of actual ‘mmm’ on it. I’ve got colleagues like Glenn Winslade who’s very fond of going [demonstrates exercise ‘ma’, ‘ma’, ‘ma’]. So, he’s a big, um—and he gets great results. And, and again, I think, ‘oh I should do that really’.

Alex: Glenn’s a big influence on me actually, as you probably noticed. He’s, I think, one of the best teachers I’ve ever encountered. He’s incredible.

The other is Melbourne-based teacher Anna Connolly²⁶:

Sam: And this is, um, one that I stole from Anna Connolly. Uh, and I love it.

Alex: Anna Connolly, of course Anna. ‘Cause Anna’s, Anna’s a thinking teacher and—but she’s also very much rooted in the body and is pragmatic... influenced by what imagine is

²⁵ Glenn Winslade (1958-) is an Australian voice teacher and acclaimed tenor who has performed with companies such as Opera Australia, Metropolitan Opera, and Royal Opera Covent Garden (‘Glenn Winslade’, 2019).

²⁶ Anna Connolly (1960-) is a voice teacher and senior lecturer at the Melbourne Conservatorium of Music and an Education Associate at Victorian Opera. Her excellence in teaching is exemplified by her multi-award winning students who are performing in opera houses all over the world (‘Miss Anna Connolly—The University of Melbourne’, n.d.)

her background in a kind of more historical pedagogy, but also her knowledge of, of voice science.

Bobbie: I think it's great that we now have this wonderful cross-disciplinary thing too, where we borrow from, from other, uh, disciplines, you know, speech therapy and (Ear, Nose, and Throat specialists) and physios and practitioners and, um, you know, and we've got this wonderful, um, huge range of people, and we know that it's not just a singing teacher that teaches someone to sing or that that's not how you become a singer. You know, it really is that bit. I—I know that Anna believes it too. I think she says it takes six people to teach a singer.

This last statement by Bobbie broaches her beliefs that the teacher's approach is reliant on a network of multi-disciplinary influences. She went on to reference the old adage that it takes a village to raise a child. As such, she says a singer's development is the result of a conglomerate of influences, including vocal, physiological, and medical. This network of influences further individualises the process through which each student develops. Other participants also say they engage external parties to assist in the student's development, appreciating that there is a limit to what the voice teacher can achieve on their own in the amount of time they have one-on-one with the student. For example, when I asked Shannon how she addresses various technical issues such as alignment, she replied:

I send them to a practitioner. Because, you know, often, often the problems that they're dealing with require someone- they require specialised work, which you cannot do a singing lesson and be doing all this other stuff as well. And sometimes the problems that students have in singing are actually nothing to do with singing. They're either emotional, psychological, or physiological, but that's not the singing teacher's position to be able to fix everything.

It is apparent that the influences surrounding these participants' approaches encompass a broad timeline stemming from their tuition as young singers through to their interactions as experienced teachers. Their technique appears to be comprised of a complex network of methodologies they themselves have tried, tested, and believe in, as demonstrated by Shannon when I asked her where she acquired her technical exercises:

Through all of my teachers... and then going to numerous workshops, masterclasses, as a student, or as an observer, you know, and just gleaning things, but the majority of what I

use are things I've actually used myself, not, not just- not just, um, picked up from watching other people. They're things that I personally believe in.

3.3.5 Additional themes.

In examining this larger pool of participants, additional themes relevant to two or more of the eight teachers analysed thus far (three in Chapter 2, five in Chapter 3) were considered. Thus, four more themes were reflected in their shared experiences, namely:

- 1) Discerning attitudes toward autocratic teaching practices;
- 2) Love of teaching;
- 3) Awareness of student technical outcomes; and
- 4) Vocal crisis.

3.3.5.1 Discerning attitudes toward autocratic teaching practices.

Alex, Jamie, Bobbie, Shannon, and Sam questioned the intentions of teachers who promote an exclusively teacher-led approach or one singular methodology. While they acknowledged that a variety of teaching practices exist, the teachers seemed dubious about teachers who present themselves as a master to the exclusion of others, as Jamie demonstrates in the closing statement of his interview:

I always say that we don't have the answers to everyone. We might have the answers to some of the students. So, I've—and I've learned that through my career that there's no one way that works for everyone. And I've seen it, um, too many times that people try and shoehorn singers into *their* total approach. And again, that's never been my approach. I've distrusted teachers who've had that, that kind of mentality, you know, because I just think it's an insecurity in a way... the guru, I think it's sort of dying out. I don't know, we've kind of distrusted that attitude. But that, that's been a beef, you know. And I've seen it to the detriment of students.

This is something similar to Sam's statement about giving the student "what *they* need, rather than me forcing my will onto them." The focus is on the student, the method is for the student, the outcome is about the student.

In another example, Alex spoke of a particular masterclass teacher who has developed his own "method". While she recognises that a masterclass setting is

different from the one-to-one studio and that certain degree of specificity and accountability are a part of teaching in that environment, she questions the ideals surrounding purporting a strict methodology and goes on to offer her perspective on the attitude towards teaching singing in modern society:

(This masterclass teacher) has a fantastic ear and in and watching him in masterclass, um he—I've never experienced a change in a single singer such that I've seen in his hands. But, he's *so* formulaic. It's just this formula that he's packaged. I mean, I think he's a genius. But he—he's packaged himself, as he's had to, as a studio teacher doesn't have to. Um, they can be flawed, they can say 'Oh, I don't know', they can say—when he's standing out in front of hundreds of people, he's gotta be in control of the, the master you know. Although, to be honest, I think that's an old style of teaching now. But that, I think the kind of, the more generous, more—not less authority but somehow less—the more human kind of master teacher is becoming more and more what people want to see.

Alex believes the roles have shifted and that students want a balanced, approachable relationship with their teacher. It is not clear if this is because Alex thinks that students feel more comfortable to learn from someone they feel connected to and trust, or because of a potential social shift occurring in current one-to-one voice teacher practices. Regardless, both Alex and Jamie perceive this as an evolution from the master teacher attitude in historical pedagogy.

Additionally, the teachers state that laying claim to a student's success is potentially erroneous given the many factors that comprise their vocal tuition. As Bobbie aptly said:

If I have student successes, I'm n—I'm never gonna be the one to sit there and go, 'Oh, that's *my* boy' sort of thing. It—because their whole experience of learning is informed by, by all of their interaction with all of their teachers and, and their colleagues, their peers, everything. You know, so it's never about a singing teacher.

This last sentence again denotes a strong facilitative aspect in these participants' approaches. These teachers do not appear to see themselves as the commanders of their students' vocal destiny, but rather as coordinators in their development as singers.

3.3.5.2 Love of teaching.

Through in-depth answers to questions, a strong knowledgebase coupled with ample experience, and an evident enthusiasm throughout their interviews, all teachers demonstrated a passion for teaching singing. Their passion for pedagogy was particularly evident in the substantive answers they gave, energetically and effortlessly detailing the many aspects of their own pedagogy and approach to teaching singing. These were interspersed with comments such as Sam's, "I've been obsessed with teaching for years," and Alex's, "It's so much a part of my life because I'm so interested in pedagogy."

It is important to consider the dichotomy between their joy for singing and their joy for teaching as the first appears to inform on the latter. Back when they themselves were singing students, they say their interests in pedagogy were apparent by their desire to unpack their own physiological process and/or compile the exercises they were being taught. When I asked Shannon where she came to acquire her exercises, she answered:

Most of the exercises have just come through my teachers giving them to me, and (one particular teacher) gave me buckets of really good exercises, which I would, um, you know, furiously write down on the way home, in the train, after my lessons, so as I didn't forget them.

Scribing exercises was also common to Alex, who additionally sought to understand their origins:

We spent a whole year writing down exercises, [laughing] collecting exercises, and then it was never explained. Oh, it was—the Alexander Technique²⁷ was explained. But some of the other stuff, it was never explained where that came from and I've kind of made it my—one of my missions in life is to trace these back to, to different methods or methodologies. Um, and every now and then I go back to my notes and go 'Oh, wow. Vacuuming the nose, that was a great exercise. I've forgotten how to do that.' [laughing]

²⁷ Alexander Technique, created by Frederick Matthias Alexander (1869-1955), is a physical education process that promotes optimum bodily coordination by "re-educating" inefficient, habitual movement patterns or posture (Mayers & Babits, 1987). It is recommended for singers, having been shown to improve their posture (Sell, 2003).

It is clear that these teachers do not teach as a default or back-up to a singing career, but rather that they respect their role in the evolution of vocal pedagogy.

3.3.5.3 Awareness of student technical outcomes.

While all the teachers showed firm but flexible overarching beliefs around their pedagogy and how they approach the student, they also all seemed to have a perception about the timeline of growth for singers, such as how certain technical work influences specific developmental outcomes. The teachers appear to confidently assess student vocal development based on their voice type and commitment to a practice regime in conjunction with industry opportunities and expectations of the time.

For example, when I asked Jo (Chapter 2) if she refers to Alexander Technique, Feldenkrais, pilates, or yoga in her lessons, she replied:

Look I advise them to do it... as far as their exercise is concerned, um, I've often been concerned with the boys that are going to the gym. I, I tell them I don't want them developing six-packs, because that rectus abdominus muscle needs to be flexible when they're singing, so I think I've persuaded them not to do sit ups and not to do scrunches. Um, some of them get very over-developed at the top and then get muscle-bound and—I mean, by the time they get to 40, they've realised that I was right in the first place. [laughs]

This assessment of what is “best” for the student is reflected in other interviews, particularly Jamie’s. Given his industry knowledge and experience as a singer, he talks about giving his students perspective about the long-term implications of their vocal development and artistic growth. When discussing his methods on singing legato, he said:

You know, we keep always saying to, to young singers, you know, ‘Sing those consonants’ and, you know, ‘It's, it's hard’. I mean, it's hard for them sometimes to, to really get on top of that. But gradually they begin to see what you mean. Again, it's a slow process.

Jamie’s reference to bringing out consonants resembles Shannon’s closing statement regarding vocal tendencies she hears in her studio. She said, “We as singers are about communication of text, and if I can't hear words because there's too much vibrato, I go, ‘Hmm, chorus. No more than chorus’. And that happens. That happens quite, unfortunately, a bit.”

These statements indicate that the teachers' perceived ability to predict a singer's vocal destiny, based on their technical capacity or shortcomings, ultimately serves to inform on the approach they take with the student. By addressing technical needs in consideration of industry realities, the teachers appear to have a long-term understanding of technical outcomes.

3.3.5.4 *Vocal crisis.*

Similar to Jo and Les (Chapter 2), Jamie reflects on how an episode of technical issues ultimately informed on his vocal tuition in a positive way. He stated that other singers have found themselves in a similar circumstance where they learned about the voice as a result of “running into trouble” with it:

Like just about every singer, I had a vocal crisis at one point where I actually got sick and I, I kept on, kept on singing when I shouldn't have. And um—'cause I felt I had to. And eventually I just went to the agent and I just said, ‘Look, I'm having problems’ you know. And they were great. They said, ‘Okay. Take three months off’... I was careful, for probably two, three years after that. But I learned a lot about my voice, you know.

And I often say, and many singers would say that they actually learned when they ran into trouble. That's when they learned a lot about the voice, you know. So, from that point of view, you know, I, I sort of had a mid-career kind of learning spurt, [laughs] you know, in a way. And, that's been useful for teaching as well to, to actually—when, you know, I do work occasionally with singers who've run into vocal problems and I can say—well, I'm not the greatest expert in that but I have been able to help some singers, you know, through my own experience saying, ‘This is what I tried’...

Interestingly, the eight total classical teachers interviewed and analysed fall into two categories: 1) those who referenced a vocal shortcoming as a catalyst to learning more about technique, namely Jamie, Bobbie, Jo, and Les; and 2) those without any major technical challenges who spoke about a passion for singing and/or pedagogy, namely Kennedy, Alex, Shannon, and Sam.

3.4 Discussion

This chapter was concerned with investigating how five exemplary, classical voice teachers in Australia perceive their teaching practices. As with the participants in Chapter 2, Sam, Jamie, Alex, Bobbie, and Shannon all indicated similar approaches

with regard to targeting the individual vocal needs, ensuring student comprehension, and developing independent learning practices in their teaching. Further, they were all informed by their pedagogical influences and experiences as a singer. Four additional themes specific to two or more teachers included discerning attitudes in teaching, a love of teaching, awareness of student technical outcomes, and an approach informed by the teacher's own vocal crisis.

It was evident that, within the voice teacher's approach, there exists a strong desire to understand the student and support their developmental, physiological, and even psychological circumstances. In order to facilitate this, all of the classical teachers appeared to put themselves in the student's shoes and adopt their perspective in order to determine which customised approach would best suit their vocal and personal needs. This was identified when teachers said they sought clarity with their students, particularly through the use of enquiry. Throughout, the democratic aspect of the teachers' approach, getting into *their* shoes, was the opposite of the autocratic model participants spoke out against whereby teachers, as Bobbie stated, "shoehorn singers into *their* total approach".

Aspects of these common themes are congruent with definitions of empathy. While empathy as a skill or trait has multiple definitions, research in education defines empathy as adopting another's viewpoint and experiencing their emotions (Bouton, 2016). It is comprised of both an ability and a desire to respond empathically to another (Feshbach & Feshbach, 2009) and enables successful communication with students (Berkovich, 2018; Goroshit & Hen, 2016; Stojiljković, Djigić, & Zlatković, 2012). Empathy is a transaction, both verbal and non-verbal, eliciting a shared understanding (Berkovich, 2018; Duan & Hill, 1996; Kunyk & Olson, 2001) which has been shown to inform on the pedagogical approach teachers take with their students (Warren, 2014). While empathic tendencies are evident in the teacher's self-reported approach, it is difficult to determine if they are successful in empathising, given that this data collection is interview-based rather than observational in their actual one-to-one teaching. Thus, this indication of empathy requires further investigation in the lesson setting.

Additionally, the teachers spoke at length about facilitating student independent learning practices and curating their technical approach to promote a regime specific to a student's capacity, circumstances, and needs. From a pedagogical and practical knowledgebase, they seem able to structure the work for the student in a way that leads to a specific technical outcome. They appear to act as role models, evidenced by their background as performers and by their desire to demonstrate their approach in an engaging way. Lastly, they indicate an ethical respect for their role as a teacher and responsibility for their students' well-being. Overall, these traits are synonymous with a transformational type of leadership. Leadership, defined by the act of leading, is "mainly characterised by one-to-one relationships between the leader and the follower" (Barnett & McCormick, 2004, p. 418). Transformational leaders in particular engage their followers, comingling with their needs, aspirations, and goals (Burns, 1978). In education, transformational leadership characterises the teacher as an idealised influence, or an inspirational motivator who is intellectually stimulating and considerate of the individual student (Bass, 2000). They are responsible, passionate, wise, and creative (Hackett & Wang, 2012), influencing students through motivation and an enthusiastic approach (Pounder, 2009; Waters-Bailey, 2016). Again, given the self-reported aspect of the data collected and analysed in this chapter, observing teachers in their teaching practices would validate these preliminary findings.

The following chapter presents thematic analysis of five music theatre teachers for contrast and comparison.

Chapter 4

Interviewing Classical and Music Theatre Voice Teachers: Analysing the Interviews of Five Music Theatre Voice Teachers

4.1 Results

Chapter 3 discussed the practices of classical voice teachers, outlining the research aims and methodology. The present chapter considers the five music theatre teachers. As with Chapters 2 and 3, analysis of the shared experiences of all five music theatre teachers, namely Kendall, Frankie, Morgan, Dana, and Andy, indicated that their approaches to teaching singing were congruent with the four master themes. In this cohort, subthemes of the master themes were categorised as such:

- 1) Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances
 - a) The start of the lesson
 - b) Flexible approach
 - c) Knowledge of the individual's strengths and voice
- 2) Ensure clarity and student comprehension through enquiry, feedback, and specific terminology
- 3) Support and engage the student in developing their own independent learning practices
 - a) Practice routine
 - b) Encouraging autonomy in the student
- 4) Approach is informed by diverse pedagogical and experiential influences (positive and negative)
 - a) Influential teachers
 - b) Other pedagogical influences

Additional themes which arose in the classical teachers' interviews discussed in Chapter 3 were also shared among the music theatre teachers, namely discerning attitudes

toward autocratic teaching practices, a love of teaching, and an awareness of student learning outcomes. A new shared theme that emerged among the music theatre teachers was charisma.

4.1.1 Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances.

All five participants indicated that they customise their approach to meet their students' needs, specifically their vocal, physical, emotional, and personal needs. They all demonstrated an awareness as to how these factors impact on a lesson, because, as Kendall notes, "we really work, not just with the mechanical system, but with an—a spiritual, psychological, emotional, physical system. And, and you disregard three of those things at your peril."

4.1.1.1 The start of the lesson.

The individualised approach was most apparent when teachers spoke about what they do at the start of a lesson. They all said they engage in a discussion with the student with the intention of diagnosing their vocal well-being and determining how the lesson will progress. In some cases, this is to assess the student's vocal health. For example, Morgan appears to use the opening conversation as a diagnostic tool, seeking out vocal issues based on the way the student speaks and what they say about themselves and their lifestyles:

New student who I haven't met, um, there's a few things I like to have an eye on. I sort of just immediately try and check the cords. I want to know about the health of the cords. I try and get out their lifestyle so I can see how they function—I can often hear very, very interesting little quirks in the sounds if the cords aren't touching properly. I can hear those, like, I can—I'm picking for deviation. I'm picking for polyps... And I can really try to hear those things.

Kendall, who also focuses on the students' vocal and physical health when chatting at the start of a lesson, goes beyond the voice and talks about picking up on emotional problems. Her aim is to understand where the student is psychologically and to gain some perspective on anything that may hinder the progress of the lesson:

Kendall: I say, 'What's been happening? Talk to me'. I never start with singing, I will not. Because we go from speech to song naturally. And I want to start with the speech. I learn as much from hearing how you speak to me before the lesson as I would if I'd got you to go [singing]. No, I learn more. Because if you're talking to me down here [speaks in vocal fry], and if there's a vocal fry happening, I say, 'You—are you sleeping alright lately, love?' Or um, 'Been doing extra work?' Or 'Oh, you work in a—you work in a bar, don't you? And been late closing lately?' Um, 'How much sleep did you get last night? Is it a bit dry?'. I'll know little things to ask, that I wouldn't have known before that... and it may take about a minute, but it's always spoken first. Informal, I run it, but it's chatty, 'How you been? What's been happening? What are we gonna do today? Have you got stuff that you've got prepared already?' Or 'Wanna work on a new song?' Or 'Does that warm up I've given you make any sense to you?' ... So, I'm- I'm speaking very quick—informally, very quickly and I'll pick up stuff.

Heather: Pick up stuff?

Kendall: Like, um, vocal problems, emotional problems, anything that's going to stand in the way of us sitting here and working. So, sometimes, if you start working vocally with a—with the sung voice, and there's trouble here, you can hear it. You think, 'Why aren't they working today? The lazy little guy. I bet they haven't done any hard work'. But, had I just sat and talked to them for the—that minute, for that minute, it would've made sense to me because my work's voice. It's not sung voice, it's voice.

There is a humanistic aspect to Kendall's response, indicating a perception that the singing voice is tied to the individual and their lived experiences. Her desire to have a shared understanding about the student when they come in for a lesson seems to be so she can offer them the most effective lesson for their needs on the given day. This suggests that having this knowledge of the student allows Kendall to be most productive as a teacher.

Similarly, Andy talks about finding out how the student is before commencing a lesson:

At the start of a lesson, I greet the person. And depending on which part of their development we're up to, it could be a shorthand if you've known that person for a while and been working with them. But if it's a, a person who's just starting out at this level with me, it's finding out where they've been for that past week and what they've been doing with their voice. And also, you know, just finding out where they are. I find, I find it's a very helpful thing to do.

He went on to talk about a specific student he taught the day before who had been having a difficult time with her day job which didn't "tick all the boxes for her as a human being." While he said they did not discuss it in great depth, Andy seemed aware of her circumstances which allowed them to "both be at the same level" resulting in "a really great lesson, which was fantastic". Andy made a point of saying that this exchange was not "a therapy session. That's a [laugh] that's what I say to them all, you know sometimes, you know, 'okay that needs to be spoken about with somebody else'."

On the other hand, Dana referred to her opening chat having, in part, a "holistic" purpose:

Have a little chat, about where they're at in their lives because I teach very holistically. For me it's not just about the voice, it's about the person, um, where they're at if they've got, um, anything going on they feel is, I suppose, relevant that they—so, a little, little tiny psych session at the beginning, and then I'll talk to them about their week, as in vocally, what they've done, how much they feel they've done. I actually find that most of the time I don't need to even ask that. They tend to just go, 'I haven't done as much as I want', or, [laughs] or, 'I've had a really good week'.

4.1.1.2 Flexible approach.

From here, the teachers indicate that the warm ups or technical approaches they adopt are customised to meet the needs of their individual students on the given day. As Morgan stated, "So we try to find—pick out, what isn't working for you immediately". Additionally, the teachers talk about discovering what works technically for the student on any given day, so that they are designing the session in relationship to the student's needs. Andy likes to, "play it by ear, discover what's happening" and goes on to say "I use lots of things" to assist in addressing their technical issues. Frankie similarly said, "I'll see what works, I've got a bag of tricks." When I asked Kendall what methods she ascribes to, she replied:

I don't do anybody's technique. I'm a magpie and a) I have my own technique, but b) I'll cherry pick the bits that are most appropriate for that student for today. And so, I don't think there's ever a lesson I do that's the same ever. Everything's different.

This degree of flexibility could allow the teachers to get a feel for what would best service the needs of the student. This can be in their technical approach but also in

the structure of the lesson, like when I asked Andy what format his lessons typically follow:

I like to play things as they go because everyone requires something different on every different day. I mean, sometimes a person comes in, they may not have been singing. But as soon as we start singing, and everything's going—working right, I'll say 'alright then, let's get to the repertoire', rather than feeling like we just have to go through the motions of doing something.

The teachers seem interested in facilitating their student's expectations or wishes for the content or direction of the lesson. For example, Frankie said that his lessons can range from doing only technique to focusing entirely on audition preparation, depending on the student's request at the start of the lesson. As Morgan stated, "every student has their own way".

Dana says that issues needing attention may not just be vocal, but emotional. Particularly if someone has had a "bad week," she seeks to create a space where the student can "debrief" and address anything that may get in the way of their singing. She seems aware of their personalities, how they think of themselves, and the influence this has on how they approach their vocal training: "You know, you get to know your students' personality types very quickly from the way they approach their lessons and the way they approach their practice, and the way they talk to you, and the way they talk about themselves." Andy too seeks to create a space where the individual is able to explore their vocal development as he is aware that some students can get "in their head". He recognises that "a lot of people are self-conscious about singing" and so seeks to offset that in the one-to-one lesson by relieving the student of their self-criticism in a more playful way:

There are certain rules that I have in a studio. And one of them is that I'm the only person who's allowed to be judgy in here. You're not allowed to be now. You know this is, this is the time where you have to discover things and if you're judging it, you can't be discovering at the same time. You've got to find what it is that you're doing. 'Cause as soon as you judge, usually there's some sort of tension comes into it, usually you're not really sustaining what it is that you're trying to do.

4.1.1.3 Knowledge of the individual's strengths and voice.

The teachers also acknowledge that part of addressing the individual student's needs is to be aware of, and teach to, their sensory strengths. Frankie talked about this in giving an example of an exercise he uses to isolate control of the nasopharyngeal port, recognising that his own sensory awareness and strengths may be different from those of his students' which he must accommodate in order to teach them:

I have a really strong proprioceptive awareness of that, that closing of the nasopharyngeal port. I find it very easy to feel and I'm so amazed that some people really do not feel a thing. And I'm going, 'oh, okay, so I have to invent something'. So, I try to do it as though they—they don't wanna smell something in the room, and see if they can feel it. If they *can* feel it, usually this goes very quick, and I have pretty good success with it and they can feel the difference. Um, if they can't, I tend to find I have to use something else that I might make up on the spot depending on what I've heard them do. I might refer back to what I've heard them do in repertoire.

Lastly, Andy spoke about the individuality of the voice itself, the unique output of every singer. Not only is he customising his approach to meet the singer's needs in the lesson, but he seeks to preserve the distinct timbre and quality of the voice, respecting the significance of vocal authenticity:

I guess a lot of the things that I teach as well, technically, is being able to sing a sound that will always work for you and sound like you. And really most of the choices that you make, whether it's going to be a high larynx sound or a low larynx sound, they're just colour choices. They're not something that you should be locked into. You should be as flexible as possible to be able to choose whatever colour your body is able to express. But then make colour choices within that are appropriate to the style.

For Kendall, Frankie, Andy, Morgan, and Dana, targeting student needs appears to be a multi-faceted pursuit comprised of knowing the individual, responding to their specific issues on the day, respecting their emotional state and its impact on the quality of their work, and preserving the integrity of the voice. It is particularly evident how sensitively addressing student physical and emotional well-being is fundamental to this approach.

4.1.2 Ensure clarity and student comprehension through enquiry, feedback, and specific terminology.

Kendall, Frankie, Morgan, and Andy all talk about seeking clarity with the student, either through devising a common language to approaching the work, asking for student feedback, or targeting the student's style of learning to ensure comprehension. For example, with regards to devising a common language for easy comprehension, Frankie stated:

I'll negotiate about my language with a, a student because that means different things to different people. So, um, I try one fit on and if it bears fruit with, if they're able to adjust and find a change or understand exactly what I mean, we'll stick with that language. If not, I'll try some other way in and often, often we, like, well—depends how long I've been working with the student, but initially I like to setup that vocabulary and uh, um, and a technical understanding between us. So, be—before we then move forward and continue to apply it to things and I think, once I've been working with them for a while, once that technical language is established and we're used to each other and we can, we can shorthand.

In Morgan's case, this terminology can be as scientific and in-depth as the student desires. Morgan says he also uses diagrams and props to convey his pedagogical principles:

Some want to know the science. Um, sure I'll facilitate that. But the ones who don't get the science, you can facilitate another area. So, the way in which you enter that education, the pedagogical approach is dependent on how they are thinking in their first lesson.

And so—but it will be constructed from the body. And I'll start with the body and we talk about muscles. I draw pictures for them. I draw their bodies. I draw alignment. I use diagrams. And say, 'You've got an amazing skeleton which moves' so you can actually show them how to move. You know, when you breathe, the—your ribs actually made—they come at the top. So, you can show them. I want the plastic larynx just to be seen on the piano. If they can see it and show you how it moves.

In the studio, Morgan says he welcomes students' self-reflections and enquiry around technical processes they are investigating in and out of the lesson. He encourages their feedback and welcomes an exchange of ideas in the lesson:

They're like, 'If I take this up this one, and I put it into this, and I did this and I did that. I change the vowels.' And I'm like, 'Great, there's another way to be done, show me'... and they bring it to me with the idea. I go with it. Sometimes it's like should we address it, you know? But practice is imperative. Physiology is imperative. Understanding what makes your voice go bad is imperative.

This last statement about having an understanding of what *not* to do is a concept in education referred to as reframing. In this instance, reframing involves examining assumptions or misunderstandings around a technical concept in order to develop new ideas for the student in approaching the same issue more effectively. The aim is to redirect thinking in order to create solutions for the student and their individual approach. Kendall also uses this concept to create clarity in her work with the student:

Somebody once said—I think it was Richard Miller in one of his things—get 'em to do the bad thing, then the good thing. And the bad thing and the good thing. Don't say 'no, that's wrong, stop it, stop it, just do this'. Do the bad, feel how that feels, talk to me about it. Do the good, feel how that feels and talk to me about it. And so, your proprioceptive sensors are learning and you're communicating with me, 'that felt free at the end', they will say, or, 'when I went back to the bad one, I didn't realise I had so much tightness there.'

Morgan and Kendall indicate that it is essential to get feedback from the student and determine their perspective on how they approach the work in order to create necessary changes in their personalised approach. They believe good communication is essential to ensuring clarity.

The teachers appear to encourage student self-awareness, perceiving that this better facilitates their development. According to Morgan:

I like to say to each person that you will find where it resonates for you, if you're doing the right things inside your instrument. I don't want to be the person who tells you where you should feel it resonating, because I have, in the past, tried to do that, and ended up doing the wrong thing inside... it's like trying to get the end product before actually going through the process. So, getting them to do the process first, so that they actually getting a feeling....

Kendall and Frankie discussed the importance of proprioceptive learning in their approach. Frankie in particular talked about managing the different “learning methods” of his students, “trying to cover the kinaesthetic, the visual, and the aural”, and ensuring student comprehension by teaching in a manner that stimulates their sensory awareness

when singing. Frankie then encourages student feedback, “I ask them what they can feel and try to get them to describe to me what they can feel” in order to gauge the effectiveness of his approach and adjust accordingly to ensure his method is understood. Kendall says she enquires after her students’ comprehension when doing practice on their own, “If they don't understand it, bring it in and we'll do it together in the same room, you and me, and any questions you've got, you- we answer together and practically.” She strives to make the process of learning as clear as possible for the student, so as to minimise any uncertainties.

4.1.3 Support and engage the student in developing their own independent learning practices.

4.1.3.1 Practice routine.

All five music theatre teachers acknowledge the importance of independent practice outside the singing lesson. They do so by promoting its merits, strategising with the student to devise their best regime, and developing the student’s critical thinking to self-diagnose issues and trouble-shoot their own solutions when in the absence of their teacher. For example, Morgan sees practice as a partnership, a half-way point where the student and the teacher intersect:

It comes from practice. ‘Have you practiced?’ What's my answer? That it takes time. Memorising takes time. Thinking about how to create that beauty and meeting me half-way, takes time. And um, and keeping the safe, the health. The health. Health and safety. You get a better result quickly.

Morgan believes the more efficient practice the student puts in, the greater the outcome, stating, “The more you are prepared, the more we can facilitate in this hour. The better your result will be. The quicker you're gonna climb.”

There is a consensus that developing independent strategies within the lesson is essential to establishing effective practice regimes outside the studio. Frankie says he seeks to ensure students have specific knowledge, methods, and tools with which to approach their singing independently, so that their learning regime is clear to themselves:

All I'm looking for is a result. They don't need to understand how, exactly as long as they can replicate it. I would like them to be able to replicate it though and understand because I—I feel like—I don't feel like I'm serving a student well if they don't leave being able to replicate what they did in a lesson. I know that some teachers kind of stay in like the wizard thing that you go there and you just have a great lesson then you walk away and you go, 'I don't know what I did but I sang really well'. I like the idea of giving tools or having something aside to check that it's done.

4.1.3.2 Encouraging autonomy in the student.

The teachers seem to use different strategies like enquiry to encourage independent thinking, as is the case with Andy, "I ask questions of the student all the time, so that they discover it for themselves." His rationale is that, by recognising one's own process of achieving a technical outcome, it is more likely to become permanent for the learner: "the times I've worked with teachers, I've- unless I've gone through a process of discovering it for myself as well, it doesn't stay with me. It's not something that's within me, it won't stay with me." Andy does this particularly with regard to alignment. Depending on the level of the student, he says he will ask them to try to work out what they are doing physically when they are experiencing tension:

Get them to shake it out. Get them to sort of think about their alignment. Getting *them* to do it. Getting themselves to speak through it so that they become more independent. I like to think I'm helping people to be an independent person rather than someone who continually feels the need of the input of the singing teacher. To help them get through the next little bit. And I say to them 'you know what I want to do, is give you as much information as you need from me and get out. You know, go. Go and—'cause you'll find other things from other people.'

Dana similarly asks the student to reflect on their work with regard to their performance practices. She says she does this first through a "posture check" whereby she has the student lie down on the floor in semi-supine, then slightly squatting against a wall, then standing upright in front of a mirror, all the while being aware of their resonance and connection to breath. Once in front of the mirror, she asks the student to observe themselves:

Look at yourself from a detached point of view like you're looking at someone else. So, don't worry about your hair and the colour blush or all of that crap. Look at yourself. And do you look like you'd be really great fun to watch. Because if you don't, reassess. Because

if you're, like you're showing everything you do, that's not what they want. That's what people want, that's not what audition panels want. They want someone who makes it look easy. That takes a lot of work. But, we gotta do the work.

She seems aware of the perspective that practicing in front of a mirror can give a student, particularly in the absence of the teacher.

One of the ways in which teachers assist their students in their work outside the lesson is to audio-record a technical practice regime for them to use in their private practice. In Kendall's studio, she records a warm up for every single student:

After about four lessons, with anybody, I will then record for them, uh, a 15-20 minute warm up. And the warm up's very, very much a codified thing. It's specific. It's specific to their range. It's specific to what they want to do, if they're a dedicated rock and roller, or if they're really—or only ever want to do folk singing, or what they're trying to get into WAPPA and working their hardest to build their belt for a music theatre, uh voice. Um, so I work to focus where they want to go and I give them that warm up, uh, I ask them to go through it at home... I give them that as a baseline for um working between classes. And it's entirely up to them, I'm not their Mum, and I'm not their social worker, but that's my safety net for them.

Referring to this recorded warm up as a “safety net” implies that she seeks to guide students through their work rather than leave them to their own assumptions or guesses about what sort of technical regime may be best. Dana also records a technical regime for her students but supports them in deciding themselves what they want to do, “So, I'll record a whole lot of (exercises) for them and then they can choose which one they wanna do. So, they have a fair bit of choice.”

Andy and Morgan spoke about the student taking ownership for their routine, allowing them to explore their own ideas around the exercises they are given in the lesson. They appear to encourage students to be discerning about what works for them, self-checking to see if they are effective in their practice regimens, rather than just doing an exercise that may not be fruitful. Andy states:

If there's something that you take away from here and work on, and you find after you've worked on it, that it doesn't work for you, just drop it. Just leave it alone. Maybe later on

you'll come back to it and go, as I've discovered, '*that's* what that person was trying to say'.

Morgan, again, comes from the perspective of a partnership with the student, appearing to empower them to make vocal, technical, and practice decisions that best suit them. He seems to encourage students to take responsibility in creating their ideal practice routine:

I do set that practice regime up, but the ones who succeed so well are the ones who take my lesson—they transcribe the parts that function—and they start then creating a nice practice bank of knowledge. And um, that's imperative they meet me halfway. It's really, really good. That once I get them thinking that they need to not wait for me to tell them. Bring something to me.

Within this partnership, Morgan shows himself to be very available to his students. He speaks with great care and affection for his students and offers ongoing support through continued contact outside the studio. A fine example of this came up when we were discussing the demands made of music theatre singers to be continuously fit and healthy for eight shows a week:

You've got to be on. Like if the kid's reaming on hump day, on Thursday say, 'Morgan I'm, it's like ten minutes in the show I've got—You said this, an I'm just now getting it. I'm exhausted but I'm stressing because I can't do it. And I gotta do this. What do I do?' And it's like, 'Let's go back and, you know, start again. Let's come back to it.' It really is the sensitivity of getting the most glorious throat.

Morgan also strives to engender safe vocal practices so that his students may, in their independent work, always be conscious of singing with awareness and care:

You start to notice safety zones. You teach them that safety zone. So belting then, when you put them back on a thicker fold, they begin to become astutely clear that there is a safety zone and that when you are in that legit, more agile position, you know, you're starting to understand that is the safer option.

Dana also monitors her student's practice regimes through the use of a written register or diary. She indicates that this task creates an additional incentive for them to do their practice. Like Morgan, Dana sees greater results from students who are diligent

and driven in their independent work. However, she also seems to use this assignment as an opportunity for students to develop their self-reflective capacity in order to become a more independent, secure learner. Further, Dana has students tape record their lessons so that they have something to refer to when away from her studio:

I'm very structured in that I like them to, most of my students to keep practice registers of what they do, and how much they do, when they do it, how they felt about what they did. I'm very or, I'm always very conscious of trying to make the students as proactive as possible in being their own teachers at home.

So, I think you get much faster results that way. And they don't get as, um, unhealthily connected to you as I don't believe that you want to keep students with you any longer than they want to be with you. I believe that they need to, sometimes they may be with you for as long as they need, but also if you go away and do a show, they go away on a cruise ship or something. Or whatever I'm training them for, you don't want them to feel like they're lost without you.

Um, I always make sure they put their phone on and we tape every single lesson. Um, and that also gives them lessons to take away with them so they can feel like they've got a teacher if they're not able to get one while they're, like, on a regional tour or something, you know, um, where there's no—absolutely no way you can beat it with a piano or anything. So, then they've got some—something to listen to and feel like they're connected to.

This practice register appears to give Dana some perspective on what kind of learner the student is, their attitudes towards their singing, and both how and when they practice most efficiently. This then informs on the work she does with them in the studio to the end that she may even not ask them to continue doing the practice register exercise if she believes it is counterproductive to their progress.

4.1.4 Approach is informed by diverse pedagogical and experiential influences (positive and negative).

Of the five music theatre teachers, four were trained in singing and one in piano performance and composition. When discussing their background and how they acquired their technical approach, all four singers stated that they had trained with classical teachers. Given that they teach music theatre, it is worth noting that their own tuition was not focused in that genre. Two of the participants attained a degree in

classical singing at a tertiary institution, perhaps because, as Dana states, “back then, there was no music theatre degree”. Additionally, two of the teachers have worked as classical singers for leading opera companies in Australia. While none of them objected to being taught classically, some, like Frankie, acknowledged a specific time when they moved away from that genre, “she was heading me on a path of trying to be a lyric tenor. In the end, my voice changed, and I quit opera, so it didn't matter.”

4.1.4.1 Influential teachers.

Frankie talked at length about the influence of two different classical teachers before moving into the music theatre genre, and the unique influence they both had on his vocal development:

Well, my first teacher, who, um, was a wonderful classical teacher and she was really good at not telling me to do anything, she would never really say much. She would coach me through language, she'd coach me through vowels, she'd coach me through repertoire and God she knew her repertoire and her languages... She'd give me compliments that were really calculated, in retrospect. Like often she'd say, ‘That may be the best vowel that you've ever done.’ And because that—she was one of those very elegant women who, uh, I guess commanded a lot of respect 'cause she was clearly very accomplished, was a great pianist, a wonderful singer, could speak, you know, five languages fairly fluently, at least in that academic level rather than a conversational one, like the one where she knew about what everything meant where it should sit, where the emphasis should sit. Um, and she knew her rep.

And because of that, I don't know, I felt extremely lucky that she was teaching the way she was teaching...

And then I went the opposite to that and I did train with (another teacher), as you know, when I was at uni. He was an incredible technical teacher, that incredibly technical teacher, who did exercises most of the time 'cause he couldn't play piano, so it felt like his restriction was how we ended up diverging, but we did so many exercises that I wouldn't have done with (my first teacher) which really stretched my voice in a different direction. But he gave me what—he was—he tried to make me sing like he did.

Andy, who teaches into both genres, also hails from a classical background and spoke with great reverence of two of his teachers in Australia “who are both absolutely fantastic people... really helpful in many, many ways” as well as one in Europe, who

“was absolutely fantastic in helping me, as a young baritone, find what my voice actually potentially could do, which was great.”

Dana still learns from the same teacher who trained her when she attended a conservatorium. She speaks in a collegiate way of her influences as a singer and a teacher, referring to many as mentors or “really fabulous” at what they did. However, she also spoke about some of her early teachers who did not contribute in a positive way to her vocal development:

I had a couple of early teachers who luckily didn't do any damage 'cause they were pretty crap. Um, I had a pretty bad—my first teacher, I was 14, she was a piano player really. We talked about breathing for about a minute and I used to sit in the stool and sing totally inappropriate songs for myself.

Heather: [laughs]

Dana: Like ‘The Way We Were’, you know.

She went on to talk about her next teacher with whom she studied while at secondary school. Dana indicated that she did vocal exams under his tutelage but did not attribute any of her achievements to him, “I went through year 12 with him but he did nothing. I got it all myself. But I still maintain that made me very proactive.” This last statement indicates that the impact this poor tuition *did* have on Dana was to take responsibility for her work and her learning. Like Jo and Les in Chapter 2, this negative experience could be a contributing factor to her future decision to become a singing teacher.

4.1.4.2 Other pedagogical influences.

Morgan and Frankie talked about the influences their work as répétiteurs had on their approach to teaching singing. In his early career, Morgan accompanied a variety of singers who had different singing teachers of their own. He says he would pick up ideas from them, using elements of their various techniques in his own approach:

The whole time I was teaching, and the whole time I was there, I was functioning as a rep coach and vocal coach. And then the vocal coaches would say, ‘I want the technique approach that you're doing.’ So, the technique became more dominant... I just sort of like, found a way to communicate technical ideas.

Frankie, too, says he picked up ideas by accompanying masterclasses throughout Australia, gleaned ideas from visiting teachers and their methods upon seeing the successes of their work with the students:

I was a répétiteur and used to play a lot for, um, masterclasses for whomever visited Australia. So, for a while I went through a Neil Semer period. I looked at all of what he did and then I guess the more I learnt the more I found other avenues through it.

All the teachers have learned a variety of published techniques and/or methods, either through their reading or their own tuition as singers, which they call upon in their own approach. Dana still uses classical methods in training her students:

I use Vaccais²⁸ a lot because I love them. Because they're Italian and they're very good to keep the Bel Canto rou—the round vowels that I think is necessary to keep. Particularly with all the modern music that we get chunked. And I think, you know, it just makes you a better modern singer.

She also referenced the Melba Method²⁹ in her work. Both Frankie and Kendall acknowledged Estill Voice Training in their work, though while Frankie spoke in favour of it, “I know that I’m attracted to Estill because of how I learn”, Kendall voiced her concern for the way in which Australians may be interpreting Estill in their teaching practices:

I'm clarifying the fact that I'm very, very careful of Estill technique. And quite wary, because although I've seen Jo work, before she died, and I know a bit about her stuff, I think some of her stuff's being taught badly in Australia. With respect. A mate of mine worked with Jo a lot. I can't say I have first-hand, but I have second-hand knowledge from my pal and my pal says Jo was a bit horrified by some of the excesses of Australian trainings of Estill. Which were a little bit, uh, beyond Jo's safety area.

²⁸ Nicola Vaccai (1790-1848) was a composer and singing teacher known for compilation of vocalises, *Practical Method of Italian Singing*. This book, with some stylistic guidance, was composed as a means of learning a singing technique without going through “the drudgery of the usual systems,” such as scales (Vaccai, 1975, p. 1).

²⁹ The Melba Method, a book comprised of technical exercises and advice for singers, was devised by legendary Australian soprano Dame Nellie Melba (1861-1931). Having trained under the tutelage of Matilda Marchesi, Melba's approach is in the Bel Canto tradition (Stevens, 2009)(Stevens, 2009).

Andy attributed aspects of his approach to the writings of Richard Miller, William Vennard³⁰, and Janice Chapman as well as the *Journal of Voice*. However, with Miller and Vennard, he talked more about their contribution to his understanding of pedagogy and voice science as “someone really talking about the size and the technique as a together thing”. Whereas with Chapman, he talked about using her specific exercises, “I use Janice Chapman's ‘dial-a-vowel’ a lot.”

All in all, the participants referenced a great variety of sources that influence their approach, both when they were training as artists themselves and continuously now as experienced teachers. While they are all well-read on pedagogy, they mostly spoke of interactive influences with teachers or colleagues, as Kendall reports, “I do an exercise, which I caught from a friend of mine in Sydney, when I was teaching at (an institution there), I got this off him. We're all magpie's, eh?” But they also appear to learn from their students, by introducing new concepts in their lesson and seeing how the individual responds to them. Over time, they say, their experience teaching a wealth of singers and addressing a number of technical challenges informs on their approach in the studio, as stated by Andy, “I find out what works with my students particularly well, across the board, and then start sort of really then engaging with that.”

4.1.5 Additional themes.

As with Chapter 3, in addition to the four master themes, emergent themes relevant to two or more of the teachers analysed thus far were also considered. In examining this larger pool of participants, two themes which featured in Chapter 3 arose again along with two new theme which was reflected in their shared experiences:

1. Love of teaching;
2. Awareness of student technical outcomes;
3. Ethical responsibilities of voice teachers; and

³⁰ Pedagogue William Vennard (1909-1971), a former president of the National Association of Teachers in Singing, was noted particularly for his interpretation of voice science. His work as a researcher and pedagogue served to enable “voice teachers to understand in layman’s language the sometimes complex language of the medical community” (Bottoms, 1995, p. 2). Largely influenced by the Italianate school, his book *Singing: the Mechanism and the Technic* was an approachable source of vocal physiology and mechanics at the time of its publication in 1950.

4. Charisma.

4.1.5.1 Love of teaching/pedagogy.

It is evident that all the participants interviewed share a love of teaching. They seem driven to develop an effective pedagogy and curious in their roles as teachers to understand the voice and the student better. As Frankie admits, “I tend to get addicted to the technical work.” While they all talk about the merits of having a strong technical process, it appears foundational to the work they do with their students, particularly to Dana and Morgan. In Dana’s case, she discussed her relationship with having a technique, and the necessity of relying on it, for both her vocal health and her self-confidence as a performer:

I come very much from a performer, because I am still a performer. The technique is absolutely imperative in my career. Without it I wouldn't have been able to do the amount shows and the variety of type of singing I do and have as little fear as I have. The technique for me is absolutely everything.

In Morgan’s case he talked about the necessity of technique in achieving one’s artistic goals:

But I always say that technique is absolutely the portal into the man you have to become, or the woman you need to become. Technique gives you the kind of options. You are always limited dramatically by your technique. So, you have to function technique as your primary source.

Both Andy and Kendall talked about reading relevant literature and seeking out information as a part of their development, calling themselves “nerd” and “geek” in a positive way:

Andy: I remember when I was at the conservatory, I used to quite regularly, being the nerd that I am, you know look at all of the... the *Journal of Voice*, which we would get regularly and I'd go through and have a look at all of the articles and particularly, anything pertaining to baritone voices, very important. Tenor, very important. [laughs]

Kendall: Magpie. I'm a magpie and a geek. I like science, I read science, I write stuff, I think about things a lot. I go to conferences, um, I hang around really, really smart people and try and get a little bit of their smart off on me. Uh, and uh, yeah you just have to keep up. You cannot stay still, 'cause the science itself is moving ahead at a terrific rate.

It is evident that they are proactive in growing their knowledgebase because they enjoy it. They appear curious to learn more and understand the voice alongside developments in the industry, in research, and in science. Additionally, they say they want to communicate this information with the student, making it transferrable for them and their needs. Andy talked about aspects of his upbringing and vocal development that had influenced his desire to teach, particularly after a “crisis of confidence” when he sought to discover what he was doing vocally:

I guess that's what really got me interested in how to describe what to do, to another person. I feel like in my life, I need to be able to pass things on, that I need to be able to help other people with what they do... You know, those things of, of feeling like you need to be able to—it's not just about me. It's about passing it on to other people as well. And I find that very fulfilling.

4.1.5.2 Awareness of student technical outcomes.

The participants all talked about the bigger picture in working with their students, either in the outcome of a particular technical process or in understanding what the industry expects of them. Morgan, in particular, spoke of his lessons in an authoritative manner, directing student thinking and commanding the direction of the lesson. While this is always sensitive to the individual student's needs, he says he demands their compliance because he knows what will be best for them “in twenty years' time” and tells them so. He talked about how he addresses the student's attitude towards their teacher-student relationship, seeking to engender their trust in his approach, “If you want to be an elite singer and you're going to be an elite performer, you need to treat yourself like an elite athlete. And you would never argue me if you were playing for football.”

Frankie demonstrates an acute knowledge of the music theatre industry. He himself works regularly in shows, from local profit-share performances to major touring productions. This performance experience evidently informs his teaching practices. Frankie trains singers from the tertiary level to professionals, all of whom seek to master the art of auditioning and meeting the demands of eight shows a week. He says he seeks to achieve high standards relevant to the industry through the manner in which he delivers his approach:

I'll try to apply some of the things that we've done, but generally try to encourage the—the tracking of vowels over passaggios in that setup, and we'll do lot's more range extension. After that I often belt. Immediately after. Because I think that that's the requirement of music theatre singers these days is to go from one to the other quite quickly. So, may as well just get used to it.

As Dana is a seasoned performer, she believes part of her work with the student is to give specific insight into how to handle their mental well-being, particularly with regards to doing auditions. She talked about how fast the industry is changing with regard to style, what shows are being produced at the moment, and the vocal demands of those shows. She is aware of the emotional and physical stamina required to perform eight shows a week, but also for the audition process, as she discusses with her students:

About halfway through I'll generally stop and have a little chat about something too, if they need to. A lot of it's—a lot of it's really not trying to rain on their parade too much, but the realism of the industry is unless you're very strong, it will just eat you. Like—so they need to be able to know that when they go into an audition they are in the very best, the very best version of themselves they can be at that stage. And to not do it too early. At the beginning it feels like—people, you know, I, I mean—I auditioned far too early and learned a lot, but then there comes a time when you've got to be a bit more picky about what you do. Because a lot of effort is put into those audition preparations. It's hours and hours of work. So, it's having—it's having the, the technique that's settled enough to know that whatever is asked of you, you can do. And that you won't be scared of it.

By having an endgame in mind for the student, the teachers seem better prepared to address their needs in the lesson. Like with Dana, the participants talked about being realistic as part of honouring the individual, being aware of their strengths and weaknesses and how best to facilitate their growth in the long run.

4.1.5.3 Ethical responsibilities of voice teachers and voice training.

Dana, Morgan, and Kendall spoke about certain ethical responsibilities of the voice teacher, particularly with regard to how they ensure student well-being, vocally and/or emotionally. They believe teachers should be learned in the art of teaching and of singing, empowering students with techniques and strategies to sing safely through appropriate repertoire. They also feel teachers should be sensitive to the student and their needs in the learning space. Ultimately, they appear to respect the gravitas of the role of the singing teacher and their impact on those who they teach.

Morgan in particular says he is focused on teaching safe singing practices to his students so that they can comfortably sustain through the industry demands of singing eight shows a week. He evidently sees voice teaching as a great responsibility and takes the well-being of his students very seriously, particularly prioritising their vocal safety. He believes tertiary teachers have a duty of care to their students to do the same:

So, I think it's a sort of responsibility as a teacher. You're trying to show them as much as we can in the three years that you get with them and they count on you. To give them an enduring career option.

But the whole thing is safety. You're wanting safety, safety, safety, safety, safety, safety, safety. Always safety... Here all the teachers say, 'It's the best technique.' It's not. I want you to change the term to it's the safest technique. Go for safety, because safety produces absolutely pure beauty.

Kendall says she considers the student's safety from a holistic standpoint, approaching the work with the student from a place of openness and exploration. She believes singing is more than physical action, but a confluence of the student's emotional, psychological, spiritual, and ontological state. She praises a teacher who is sensitive to student well-being:

I think if you've, um, if you keep an eye on the holistic health of each singer, you're the wisest singing teacher. I don't think we teach much singing, but I teach—I think what we really doing, it's part spiritual, it's part psychological, what we do. And part of it's mystical. I don't know how it works! But this stuff that I know gets done in here, and half the time I don't do it. But, but, if I shut up and allow, the creative spirit in that person gets stuff out. If the space is open and inviting and not filled with negativity and a sense of criticism.

Dana highlights the difference between voice teachers and coaches or répétiteurs, stating that the latter are not trained to give technical advice to the singing student. Additionally, as Dana has considerable ongoing experience as a performer, she says she believes voice teachers should be performing or involved in the industry:

I feel like teaching should only be done by people who really want to do it. [laughs] I feel like teaching should always be done by people who are still performing, or still relevant some way in the industry. So—who are getting up and doing it themselves... there's a lot of people who'd call themselves singing teachers who are coaches. They're piano players.

That's great, but they're not teachers. They're not longevity, you know. Let's not put a band-aid on the wound, let's sew it up properly. Let's work on it. It's long, it's much longer. I think a lot of people call themselves—we have no real, 'who is a singing teacher, who isn't'. It's all just reputation based.

Dana raises an ethical question about qualifications and responsibility. If a singing teacher is thus labelled by reputation rather than through any manner of certification, Dana asks how the performing arts education can ensure the vocal safety of students when the field is unregulated.

4.1.5.4 *Charisma.*

This theme is difficult to capture through indicative quotes as they do not truly reflect the manner in which things were said, nor do they include the non-verbal communication cues in eye-contact, smiles, and facial expressions of the participants. However, an attempt is made to report the essence of these teachers' charisma, given its prominence. For example, it is noteworthy that in every interview conducted, there was frequent laughter from both parties. Either through the way they spoke, the stories they shared, the technical approach they would describe, or their opinions about the industry, all participants spoke with a clever sense of humour and character. They were all engaging in their mannerisms and in creating an entertaining approach to their technical method, occasionally using profanity in a witty way, like Andy at the end of his interview, "God, I talk a lot. Shit. [laughs]".

They were most entertaining when discussing their technical approach. It is clear this is the manner in which they teach their students, using words or ideas that will engage the student playfully. This was the case with Dana when discussing her beliefs on over-singing, "a lot of what I work on is not over-singing. It's the opposite. It's what I call 'float with balls' singing. So, it's, it's actually hard to do well and if you don't know what you're doing you can't do it, because otherwise it's pissy singing."

Frankie says he tries to engage a student's proprioceptive awareness of their velum using a humorous image:

Frankie: Trying to get conscious control and feeling behind when, when you're nasal and you're not. Um, I usually start with talking about breathing in as though there's a bad smell in the room and seeing if you can feel—

Heather: [laughs]

Frankie: —someone's farted, [laughs] that feeling.

Morgan also uses humorous analogies when teaching a student to sing in their head voice, “I say, ‘Okay so here, I want you to be a really big pissed Sicilian opera singer. I mean, let's go there.’ And they start mocking. Once that mock starts and they begin to start laughing.”

Participants also gave amusing answers to my questions about their technical beliefs and approaches, as was the case with Andy:

Heather: You mentioned breathing as the first thing you address after the chat. What is that, exactly?

Andy: What is breathing? Well—

Heather: [laughs]

Andy: How long do you have? [laughs]

All of the classical teachers in particular spoke about breath management with a degree of reverence and, like Andy, spoke about it unprompted towards the start of the interview when discussing their approach. Andy's simple, quick-witted answer indicates a certain seriousness with which he views breath in singing, acknowledging that the discussion of breath management is a lengthy one that could encompass the whole interview. This sentiment was shared by Jo, Les, and Kennedy who all referred to breath as a foundational aspect to their approaches.

Kendall was equally lively in her interview, showcasing a strong sense of humour and creating a comfortable environment in which a student could explore and learn. Of the teachers interviewed in this project, she was the only one to have me get up and sing as a means of communicating her technique. When she did so, she was openly enthusiastic in her response of a good result. However, in giving feedback, she sought to make sure she was understood, as ever in a witty way, “I don't know if that

makes sense to you or if I'm coming off pissed. [laughs]”. Even when she spoke against something, she did so with good humour:

Kendall: My strongest problem with Estill is that 'lock it right through there that anchoring stuff'.

Heather: Head and neck—

Kendall: I mean, so the actor can do that, and then, be free, fluid, vulnerable, open and convincing in any character? Ain't gonna happen! You gotta a damn ironing board with eyebrows on the stage!

The data reveal that the teachers seek to create a comfortable and motivating learning environment. In so doing, their students, according to Frankie, “find it easier to access” technical concepts and learn more effectively. Charisma is of course relational, based on the interpretation and response of one person by another, and it is not possible through the medium of an interview to know how the teacher and student interact. Observation would be necessary to pursue this theme in more depth.

4.2 Discussion

This chapter was concerned with investigating how five exemplary, music theatre voice teachers in Australia perceive their teaching practices. As with the participants of Chapters 2 and 3, Morgan, Kendall, Frankie, Andy, and Dana all demonstrated similarities in how they spoke about targeting the individual student's needs and their relevance to the repertoire or industry demands, ensuring that the student understands the technical concepts broached in the lesson, developing the student's independent practices so that they are able to replicate their work in the lesson and be less reliant on the teacher, and having an approach informed by strong pedagogical influences. Additionally, there were four themes relevant to two or more of the teachers, which were demonstrating a love of teaching, showcasing an awareness of student technical outcomes and industry requirements, proclaiming the ethical responsibilities of voice teachers, and having a charismatic disposition and delivery.

In comparing the classical and music theatre genre teachers, there were more commonalities than differences in their approaches. The five classical teachers in Chapter 3 and the five music theatre teachers of this present chapter demonstrated the

same four master themes common to Jo, Les, and Kennedy in Chapter 2. All the classical and music theatre teachers reported a similar lesson format with regard to facilitating an initial chat, followed by a warm up, technical exercises and repertoire, all being customised to meet the individual's needs. This similar structure has been noted in previous research on classical voice teachers (Gaunt, 2008). Further, all the classical and music theatre teachers had firm ideas around the practice routine they advocate for their students, assisting them in developing an effective regimen for themselves. Lastly, the classical and music theatre teachers all had an approach founded on specific technical concepts derived from their tuition and experience as singers, the influence of their pedagogical community, anecdotal experience teaching, and in the reading of relevant literature.

The major differences between the classical and music theatre teachers were: 1) their technical approaches, particularly regarding breath management; 2) their focus on student training outcomes with regards to the performing industry; and 3) their pedagogical influences. For the classical teachers, the discussion of breath management appeared both critical and fundamental to their approach. They addressed it through technical exercises, alignment work, imagery, and discussion. Further, they spoke about it at length and with reverence (as Les stated in Chapter 2, breath “can be anything from the breath of God through to giving life to somebody... it's so complex and if you write breath into Google you'll get millions of things that just come up like that”), acknowledging breathwork as a formative and imperative part of the singer's training. In contrast, the music theatre teachers, with the exception of Andy, discussed breath management only when asked directly about it and in the same manner that they discussed their approach to other technical elements of singing like range extension and agility—as a technical component of singing. As Frankie stated when I asked what he does to address breath management:

I've shifted. I've tried both dealing with it and not dealing with it. I found that most people who have come to me have dealt with it predominantly before they've seen me. That being the focus of a lot of what they do, I try to see what their habit is.

Andy was considered a cross-over teacher for this study given his documented work in the music theatre and classical genres. However, according to this data, his approach to

breath reflected a more classical mind-set, discussing it as a paramount technical component of singing:

I have realised after many years of teaching, that if we get the breathing right and energised, and we get the resonance... and the tuning of the um, the vowels in this part of the voice—if we do that, most of the time, most of the time, these guys [points at the vocal cords] do the right thing.

With regard to the focus teachers put on student outcomes and the influence of that in their training, the music theatre teachers took great influence from industry demands in their approach. Unlike the classical teachers, they all talked about preparing students for auditions, training them to anticipate its physical and psychological demands. They also talked about the implications of doing eight shows a week, particularly with regard to the physical preparation necessary to sustain vocal health and safety in such a schedule. The music theatre teachers demonstrated a thorough understanding of what is required in the industry and said they prepare their students to meet these requirements in their lessons through conversation, exercises, and the selection of appropriate repertoire. These findings support previous assertions in research that music theatre singing teachers should be preparing their students for all aspects of the industry including casting and vocal health (Durham-Lozaw, 2014). The classical teachers spoke comparatively less about training their students for the rigours of the performing industry though they too demonstrated a thorough understanding of industry demands and its implications on vocal and mental health. Both genres of teachers spoke about encouraging student input and involving student decision-making around setting goals for their lesson, independent practice, and career. But while both genres of teachers talked about the resilience necessary to persevere in the industry, the music theatre teachers talked about addressing it in their approach more than the classical teachers did.

While the classical and music theatre teachers were clearly well-read with a variety of pedagogical practices at their disposal, there were more commonalities in the literary influences of the classical teachers than there were among music theatre teachers. For example, six of the eight total classical teachers analysed referenced the works of Richard Miller and Janice Chapman in their own approach. However, for the

five music theatre teachers, four of whom had trained classically, only Andy and Kendall made mention of Miller, and Andy and Frankie made mention of Chapman. Again, given that Andy was acknowledged as a crossover teacher in this chapter, his commonalities with the classical teachers are apparent on this point. It is also worth noting that seven of the eight classical teachers (88%) and three of the five music theatre teachers (60%) credited Jo Estill as being influential in their work, making her the most referenced voice specialist across the two genres. As discussed earlier (section 4.1.4), the music theatre teachers spoke more their interactive influences rather than literary ones. These results are not surprising given that music theatre training did not commence until the 1970s (Lovetri & Weekly, 2003) and considerably fewer pedagogical texts specific to the genre exist.

The greatest commonality between the genres was the customised approach adopted by all of the teachers. As with the classical teachers, findings indicated that the music theatre teachers determine the physical, mental, and/or emotional state of the student at the start of a lesson in order to respond sensitively to their needs and give them an effective voice lesson. Similarly, music theatre teachers talk about guiding their students in developing a productive, independent practice regime, encouraging a dialogue with them regarding their individual choices within their practice. However, the music theatre teachers also talked about the individuality of the instrument itself, that the student's own timbre should be preserved in their singing so that the actor may communicate authentically and effectively. This is in line with Edwards (2018) who similarly highlighted this importance regarding vocal tone in relation to the demands of the music theatre genre, particularly as it pertains to stylistic interpretation and storytelling.

This desire to understand the student and adopt their perspective is strongly shared amongst the classical and music theatre teachers. As discussed in Chapter 3, this denotes a degree of empathy. As with the classical teachers, the music theatre teachers also present a strong capacity for facilitation and leadership based on the manner in which they structure their approach, direct student learning, anticipate industry demands, and have a long-term plan for the development of the student. Further, the

music teachers appear charismatic in their approach, seeking to inspire and motivate their students.

In reflecting on this analysis of the data, it was evident that the teachers' perceptions of their practices were highly similar. This is congruent with previous research (Blades-Zeller, 1993; Dufault, 2008; Roll, 2014). Further, aspects of these data also align with some of my perceptions of my own teaching practices. While my interpretation could be influenced by my first-hand experience in the field (section 1.4) and potential presumptions that may come with that experience (section 2.2.2.1), interpretation checks by my coordinating supervisor indicate that my interpretations of the data are viable. However, as these data are the result of self-report, a valid investigation of these master themes would necessarily involve observation of the teachers in their actual one-to-one lessons. Given that the results indicate these teachers use empathy as a means of understanding their students' needs, and leadership as a means of meeting them, investigating these concepts through observation is paramount to confirming these results. Lastly, it is uncertain how these teachers channel their knowledge and experience to target the identified needs of their students. The teachers' abilities seem automated, they speak with such authority and eloquence about a subject they are evidently fascinated by. Thus, observation of teacher practices is warranted to confirm if: 1) these reports are validated in context; and 2) expert voice teachers demonstrate empathic or leader-like tendencies.

In the following chapter, two aspects of these results are pursued in greater depth by opening up a new area of literature, namely, the use of empathy and leadership.

Chapter 5

Literature Review

5.1 Introduction

According to established vocal pedagogue Cornelius Reid (1975), the human voice is comprised of the individual's physical, mental, and psychological concepts and attitudes. To this end, studies show that singing teachers have an understanding not only of the physical, but also the psychological implications of their approach on their students (Nagel, 1999; Shelton, 1997). In reflecting on the works of Reid (1975) and Günter (1992a, 1992b) who both wrote on the psychological and mental aspects of singing, Shelton (1997) deduced that a background in basic psychology should feature in the voice teachers' training:

for tampering with what is not well understood could result in psychological damage... the voice teacher must be a reasonably good practicing psychologist with both technical knowledge about personality and insightful perspectives relative to the elements that underlie specific behavior. (p. 9)

As indicated in section 1.2.1, research referring to psychology in voice teachers is seldom explicit in what is meant by the term 'psychology'. In this thesis, it refers to the cognitive processes by which teachers instruct and develop their students' musical performance (Randles & Pasiali, 2012), developing over time (Randles & Kastner, 2012), in the social, interactive, and relational context of the one-to-one lesson (Fung & Randles, 2012). These concepts overlap in the voice teacher's perception of their approach, as indicated in the results of the analyses of voice teachers (presented in Chapters 2, 3, and 4). The voice teachers state that they engage student learning through listening and performing, ensure comprehension through enquiry, support development of independent practices, and target individual needs by adapting their practices in an interactive manner. Their perceptions and concepts of what the student's needs are and how to meet them, as well as the teacher's behaviours and exchanges in addressing

these needs, appear to be key factors in their approach. Furthermore, the results of the interviews indicate that voice teachers demonstrate empathic and leadership qualities.

Consequently, a literature review concerning empathy and leadership in the domain of music education was conducted in order to understand the current state of research in the field and identify any established theories that may be relevant to investigating these psychological phenomena in voice teachers.

5.2 Empathy

Researchers note that there are as many definitions of empathy as there are those researching it (de Vignemont & Singer, 2006; Decety & Jackson, 2004; Wispé, 1986). In addition to having multiple definitions, other obstacles that arise when researching empathy include the variety of professions that use the term, the difficulty in measuring it, and the dearth of existing empirical research (Bouton, 2016).

While the origins of empathy are attributed to different sources, psychologist Carl Rogers has been credited as a conceptualist of empathy both in reviews of empathy (Berkovich, 2018; Duan & Hill, 1996; Teding van Berkhout & Malouff, 2016) and in teacher-related empathy research (Bouton, 2016; Brunero, Lamont, & Coates, 2010; Cornelius-White, 2007; Demetriou, 2018; Feshbach & Feshbach, 2009; Gerdes, Segal, & Lietz, 2010; Gunn & King, 2015; Suditu, Stan, Safta, & Iurea, 2011; Swarra, Mokosińska, Sawicki, & Sęktas, 2017). Rogers viewed teachers as facilitators and catalysts of learning to their students, promoting empathy as a revolutionary way to evolve their teaching practices (Rogers, Lyon, & Tausch, 2014). His conceptualisation of empathy is noteworthy as “most of the work on teacher empathy has primarily been guided by the Rogerian model of client-centred therapy and human development and growth” (Feshbach & Feshbach, 2009, p. 88).

Previous research has defined empathy through both cognitive (e.g. understanding another’s feelings) and affective (e.g. experiencing emotion) concepts (Cuff, Brown, Taylor, & Howat, 2016). This distinction between cognitive and affective characterisations of empathy is evident in research investigating empathy in teachers (Arghode, Yalvac, & Liew, 2013; Barr, 2011; Batt-Rawden, Chisolm, Anton, &

Flickinger, 2013; Bouton, 2016; Bozkurt & Ozden, 2010; Brunero et al., 2010; Cooper, 2004, 2010; Cornelius-White, 2007; Demetriou, 2018; Feshbach & Feshbach, 2009; Goroshit & Hen, 2016; Klis & Kossewska, 1996; Lagou, 2018; McAllister & Irvine, 2002; S. A. Stanley, 1994; Stojiljković et al., 2012; Stojiljković, Todorović, Đigić, & Dosković, 2014; Swan & Riley, 2015; Tettegah & Anderson, 2007; Warren, 2014). For example, Bouton (2016) defined cognitive empathy as adopting another's point of view and affective empathy as experiencing another's feelings. Feshbach and Feshbach (2009) delineated cognitive and affective empathy further with regard to ability and motivation for empathic responses.

According to Feshbach and Feshbach (2009), "The crux of teacher empathy lies in the interaction of the teacher with the student" (p. 88). Empathic relationships are defined by the individual manner in which cognitive and affective empathy are offered and received in a reciprocal bond sustained over time (Berkovich, 2018; Kerem, Fishman, & Josselson, 2001; Kunyk & Olson, 2001). Berkovich's (2018) analysis of 28 empirical studies of empathy in K-12 teaching categorised the relationships in empathy as both intra-personal, dealing with that of the empathiser, and inter-personal, dealing in empathy as a communication process. Communication in empathy is defined through verbal and non-verbal transactions, a conversational process that elicits an empathic exchange and understanding between a transmitter and a receiver (Berkovich, 2018; Duan & Hill, 1996; Kunyk & Olsen, 2001).

In consideration of the number of definitions of empathy already used in research, adopting an existing definition for this thesis was preferred over adding yet another interpretation of this highly complex, multidimensional psychological process to the literature. Thus, Batchelder, Brosnan, and Ashwin's (2017) definition was selected because it: 1) is more recent as compared with other literature in this review; 2) is developed based on extensive previous literature and derived from seven well-validated empathy surveys; 3) comprises a clear definition of the multidimensional construct of empathy; and 4) has led to the development of a validated standardised measure that is more "in-line with current theories of empathy" (p. 1). Further, Batchelder et al. (2017) categorise empathy into cognitive and affective components,

congruent with literature on teacher empathy. They define and categorise empathy as thus:

- Cognitive ability: skill, capacity, or potential in perspective-taking and adopting another's point of view;
- Cognitive drive: motivated interest or tendency in perspective-taking and adopting another's point of view;
- Affective ability: skill, capacity or potential in recognising and sharing in the emotional experiences of others; and
- Affective drive: motivated interest or tendency in recognising and sharing in the emotional experiences of others (Batchelder, Brosnan, & Ashwin, 2017).

The theory of linking teacher empathy with effective communication, as outlined in Berkovich's (2018) review of empirical research on teacher empathy, was also adopted, specifically conversational interaction "in which teachers use effective communication skills to transmit verbal and/or non-verbal messages of responsiveness, which are received and processed by the other party" (p. 5).

5.2.1 Teacher empathy.

Empathy in teachers is considered an important skill for facilitating a positive learning environment (Swan & Riley, 2015), and a professional asset (Lam, Kolomitro, & Alamparambil, 2011). Stojiljković et al. (2012) referred to teacher empathy as a competency, considering it as one of the most important emotional characteristics of teachers, particularly in that it facilitates promoting a positive learning environment. Research has explored empathy specific to the dispositions and requirements of teaching (Arghode et al., 2013; Barr, 2011; Berkovich, 2018; Cooper, 2010; Cornelius-White, 2007; Feshbach & Feshbach, 2009; Goroshit & Hen, 2016; Lagou, 2018; Tettegah & Anderson, 2007). Results indicate that teacher empathy enables successful communication (Berkovich, 2018; Goroshit & Hen, 2016; Stojiljkovic et al., 2012) and connection with the students (Arghode et al., 2013), promotes inclusivity and creates a welcoming atmosphere in the classroom (McAllister & Irvine, 2002; Peck, Maude, & Brotherson, 2015), serves to develop trust and comfort (Carter, 2017; Peck et al., 2015), promotes positive, healthy teacher-student relationships (Lagou, 2018; Teding van

Berkhout & Malouff, 2015), and informs on a teacher's pedagogical approach with the student (Warren, 2014).

For example, Warren (2014) investigated the application of empathy in the interactions between four White female teachers and their Black male students in a mid-sized Midwest school district that had seen an influx of students of colour over the previous 10 years. At the time of the study, the teaching force of the district was over 90% White and the student population was 66% Black. Four teachers participated in interviews and classroom observations, and also completed a modified version of the Interpersonal Reactivity Index (Davis, 1983), a validated empathy questionnaire. Interviews were analysed phenomenologically and findings were triangulated with data from the observations and the Interpersonal Reactivity Index results. Warren (2014) found that the application of empathy in the teachers' practices was a two-phase process. In the first phase the teachers acquired new knowledge of their students, namely by adopting their perspective either through: 1) written and oral communication (e.g., student journals, "question boxes" for anonymous feedback); 2) having an understanding of their community context (three of the four teachers attended high school in the same district they now teach in); 3) structured time for student expression such as asking students how their weekend was; and/or 4) prior knowledge gained through similar teaching experiences. In phase two, the teachers interpret and strategically negotiate the knowledge acquired in phase 1 "to make the necessary pedagogic adjustments in subsequent student-teacher interactions" (p. 395). This includes attending to the needs of the "*whole* child and not just their academic performance" (p. 410), establishing and utilising the concept of "family" in the classroom, being available and accessible to students, and creating time in and out of class to get to know them. Warren (2014) considered the application of empathy as a professional teacher "disposition" or orientation of beliefs that guided the teachers' actions and decision-making. These findings align with other research correlating a teacher's empathic ability with their capacity to understand and respond appropriately to the needs of their students (Barr, 2011, Swan & Riley, 2015).

The results of empathic teaching are believed to impact student development (Rogers et al., 2014), student learning and engagement (Arghode et al., 2013), student

achievement (Feshbach & Feshbach, 2009), and student well-being (Berkovich, 2018). For example, in investigating the crucial influence empathy has on student motivation and achievement, Cooper (2010) noted that empathy developed over time through intimate, frequent interactions facilitates “personal, social, moral and academic development” in learning environments (p. 94). Further, it generates positive emotions and enriches a sense of self in the students (Cooper, 2004). In studying the impact of environmental constraints on the teacher’s ability to engage empathically with their students, Cooper (2004) affirmed that empathy was more achievable in cohorts of fewer pupils, particularly one-to-one interactions. However, it is important to note that some the reported effects of teacher empathy on students seem to be based on opinion. For example, the five graduate students in science education studied in Arghode et al. (2013) reported that “empathy plays a role in student learning” and “empathy helps in connecting with the students”; however, these comments were not the result of using a standardised measure to examine student learning or engagement.

Empathy in teachers has also been found to be connected to their personality (Klis & Kossewska, 1996). Klis and Kossewska (1996) surveyed 98 teachers from primary, secondary, and special education schools using seven standardised measures investigating empathy, personality, self-esteem, loneliness, burn-out, and locus of control. A one-way analysis of variance and testes for homogeneity of variances found that special education teachers demonstrated greater emotional and cognitive empathy as compared with primary and secondary school teachers. Klis and Kossewska (1996) also found that affective and cognitive empathy in teachers was associated with extroversion and neuroticism as well as self-esteem and locus of control, or the willingness to be around people with behavioural problems. They concluded that components of empathy may serve to protect teachers from burnout or loneliness resulting from their teaching and advocated for empathy to be included in teacher training (Klis & Kossewska, 1996).

Moreover, research on teacher empathy aligns the skills of teachers to psychologists and/or therapists (Feshbach and Feshbach, 2009; Gaunt, 2006, 2008, 2009). For example, Feshbach and Feshbach (2009) stated, “In the educational sphere, the teacher is analogous to the counsellor or therapist and the student is analogous to the

client” (p. 85). This has also been noted in research regarding music teachers where the one-to-one dynamic of instrumental tuition has been compared with the doctor-patient relationship by teachers and students alike (Gaunt, 2006, 2008). An appraisal of this literature finds that, while research aligns the skills of teachers with those of therapists, teachers are not trained as such. As teachers do not necessarily possess the qualifications or certifications of therapists, these assertions could be conceived as problematic or unethical. However, as the majority of these claims are the opinion of teachers and students (Callaghan, 1997; Gaunt, 2006, 2008, 2009), a lay interpretation of therapists, counsellors, psychiatrists, and psychologists are adopted, particularly as all of these different terms were used in the literature and all have different meanings. This link could be interpreted to mean that teachers have a responsibility to their students, to look after their mental health and wellbeing, and to take ‘care’ of them.

In these studies, there is no single form of data collection has been used to measure empathy in teachers. The majority of analyses conducted have relied on self-report which is congruent with empathy research as a whole (Mehrabian & Epstein, 1972). However, without comparison methods, these findings potentially lack accuracy and validity (Gerdes, Segal, & Lietz, 2000; Levenson & Ruef, 1992). Examples of measures used to determine teacher empathy have included the Interpersonal Reactivity Index (Davis, 1983), Empathy Quotient (Baron-Cohen & Wheelwright, 2004), Toronto Empathy Questionnaire (Spreng, McKinnon, Mar & Levine, 2009), and Mehrabian-Epstein (1972) empathy scale. Qualitative data, collected from semi-structured interviews, written self-assessment, and/or open-ended responses, has also been used in teacher empathy research (Arghode, Bugrahan & Liew, 2013; Fer, 2004; Lagou, 2018; Tettegah & Anderson, 2007). However, the manner in which these data were analysed were less standardised than the quantitative data. For example, Fer (2004) used “the work of Miles and Huberman (1992) to identify the categories and themes from the transcript materials (cited in Mertens (1998))” (p. 573) and Tettegah and Anderson (2007) conducted line-by-line content analysis and then developed a coding scheme using a grounded theory approach to measure empathy. Both methods appeared more developmental and less specific as compared with the constant comparative method (Glaser, 1978) used by Arghode et al. (2013).

It is noteworthy that few studies have identified or studied the effects of teacher empathy through student report. Results of empathic teaching on students have been identified through teacher report (Arghode et al., 2013) or derived from existing literature (Berkovich, 2018). While Feshbach and Feshbach (1987) have analysed effects of teacher behaviour from data derived from students, their study mainly focused on student empathy. Warren (2014) conducted three focus groups with students in order to determine which of their teachers were identified as “compassionate” and “understanding”; however, these data were only used for selecting teachers for analysis. Thus, the majority of studies surveyed consider teacher empathy either through the lens of the teacher or the researcher’s interpretation of observation data. However, the vast majority of studies in this review triangulated their data collection and/or analysis methods in order to validate their conclusions regarding teacher empathy. Given the complexity of empathy, it makes sense that measuring it would involve analysing multiple data in multiple ways.

5.2.2 Voice teacher empathy.

The current literature review reveals that empathy in voice teachers is under researched with practically no academic studies in the field. The limited peer-reviewed material that was found reported that voice teachers demonstrate empathic tendencies (Brown, 2002; Kiik-Salupere & Ross, 2011; McCoy, 2014a). For example, Kiik-Salupere and Ross (2011) surveyed 27 high school, undergraduate, and postgraduate voice students and 30 professionally-employed opera choristers, with a questionnaire devised by the first author, to determine what singers expect from their teachers and accompanists in their voice lessons. In conducting a one-way analysis of variance on the three groups of respondents, Kiik-Salupere and Ross (2011) found that students appreciate a calm, constructive, and supportive lesson atmosphere; teachers are expected to be positive and innovative in their teaching practices; the relationship between teacher and student should be a partnership based on mutual trust; and teachers should develop students’ psychological skills to help them cope in the industry. In the discussion they asserted, “Students considered as especially important their singing teachers’ highly developed empathy and how they succeed in bringing out their students’ optimal sensibility to their “instrument”, which in turn depends on the students’ own self-confidence” (Kiik-Salupere & Ross, 2011, p. 418). While empathy

could conceivably facilitate the voice teacher's ability to develop trustworthy relationships and train students for the psychological rigours of performing, students were not specifically asked about teacher empathy in the study's questionnaire, thus leaving a gap in this particular area of research.

From a pedagogical standpoint, voice teacher empathy is considered important in conveying knowledge of physiology and acoustics of singing sensitive to a vision of what the singing student will become (McCoy, 2014a). It is also considered the voice teacher's role to be tuned in to the student and understand how they feel when they are singing (Brown, 2002). Brown (2002) referred to empathy in voice teachers as a proprioceptive tool for diagnosing vocal faults in the student and offering solutions: "The better a teacher has developed a sense of proprioception, the better he or she will enter into a condition of empathy with the student and suggest adaptive corrections" (p. 230). Empathic listening is considered a form of perspective-taking where the voice teacher can both appreciate the student from their frame of reference as well as establish a warm atmosphere in which the student is encouraged to socialise comfortably (Wormhoudt, 2001).

Similar to the concept that the teacher-student dynamic emulates a doctor-patient relationship (Feshbach & Feshbach, 2009; Gaunt, 2006, 2008, 2009), Holding (2017) recommends voice teachers utilise empathy in a similar manner to physicians to engender warmth and ensure the student they care about them. The attitude of caring in teacher practices relates to empathy (Cooper, 2004, 2010; Lagou, 2018; McAllister & Irvine, 2002; Swarra et al., 2017), and is considered essential in developing teacher-student relationships (Hattie, 2012). Essentially, teacher caring makes a student feel safe (Cooper, 2002; Swarra et al., 2017). For voice teachers, Holding (2017) noted, "much of our success hinges on our ability to empathize with students, and the degree to which our students believe we care about them is directly proportional to how well they will follow our recommendations for the tools of success, like regular practice and physical exercise" (p. 547). Ways in which voice teachers practice empathy in their teaching practices include sharing their own individual experiences and struggles as a singer as a means of engendering trust with the student (Holding, 2017). According to Carter (2017), "Earning students' trust so that they are comfortable being vulnerable and

revealing more of themselves to the teacher should be a priority” (p. 415) as it allows the teacher to better cater to the student’s intellectual and social needs in learning.

Given these assertions regarding the purpose of and need for voice teacher empathy, it is surprising that few studies have systematically investigated empathy in voice teachers. It is also surprising that studies have not triangulated data the way research in teacher empathy has, particularly given empathy’s complex and multidimensional construct. Further research in this field is required to determine: 1) if voice teachers demonstrate empathic abilities; and 2) how voice teacher empathy impacts on their students. To address these questions, standardised measures and developed analytical methods can aid in establishing this important knowledge.

5.2.3 Developing/Training empathy in teachers and voice teachers.

Researchers advocate the need to develop empathy training for teachers (Barr, 2011; Bouton, 2016; Carter, 2017; McAllister & Irvine, 2012; Peck et al., 2015; Stojiljkovic, 2014; Warren, 2014). Developing/training empathy in teachers is a focus in this literature review because: 1) exemplary voice teachers have indicated empathic tendencies in their teaching practices (Chapters 2, 3, and 4); 2) this thesis is interested in concepts around vocal pedagogy training (section 1.2); 3) this thesis aims to ascertain if student achievement is influenced by their teacher’s training (section 1.5); and 4) voice teacher empathy is considered purposeful in teaching singers (section 5.2.2). Thus, investigating how teacher empathy is trained could offer relevant insights for developing more appropriate coursework in vocal pedagogy training courses.

In order to determine effectiveness, evidence-based research has investigated the development or training of empathy in teachers (Bouton, 2016; Lam et al., 2011; McAllister & Irvine, 2002; Suditu et al., 2011; Teding van Berkhout & Malouff, 2016). Training methods often incorporate multiple techniques to develop cognitive, affective, and/or behavioural elements of empathy (Swan and Riley, 2015). Empathy training styles primarily fall into two multi-method categories: 1) *didactic and experiential*, or a combination of lectures on the theoretical and conceptual nature of empathy paired with experiential learning, and 2) *didactic and skill training*, or lectures combined with skills training (Lam et al., 2011).

Results of training empathy in teachers vary. With regard to positive results, for example, Black and Phillips (1982) noted a significant improvement in communication empathy though not an overall cognitive change in participants. Berkovich (2018) found that training programs improved a teacher's ability to recognise emotions and their ability to express empathy and manage it in a professional context. Barr (2011) concluded that teachers higher in perspective-taking, or cognitive empathy, were better able to understand students' relationships and react more appropriately to student behaviour. With regard to ongoing effects and implications of empathy training, Redman (1977) concluded that empathy had a lasting increase two-and-a-half months after the completion of the program. On the other hand, Teding van Berkhout and Malouff (2016) measured empathy six months after training to find no statistically significant associations between the number of training hours and the time that elapsed between pre- and post-intervention assessment. Additionally, Suditu et al. (2011) found that a few of their participants tested considerably poorer after their initial stages of training, stating that developing empathy is a complex, long-term process dependant on the training method.

In consideration of these differing results, researchers assert that a gap in the literature exists on reliable or proven ways in which to train teacher empathy (Bouton, 2016; Goroshit & Hen, 2016; Warren, 2014). This may be due to studies using multi-methods to develop empathy as well as other behavioural considerations that influence empathic ability. For example, Barr (2011) suggested that programs training future teachers should focus on their cognitive empathic capacity as it relates to student-peer relationships and educational opportunities. Stojiljkovic (2014) advocated that, given the implications of communication in teaching, training teacher empathy should be conducted through participation in social activities. Lam et al. (2011) cautiously concluded that empathy was trainable though they were unable to determine which method of empathy training was most effective or if the training influenced an individual's empathic behaviour in natural environments.

No empathy training programs discussed in the literature have specifically targeted voice teachers. While this is to be expected, given of the lack of research that has investigated voice teacher empathy, it is worth considering what type of training

could benefit voice teachers in the one-to-one teaching model as this could be a beneficial addition to voice pedagogy training courses. For example, if singing students are seeking trustworthy relationships with their teachers (Kiik-Salupere & Ross, 2011), then developing the cognitive empathic capacity (Barr, 2011) of voice teachers could be of value.

5.3 Leadership

Analysis in Chapters 2, 3 and 4 indicated that voice teachers demonstrate characteristics mirroring transformational and charismatic leadership styles. For example, transformational leadership was evidenced based on the manner in which they said they structured their approach, directed student learning, anticipated industry demands, and had a long-term plan for the development of the student. Charisma was also evidence in their approach as they evidently sought to inspire and motivate their students (section 4.2).

Given the breadth of literature in transformational and charismatic leadership, a targeted literature review was conducted specifically considering leadership in education and music domains.

5.3.1 Transformational leadership in education and music.

There is no single definition, categorisation, or measurement of transformational leadership in education or music (J. L. Hall, 2008; Harvey, Royal, & Stout, 2003; Pounder, 2014; K. E. Williams, 2016). Transformational leadership was first introduced by James MacGregor Burns (1978) who stated “the function of leadership is to engage followers, not merely to activate them, to commingle needs and aspirations and goals in a common enterprise, and in the process to make better citizens of both leaders and followers” (p. 461). Education research has frequently adopted Bernard Bass’s (1985) theoretical framework defining transformational leaders as motivational role models, intellectually stimulating followers by catering to their self-interests on an individual level and supporting them in pursuit of an inspiring goal/vision. Bass (1985) categorised transformational leadership into four behaviours: idealised influence, inspirational motivation, intellectual stimulation, and individualised consideration.

Transformational leadership has been explored among teachers and their teaching style or behaviour (Eichelberger, 2017; Peters, 2014; Slavich & Zimbardo, 2012). For example, in her PhD thesis, Eichelberger (2017) identified key transformational practices of seven teachers working in an all-girls school that align with Bass's four dimensions. Eichelberger (2017) used the case story method (Hyatt, 2016) to collect and interpret written responses to interview questions that the teachers submitted via email. Major themes that emerged in these responses included the importance of building trust with students, valuing student autonomy and decision-making, helping students see the "bigger picture", and supporting students with personalised feedback, encouragement, and extra help both in and out of the classroom. Eichelberger (2017) concluded that her results could aid in teacher training and be used to create teacher professional development programs. However, while inter-reviewer reliability was used to ensure research quality assurance, validity is arguable as the study relied solely on self-report and was not triangulated with any other form of data collection (e.g. observing teachers in the classroom).

In their assessment of the literature on contemporary approaches to classroom instruction and learning, Slavich and Zimbardo (2012) argued that several learning principles and methods of instruction were complimentary with transformational teaching practices:

Transformational teaching involves creating dynamic relationships between teachers, students, and a shared body of knowledge to promote student learning and personal growth. From this perspective, instructors are intellectual coaches who create teams of students who collaborate with each other and with their teacher to master bodies of information. Teachers assume the traditional role of facilitating students' acquisition of key course concepts but do so while enhancing students' personal development and attitudes toward learning. They accomplish these goals by establishing a shared vision for a course, providing modelling and mastery experiences, challenging and encouraging students, personalizing attention and feedback, creating experiential lessons that transcend the boundaries of the

classroom, and promoting ample opportunities for prefection and reflection. (p. 569)

Slavich and Zimbardo (2012) assert that transformational teaching must enhance the students': 1) mastery of course concepts; 2) learning-related skills; *and* 3) disposition towards learning; claiming that without all three of these components, the approach is no longer distinguished as transformational but rather as traditional classroom teaching. Conclusions similar to Slavich and Zimbardo's (2012) have been made in other studies that found transformational teaching supports and enhances student learning (Gill et al., 2010; Martin, Trigwell, Prosser, & Ramsden, 2003), is a predictor of student learning outcomes (J. L. Harrison, 2011), and influences student motivation through inspiration and enthusiasm (Pounder, 2009; Waters-Bailey, 2003) thus greatly impacting on student academic performance (Islam et al., 2012).

Transformational teaching has also been shown to influence student satisfaction and effort or engagement (Gill et al., 2010; R. K. Livingston, 2010; Pounder, 2009; Tsai & Lin, 2012). Improvement in student satisfaction has been shown to promote both stress reduction (Gill et al., 2010) and a sense of meaningfulness in student learning (Peters, 2014). For example, Gill et al. (2010) surveyed 204 tertiary-level students to determine what impact their perceptions of instructor transformational leadership had on their own education satisfaction and stress levels. Measures of transformational leadership were adapted from three referent studies similar to their own, targeting marketing, education, and psychology. Factor analysis confirmed positive relationships between instructor transformational leadership and both student educational satisfaction and reducing student stress (Gill et al., 2010).

This aligns with Pounder's (2014) assertions in his comprehensive review of transformational leadership outcomes in a classroom context. Pounder (2014) stated that transformational leadership in teachers "stimulates academic motivation, engagement and effort, fosters students' intentions to engage in instructional activities in their own time, engenders student self-efficacy and facilitates cognitive and affecting learning" (p. 278). He concludes that more research is needed to develop a model of transformational classroom leadership and an appropriate instrument to measure it, affirming that these

tools could enhance teacher quality. While Slavich and Zimbardo (2012) also ask the question of how to develop transformational teachers, they indicate that training could be problematic given existing demands and time constraints on teachers' schedules, different stages of professional development among teachers, and teachers' potential unwillingness to adopt new pedagogical techniques. However, given the notable effect transformational teaching has on students, and as transformational leadership has been proven to be successfully enhanced with the combined use of leadership training and personalised feedback (Kelloway, Barling, & Helleur, 2000), effectively developing a model for transformational teaching in line with Pounder's (2014) assertion seems decidedly worthwhile.

Compared to classroom teachers, research on transformational leadership in music teachers is comparatively non-existent. This review could not identify one single study investigating transformational leadership in music teachers thus highlighting a gap in the literature. The most relevant study found was Marentic's (2018) PhD thesis investigating quantitative correlations between secondary music teacher leadership practices and their students' observations of leadership in their practices. However, while Marentic (2018) claimed that the conceptual framework of her study included transformational leadership, and although a thorough literature review of it was conducted, she did not make any mention of transformational leadership in her study's findings.

Given this dearth of literature, research was reviewed that examined transformational leadership in music more broadly described. The majority of this literature has targeted conductors (Armstrong & Armstrong, 1996; Atik, 1994; Boerner & Freiherr von Streit, 2005; Boerner & Gebert, 2012; Hunt, Stelluto, & Hooijberg, 2004). For example, Boerner and Freiherr von Streit (2005) surveyed 208 musicians from 22 German symphony orchestras to investigate the effects transformational leadership used by conductors and the effect cooperative climates in orchestras had on the orchestra's artistic quality. To tackle these topics, a self-designed questionnaire was developed to test leadership, group climate, and quality as it was determined that no appropriate standardised measure existed (Boerner & Freiherr von Streit, 2005). The survey questions specific to transformational leadership were designed in accordance

with research by Avolio, Bass, and Jung (1999) to investigate charisma, inspirational motivation, and intellectual stimulation. Additional questions sought participant perceptions of their group climate and artistic quality. Findings revealed that a conductor's transformational leadership style on its own did not have an effect on the artistic quality of the musicians unless it was accompanied by a "highly cooperative group climate" in the orchestra (Boerner and Freiherr von Streit, 2005, p. 38). In another paper reviewing research on organisational creativity and workforce diversity, Boerner and Gebert (2012) devised a framework to explain the benefits of transformational leadership in orchestras. Boerner and Gebert (2012) determined that transformational leadership reinforced the positive impact ensemble diversity has on generating new ideas while limiting negative effects it may have on integrating those ideas. Thus, they concluded that transformational leadership has an overall positive effect on artistic performance (Boerner & Gebert, 2012).

In a qualitative study, Atik (1994) carried out open-ended interviews with 19 orchestral players, eight administrators, and 11 conductors in order to determine their perceptions of leadership. Atik (1994) concluded that a transformational interaction took place in the final stage of the developmental relationship, involved sharing responsibilities more and diminishing hierarchical boundaries. Unfortunately, the method with which Atik (1994) analysed his data was not stated in this report. Lastly, Armstrong and Armstrong (1996) determined that successful conductors exhibited transformational leadership through charisma and enthusiasm, inspiring a shared vision, achieving productivity through people, acting as positive role models, empowering others, and encouraging the heart. However, these statements appear to be opinion and not the result of a systematic study or review.

This review of the literature demonstrates that transformational leadership research in education and music has not followed a particular trend, had the same aims or objectives, nor used the same measure. Examples of standardised measures used to determine transformational leadership in education research include the Multifactor Leadership Questionnaire (Avolio & Bass, 2004), Leadership Practices Inventory (Kouzes & Posner, 2012), and Transformational Leadership Inventory (Podsakoff, MacKenzie, Moorman & Fetter, 1990). Qualitative research methods include the case

story method (Hyatt, 2016). While studies frequently triangulated the data to consider how transformational leadership impacted on or affected certain outcomes, leadership itself was seldom examined through both qualitative and quantitative means. Further, as was evident in this review, music-related research was even more inconsistent in how transformational leadership was measured. This leaves questions as to effective ways to assess transformational leadership specifically in music education.

5.3.2 Charismatic leadership in education and music.

Like transformational leadership, charismatic leadership does not have a singular definition (Antonakis, Bastardo, Jacquart, & Shamir, 2016) nor one method of measurement (Banks et al., 2017). In leadership research, the relationship between transformational and charismatic leadership is such that some researchers consider them the same concept (Bass & Bass, 2008; Bass & Riggio, 2006). For example, Bass (1985) refers to charisma or idealised influence as a part of his transformational leader framework, characterised as the manner in which a leader acts as a role model, generating pride, confidence, and loyalty through concern and consideration of the follower's needs. In this regard, some studies of leadership in education and music refer to charisma as a behavioural aspect of transformational leadership, specifically with regards to idealised influence (Dolin, 2018; Eliophotou-Menon & Ioannou, 2016; Esquilin-Perez, 2018; J. L. Harrison, 2011; R. K. Livingston, 2010; Noland & Richards, 2014; Pounder, 2008, 2014; Tsai & Lin, 2012; Waters-Bailey, 2016; K. E. Williams, 2016).

In its own right, charismatic leadership was first introduced as a theoretical framework by Robert House (1977) who defined charismatic leaders as self-confident role models, persuasive and influential in their ability to manage their followers. As such, the basis of their appeal is the intense emotional interactions charismatic leaders have with their followers (House, 1977). Charismatic leadership has also been defined as having a “gift” or miraculous ability as determined by its outcomes or antecedents (Banks et al., 2017; House, 1977). According to House (1977), “In actuality, the ‘gift’ is likely to be a complex interaction of personal characteristics, the behaviour the leader employs, characteristics of followers, and certain situational factors prevailing at the time of the assumption of the leadership style” (p. 193). In a comprehensive review of

the conceptualisation of charisma, Antonakis et al. (2016) defined charismatic leadership as, “a type of leadership whose nature is based on values (i.e., morals), beliefs and symbolism, as well as on emotion, which is expressive in its transmission of information” (p. 303). This definition is adopted in this thesis as it is based on an extensive review of existing literature distinguishing charisma from other leadership constructs. Further, this definition does not include traits determined by outcomes, or the perceptions of others, such as self-confidence, honesty, reliability (Antonakis et al., 2016).

Given the numerous definitions and theories around charisma, Antonakis et al. (2016) concede that studying and measuring it is problematic. They posit that many leadership questionnaires are poorly defined and operationalised as they do not measure charisma as an independent variable. To demonstrate this point, Antonakis et al., (2016) single out the Multifactor Leadership Questionnaire (Bass & Avolio, 1999), the best-known, best-validated, and most used measurement of leadership and charisma (Antonakis & House, 2012), as only measuring “the outcomes of charisma or charisma as an endogenous variable” (p. 307). Antonakis et al., (2016) identify this same issue in most other leadership scales. This infers that studies measuring charismatic leadership cannot rely on any standardised tool currently available.

However, charismatic leadership in research is frequently defined by the relationship between leader and their follower and the emotional response of that follower to their leader (Bass, 1985; House, 1977; Howell & Frost, 1989; Sy, Horton, & Riggio, 2018), for the follower’s perception of the leader is considered the basis of their charisma (Conger, 1999; Conger & Kanungo, 1987). Further, all studies of charismatic leadership in teachers identified in this current review define teacher charisma either through student perception (Bolkan & Goodboy, 2014), or through student outcomes (Bolkan & Goodboy, 2011; Harvey et al., 2003). For example, Bolkan and Goodboy (2014) examined 237 students’ perceptions of their classroom teachers in order to determine if teachers demonstrate charismatic behaviours. Six standardised measures were used to assess non-verbal immediacy, humour, caring, and teacher confirmation (i.e. the process by which teachers communicate that students are valuable individuals) as well as student motivation and perceptions of their learning. Confirmatory factor

analysis revealed that charismatic teaching positively influences student intrinsic motivation and learning experiences through non-verbal communication including “non-verbal immediacy, humor, caring, and confirmation” (Bolkan & Goodboy, 2014, p. 141).

Similar to teacher empathy, research has investigated links between personality traits and charisma in leaders (Antonakis, Fenley, & Liechti, 2012; Banks et al., 2017; Bono & Judge, 2004; Judge & Bono, 2000; Zaccaro, Green, Dubrow, & Kolze, 2018). This is because “leader personality also matters for leader outcomes” (Antonakis et al., 2012, p. 644). For example, in their review of literature on charismatic leadership, Banks et al. (2017) proposed the Big Five personality traits (i.e., openness, conscientiousness, extraversion, agreeableness, and neuroticism) could serve as predictors of charismatic leadership. Banks et al. (2017) affirmed that conscientiousness and agreeableness were strong predictors of idealised influence (i.e. role modelling) which is synonymous with charismatic leadership. This is consistent with findings of Judge and Bono (2000) who surveyed students and alumni of community leadership programs in order to determine which of the Big Five personality traits linked to transformational leadership. Participants were given the 240-item NEO Personality Inventory (Costa & McCrae, 1992) and the Multifactor Leadership Questionnaire (Bass & Avolio, 1995) while their subordinates were surveyed on job and leader satisfaction and their supervisors were asked to report on their effectiveness as a leader. In total, 14 samples of leaders from over 200 organisations demonstrated that the agreeableness, the characteristics of which include trustworthiness and empathy, most strongly related to charisma with regards to idealised influence.

As with transformational leadership, there were no found studies investigating charismatic leadership in music education. Thus, research examining charismatic leadership in music was also reviewed. The studies on transformational leadership in conductors (Armstrong & Armstrong, 1996; Atik, 1994; Boerner & Gebert, 2012; Boerner & Freiherr von Streit, 2005) also identified qualities synonymous with charisma or charismatic leadership, though predominantly identified via subordinate perception and/or outcome. Among these studies, there is agreement that charisma is the most important aspect of transformational leadership (Armstrong & Armstrong, 1996;

Atik, 1994) or as a characteristic of the conductor (Boerner & Gebert, 2012). This is because charismatic conductors communicate their vision of the orchestra, stress the intrinsic value of the musician's efforts and goal accomplishments, and increases their individual and collective self-efficacy (Boerner & Gebert, 2012).

Boerner, Krause, and Gebert (2004) conducted an empirical study in order to develop a directive-charismatic model of leadership in the orchestra. A total of 334 orchestral players from 30 German orchestras partook in a written survey evaluating the behaviours of their conductor as a leader, themselves as followers, and the artistic quality of the orchestra. The survey was "self-designed" as "a particular instrument to investigate leadership behavior, employees' behavior and leadership success in the orchestra was not available" (Boerner et al., 2004, p. 470). This rationale to self-devise a measure in the absence of relevant instrumentation is similar to Boerner and Freiherr von Streit (2005). Results strengthened the position that directive-charismatic leaders have a positive effect on the quality of ensemble playing, implicating the effect leader-like conductors have on improving the artistic quality of an orchestra (Boerner et al., 2004).

This review confirms that defining and measuring charismatic leadership is complex. Whereas Antonakis et al. (2016) have sought to establish a clear definition of charismatic leadership, it is evident that the majority of education and music research have investigated and defined charisma in leaders by the perception of and/or influence on their followers. Further, no studies as yet appear to have investigated charismatic leadership specifically in music education. Doing so presents challenges as popular standardised measurements of leadership are problematic in measuring charisma (Antonakis et al., 2016) and measures relevant to charismatic leadership in music-research are not available (Boerner et al., 2004).

5.5 Discussion

This literature review outlined the constructs and associated conceptual frameworks concerning empathy, transformational leadership, and charismatic leadership as they arose as themes particularly relevant to voice teachers in their teaching practices (as evidenced in Chapters 2, 3, and 4).

This literature review recognises the presence and value of empathy in education through improved learning environment and artistic quality. However, while empathising with students is considered essential to the success of the voice teacher's approach (Helding, 2017; Kiik-Salupere & Ross, 2011), there is a dearth of research investigating empathy in voice teacher's practices. Additionally, transformational and charismatic leadership are researched considerably less in music education than in other domains. Thus, if an examination of empathy, transformational leadership, and charismatic leadership in voice teachers is to be conducted, a systematic approach using appropriate standardised measures triangulated with detailed qualitative analysis could offer a more conclusive methodological framework and outcome.

For a quantitative study of empathy in voice teachers, the Empathy Components Questionnaire (Batchelder et al., 2017) is a useful tool as it is a clearly defined and well-validated measure. To determine measurable concepts of empathy in teachers for qualitative research, a theoretical framework has been constructed based on: 1) Batchelder et al.'s (2017) definition of cognitive and affective empathy; 2) Berkovich's (2018) definition of effective communication in teacher empathy; and 3) characteristics of teacher empathy identified by two or more sources in this review. This has resulted in a list of nine characteristics, and their defining components (Table 1), that can serve as a framework for identifying empathy in voice teachers.

Table 1.

Model defining characteristics of empathy in education and music research

Characteristic	Features and/or Defining Components	Source
Effective communication ^{abcde}	Verbal (positive terminology) Non-verbal (responsive body language) Influences student understanding and acceptance	Feshback & Feshbach, 2009 Goroshit & Hen, 2016 Swarra et al., 2017
Positive relationships ^{abcde}	Inclusive behaviours Responsive to student needs Provides support Facilitates responsiveness among student relationships	Goroshit & Hen, 2016 Peck et al., 2015 Wormhoudt, 2001
Care ^{abcde}	Warmth Supportive attitude	Cooper, 2004 Helding, 2017
Learning environment ^{abcde}	Positive Welcoming Warm	Goroshit & Hen, 2016 Helding, 2017 Peck et al., 2015 Swan & Riley, 2015
Trust ^{abcde}	Sharing personal stories	Helding, 2017 Peck et al., 2015
Morality ^{abcde}	Models high levels of morality Evokes morality in students	Cooper, 2004 Goroshit & Hen, 2016
Positive reinforcement ^e	Expresses enthusiasm Acceptance Positive regard for others Gives attention	Swan & Riley, 2015 Swarra et al., 2017
Time ^{abcd}	Develops over frequent interactions Patience	Cooper, 2004 Helding, 2017
Listening ^{abcd}	Good listening skills Encourages the student to listen	Demetriou, 2018 Swan & Riley, 2015

^a Cognitive ability (Batchelder et al., 2017).

^b Cognitive drive (Batchelder et al., 2017).

^c Affective ability (Batchelder et al., 2017).

^d Affective drive (Batchelder et al., 2017).

^e Empathic communication (Berkovich, 2018).

There are no previously used quantitative measures for examining transformation and charismatic leadership voice teachers. Antonakis et al., (2016)

recognise that popular measures of transformational leadership are problematic in measuring charismatic leadership, and relevant music-related research has adopted its own measures to investigate transformational and charismatic leadership in music domains (Boerner & Freiherr von Streit, 2005; Boerner et al., 2004). Thus, a measurement for a domain similar to singing should be sought. Since singers have been compared to athletes (LeBorgne & Rosenberg, 2014; Radionoff, 2004) and their teachers to coaches (Weiss, 1978), a measure relevant to sports like the Leadership Scale for Sports (Chelladurai & Saleh, 1980) could be an appropriate tool for measuring leadership in voice teachers. To determine measurable concepts of transformational leadership in teachers for qualitative research, a theoretical framework has been constructed based on: 1) Bass's (1985) definition of transformational leadership; and 2) characteristics of transformational leadership in teachers identified by two or more sources in this review. This resulted in a list of six characteristics, and their defining components (Table 2), that can serve as a framework for identifying transformational leadership in voice teachers.

Table 2.

Model defining characteristics of transformational leadership in education and music research

Characteristic	Features and/or Defining Components	Source
Role model ^a	Sets an example of success Self-disclosure Promotes learning by demonstrating Caring Humorous	Armstrong & Armstrong, 1996 Bolkan & Goodboy, 2011 Esquilin-Perez, 2018 Slavich & Zimbardo, 2012
Competent communicator ^{abcd}	Open and two-way conversation Values others' opinions Empathy Enthusiasm	Esquilin-Perez, 2018 Pounder, 2014
Motivating ^b	Encouragement Enthusiasm Sharing stories Support	Noland & Richards, 2014 Peters, 2014
Empowering ^{bc}	Encouragement Setting realistic goals Sharing decision-making Facilitation	Armstrong & Armstrong, 1996 Peters, 2014 Slavich & Zimbardo, 2012
Supportive ^d	Provides help outside of class	Pounder, 2014

Table 2.

Model defining characteristics of transformational leadership in education and music research

Characteristic	Features and/or Defining Components	Source
	Positive affirmation Praise	Noland & Richards, 2014
Student-focused ^{bcd}	Creates dynamic relationships Promotes student learning Promotes personal growth	Martin et al., 2003 Slavich & Zimbardo, 2012

^a Idealised influence (Bass, 1985).

^b Inspirational motivation (Bass, 1985).

^c Intellectual stimulation (Bass, 1985).

^d Individualised consideration (Bass, 1985).

As there are no studies identified in education or music-related research that align with Antonakis et al.'s (2016) definition of charismatic leadership, this leaves no conceptual framework with which to identify charismatic practices in voice teachers. However, as Antonakis et al. (2016) define charismatic leadership as a value-based and emotion-based transmission of information, this could be considered when investigating charismatic leadership in voice teacher practices.

It is also of note that evidence suggests empathy (Barr, 2011; Berkovich, 2018), transformational leadership (Kelloway et al., 2000; Pounder, 2009), and charismatic leadership (Antonakis et al., 2011) can be taught. This is important in this present study as empathy and leadership have been indicated in the practices of exemplary classical and music theatre voice teachers, however empathy and leadership training are not currently found in the curricula of vocal pedagogy courses.

An investigation of empathy and leadership in the teaching practices of classical and music theatre voice teachers has yet to be conducted. The next chapter outlines the first quantitative study of this kind, investigating empathy and leadership in Australian voice teachers and their impact on student achievement.

Chapter 6

Survey Study: Investigating Associations Between Student Achievement and Teacher Characteristics

6.1 Introduction

Emergent themes congruent with empathy and leadership were noted in the data collected from face-to-face interviews with exemplary voice teachers (see Chapters 2, 3, and 4). Given that these data were from interviews with a small number of voice teachers ($N=13$), investigating emergent themes through the use of standardised, quantitative measures enabled a larger cohort of Australian voice teachers to participate, thus offering a more precise and accurate understanding (Bradt, Burns, & Creswell, 2013).

6.1.1 Aims.

This study aimed to investigate the association between Australian classical and music theatre voice teachers' empathy, leadership, training, and experience, and their students' successes. In particular, it aimed to consider the proportion in variance in student performing achievement that can be accounted for by teacher: 1) empathy; 2) leadership; and 3) experience and training variables (e.g., number of years teaching). Additionally, this study aimed to consider the influence of voice teacher genre (namely classical, music theatre, or both classical and music theatre) on student performing achievement.

6.2 Method

6.2.1 Participants.

An a priori sample size calculation for multiple regression indicated that a sample size of 108 participants was required. Of the 147 teachers who participated in the survey, 123 resided in Australia (84%), 21 in the United States (14%), two in the United Kingdom (1%), and one in the United Arab Emirates (1%). Given that there was not a strong international response, and as the aims of this thesis are to investigate

Australian teachers, the 24 participants residing outside of Australia were excluded from the analyses.

Of the 123 Australian voice teacher participants, there were 95 females (77%), 27 males (22%), and one non-binary participant (1%). Their ages ranged from 26-78 years old ($M=48.23$, $Mdn = 47.50$, $SD = 12.09$). There were 23 classical (18%) teachers, 32 music theatre (26%) teachers, 61 teachers (50%) who identified as teaching both classical and music theatre, and seven teachers (6%) who did not respond to the question regarding teaching genre. The number of years the participants had been teaching ranged from 1-50 ($M=20.23$, $Mdn = 19.00$, $SD = 11.34$).

The Human Research Ethics Committee at The University of Melbourne approved this research (code 1750622.1, granted in May 2018). Recruitment included purposive and snowball methods of voice teachers between July-December 2018. During this time, individual voice teachers in Australia ($N=242$) were approached directly via email, outlining the research aims and providing the plain language statement and survey web link (for template letter, see Appendix J; for plain language statement, see Appendix K). In July 2018, the survey was distributed via: 1) email through the Australian National Association of Teachers of Singing to 412 members;⁶⁶ and 2) email through the Australian Voice Association to 184 members.³¹ Additionally, in October 2018, Australian participants were approached through two digital newsletters. The first was distributed by an editor of a voice journal with 86 teacher subscribers. The second was through the Association of Music Educators Incorporated to approximately 4000 members (according to the company secretary, actual membership numbers change slightly from day to day). Lastly, snowball sampling was used such that participants were asked to share the research opportunity with their colleagues.

³¹ Initially this study aimed for a global response to the survey. Thus, between July-December 2018 participants in the United States ($N=54$) and the United Kingdom ($N=5$) were approached directly via email. Additionally, the National Association of Teachers of Singing distributed the survey via their digital newsletter *Intermezzo*, which has 9,671 subscribers, and the British Association of Voice posted the survey on the *Information Exchange* section of their website which is accessible by the public.

6.2.2 Materials.

This study used an online quantitative survey distributed by Qualtrics, an online platform for conducting survey research, comprised of two parts.

The first part included three standardised measures: The Empathy Components Survey (Batchelder et al., 2017), The Leadership Scale for Sports (Chelladurai & Saleh, 1980), and The Ten-Item Personality Inventory (Gosling, Rentfrow, & Swann, 2003). A Qualtrics function randomised the order in which the three measures appeared, as well as the order of the questions in the measures themselves, to mitigate order effects.

In the second part of the survey, participants were asked to respond to a series of questions concerning: 1) their demographics (e.g., gender, age, nationality, postcode); 2) their teaching and performing experiences (e.g., number of students, their own performing achievements); 3) their training, qualifications, and background (e.g., highest degree in vocal pedagogy, professional development); and 4) their student body (e.g. number of students, student performing achievements). For the full survey, see Appendix L.

6.2.2.1 The Empathy Components Questionnaire (Batchelder et al., 2017).

Participants' empathy was measured using the Empathy Components Questionnaire (ECQ) (Batchelder et al., 2017). The ECQ was chosen because it has a clear definition of the multidimensional construct of empathy, reflects current theories of empathy, and measures empathy's wider components together, namely cognitive ability, cognitive drive, affective ability, affective drive, and affective reactivity (Batchelder et al., 2017). The ECQ underwent rounds of psychometric development and testing and is derived from seven well-validated and often-used empathy surveys, including the Empathy Quotient (Baron-Cohen & Wheelwright, 2004), the Empathy Quotient-short (Wakabayashi et al., 2006), the Interpersonal Reactivity Index (Davis, 1983), the Empathy Subscale of the Emotional Quotient Inventory (Bar-On, 1997; Bar-On, Tranel, Denburg, & Bechara, 2003), the Survey of Cognitive and Affective Empathy (Reniers, Corcoran, Drake, Shryane, & Völlm, 2011), the Hogan Empathy Scale (Hogan, 1969), and the Empathy subscale of the Impulsiveness-Venturesomeness-

Empathy Inventory (Eysenck & Eysenck, 1978). It also uses positively and negatively worded questions in order to deter social desirability bias.

The ECQ is a self-report, 30-item scale that produces a total empathy score as well as scores for each of the five subscales of empathy categorised as:

- Cognitive Ability consists of seven items relating to the ability to adopt another's point of view, for example, "I do well at noticing when one of my friends is uncomfortable";
- Cognitive Drive consists of six items relating to the desire to adopt another's point of view, for example, "I take an interest in looking at both sides to every argument";
- Affective Ability consists of five items relating to the ability to share in the emotions of others, for example, "I am poor at sharing emotions with others";
- Affective Drive consists of four items relating to the desire to share in the emotions of others, for example, "When I do things, I like to take others' feelings into account"; and
- Affective Reactivity consists of eight items relating to having an emotional response to the another's emotions, for example, "When someone is crying, I tend to become very upset myself". (Batchelder et al., 2017, p. 15-16)

Participants are asked to indicate the response that best applies on a four-point Likert scale ranging from 1 (*disagree strongly*) to 4 (*agree strongly*). Batchelder et al. (2017) reported that the measure's subscales demonstrated acceptable reliability (Cronbach's alphas ranged .70-.81) with all items correlating to their respective subscale. The measure's items can be found in Table 3.

The underlying structure of the ECQ was investigated by subjecting the data to principal axis factor analysis with promax rotation. As the norming group upon which ECQ was developed and validated (i.e. British adults, mean age = 25.34, 58% female) was different from the participants of this present study (i.e. Australian voice teachers, mean age = 48.23, 77% female) this factor analysis was conducted for validity and reliability (Christensen, Johnson, & Turner, 2015; Tabachnick & Fidell, 2013). Prior to running the principal axis factoring, examination of the data revealed that not every

variable was perfectly normally distributed. However, these deviations were not considered problematic given the robust nature of factor analysis (Allen, Bennett, & Heritage, 2014). In the present study, eleven factors with eigenvalues exceeding 1 were identified as underlying the 30 survey items accounting for 66.76% of the variance (see Table 3). The constructs of Cognitive Ability and/or Drive are reflected in factors as follows: factor 1: Understanding Others' Thoughts; factor 2: Reading Others' Emotions; factor 3: Affected by the Emotions of Others; factor 4: Emotional Response to Others; factor 5: Perspective-taking; factor 6: Awareness of Others' Needs; factor 7: Consciousness; factor 8: Emotional Inability to Empathise; factor 9: Capacity for Pity; factor 10: Empathetic Curiosity; and factor 11: Emotional Disconnect from Others.

As shown in Table 3, Cronbach's alpha values indicated poor to fair reliability for the measure's subscales in the present study. Consequently, instead of examining empathy with regards to cognitive or affective ability or drive (i.e., the measure's stated subscales), subsequent analysis considered participant empathy as a single entity (i.e., a composite score). A composite 'empathy' score was computed for participants by calculating a mean score of their responses to the 30 items of the ECQ. Note that fifteen of these items were reverse coded so that all items were phrased such that empathy was indicated by a higher scale response (Cronbach's alpha = .78).

Table 3.

Promax Rotated Factor Structure of the Empathy Components Survey

	Factors										
	1 ^a	2 ^b	3 ^c	4 ^d	5 ^e	6 ^f	7 ^g	8 ^h	9 ⁱ	10 ^j	11 ^k
When talking with others, I am not very interested in what they might be thinking.	0.860										
I like trying to understand what might be going through my friends' minds.	0.799										
I am not very good at 'putting myself in others' shoes.	0.624										
I am not very good at helping others deal with their feelings.	0.526										
I am uninterested in putting myself in another's shoes if I am upset with them.	0.410		-0.398								
I am usually successful in judging if someone says one thing but means another.		0.822									
I am not very good at noticing if someone is hiding their emotions.		0.637						0.342			
I'm not very good at predicting what other people will do.	-0.376	0.509			0.407						

During a conversation, I'm not very good at figuring out what others might want to talk about.	0.502		0.495	
My friends often tell me intimate things about themselves as I am very helpful.	0.441	0.485		0.385
I am good at responding to other people's feelings.	0.481			
I tend to panic when I see others who are panicked.		0.892		0.378
Others' emotions do not motivate my mood.		0.743	-0.386	
I am not interested in protecting others, even if I know they are being lied to.		0.347	-0.346	
I have a desire to help other people.				
I don't intuitively tune into how others feel.		0.887		
I am not always interested in sharing others' happiness.		0.707		
When someone is crying, I tend to become very upset myself.	0.453	0.523		-0.340
When I do things, I like to take others' feelings into account.		0.474	0.451	
I take an interest in looking at both sides to every argument.			0.981	

I enjoy debates because I like to take different perspectives.	-0.445	0.534									
I do well at noticing when one of my friends is uncomfortable.		0.707									
I strive to see how it would feel to be in someone else's situation before criticizing them.		0.596					0.329				
I am good at sensing whether or not I am interrupting a conversation.		-0.330				0.959					
I am poor at sharing emotions with others.							0.969				
I feel pity for people I see being bullied.								0.936			
I like to know what happens to others.									0.820		
I avoid getting emotionally involved with a friend's problems.	0.340									-0.545	
I avoid thinking how my friends will respond before I do something.	0.352										0.946
When someone seems upset, I am usually uninterested and unaffected by their emotions.	0.350										-0.426
Eigenvalue	5.176	2.405	2.171	1.629	1.525	1.377	1.269	1.211	1.162	1.072	1.030
% Variance Explained	17.254	8.016	7.237	5.430	5.083	4.590	4.231	4.035	3.874	3.575	3.435
Cronbach's alpha	.61	.76	.51	.51	.39	.35	N/A	N/A	N/A	.25	.03

Note. ^a= “Understanding Others’ Thoughts”; ^b= “Reading Others’ Emotions”; ^c= “Affected by the Emotions of Others”; ^d= “Emotional Response to Others”; ^e= “Perspective-Taking”; ^f= “Awareness of Others’ Needs”; ^g= “Consciousness”; ^h= “Emotional Inability to Empathise ”; ⁱ= “Capacity for Pity”; ^j= “Empathetic Curiosity”; ^k= “Emotional Disconnect from Others”. Factor loadings < .300 have been suppressed.

6.2.2.2 *The Leadership Scale for Sports (Chelladurai & Saleh, 1980).*

This study sought to investigate a domain-specific style of leadership pertaining to vocal teaching; however, no existing measure of leadership in voice teaching was available. An established measure from the sports domain was used as singers have been compared to athletes (LeBorgne & Rosenberg, 2014; Radionoff, 2004) and their teachers to coaches (Weiss, 1978). Additionally, athletes spend many hours training for a single competition (Chelladurai & Saleh, 1980), similar to the substantive hours musicians require to prepare for the physical and psychological demands of a performance (Osborne, Greene, & Immel, 2014; Steyn, Steyn, Maree, & Panebianco-Warrens, 2015). The leadership role of coaches, both technical and interpersonal, makes a significant contribution to an athlete's sporting success (Fletcher & Roberts, 2013). Thus, the Leadership Scale for Sports (LSS) was selected as is a popular survey for measuring the leadership behaviours of coaches (Chittle, Horton, Weir, & Dixon, 2017) and is "applicable to a variety of leadership roles (e.g., coach, athletes, military)" (Loughead, 2017, p. 59). Additionally, more recent research employing this measure (e.g., Chittle et al., 2017) support modifying the measure to suit the research aims.

The LSS is a self-report measure consisting of 40 items divided into five subscales: Training and Instruction, Democratic Behaviour, Autocratic Behaviour, Social Support, and Positive Feedback. This measure was modified for the purposes of the present research. In particular, the Democratic and Autocratic subscales appeared to relate more to group learning rather than to the one-to-one learning environment of the voice lesson, and so they were excluded. Thus, the 25 questions pertaining to the Training and Instruction (12 items), Social Support (eight items), and Positive Feedback (five items) subscales were used. Chelladurai & Saleh (1980) defines Training and Instruction as how the coach's behaviour and training improves the athlete's performance (e.g. item: "I give specific instructions to each student as to what he/she should do in every situation"), Social Support as how the coach's behaviour focuses on the athlete's personal needs (e.g. item: "I encourage the student to confide in me"), and Positive Feedback as how the coach rewards athletes for their performance (e.g. item: "I give credit when credit is due").

The LSS language was modified to reflect the nature of this study so that “athlete” was replaced with “student”, and “his” was replaced with “his/her”. For example, “I see to it that every athlete is working to his capacity,” was modified to read “I see to it that every *student* is working to *his/her* capacity”. Additionally, the item “Make sure that his part in the team is understood by all the athletes” was removed as it was considered irrelevant to the one-to-one aspect of vocal tuition. All of the measure items can be found in Table 4.

Participants were asked to indicate their response on a five-point Likert scale ranging from 1 (*never*) to 5 (*always*). When first developing the LSS for each subscale, Chelladurai and Saleh (1980) reported satisfactory levels of internal consistency for the three subscales used in this research. Previously reported coefficient values ranged between .71-.83 for Training and Instruction, .70-.78 for Social Support, and .73-.82 for Positive Feedback (Van Gastel, 2010).

In the present study, the structure of the 25 LSS items was examined through principal axis factor analysis with promax rotation. As the norming group upon which LSS was developed and validated (i.e. Canadian students, 28% female) was different from the participants of this present study (i.e. Australian voice teachers, 77% female) this factor analysis was conducted for validity and reliability (Christensen et al., 2015; Tabachnick & Fidell, 2013). While the data violated the normality assumption, no alterations were made because of the robust nature of factor analysis (Allen, Bennett, & Heritage, 2014). Four factors (with eigenvalues exceeding 1.580) were identified as underlying the 25 survey items (see Table 4). In total, these factors accounted for 43.711% of the variance in the survey data. The four factors reflected the categorisation of the three LSS sub-scales, particularly Social Support and Positive Feedback dimensions. Specifically, factor 1 reflected Instruction, factor 2 reflected Social Support, factor 3 reflected Training Facilitation, and factor 4 reflected Positive Feedback. Cronbach’s alpha values for the four factors were .692, .730, .694, and .562, respectively. While the value for Positive Feedback was low, this factor still represented a meaningful dimension to consider when exploring leadership in voice teachers. In consideration of Cho and Kim’s (2015) argument against mechanistically applying cut-off criteria, Cronbach’s alpha cut-offs were viewed more leniently in this research as it

is exploratory in nature and because it meaningfully reflected the positive feedback dimension from the original measure. In subsequent analysis, scores were created by averaging participant responses to the items that loaded onto these four factors. Thus, an Instruction, Social Support, Training Facilitation, and Positive Feedback score was computed for each participant.

Table 4.
Promax Rotated Factor Structure of the Amended Leadership Scale

Survey Item	Factors			
	1 ^a	2 ^b	3 ^c	4 ^d
I give specific instructions to each student as to what he/she should do in every situation.	0.715			
I pay special attention to correcting students' mistakes.	0.709			
I explain to every student what he/she should and should not do.	0.670			
I figure ahead on what should be done.	0.491			
I explain how a student's contribution fits into the whole picture.	0.323			
I help the students with their personal problems.		0.782		
I encourage the student to confide in me.		0.631		
I help students settle their conflicts.		0.470		
I look out for the personal welfare of the students.		0.454		
I see to it that our efforts are coordinated.			1.011	
I specify in detail what is expected of each student.			0.529	
I expect every student to carry out his/her assignment to the last detail.			0.401	
I see to it that every student is working to his/her capacity.			0.380	
I express appreciation when a student performs well.				0.645
I give credit when credit is due.				0.589
I tell a student when he/she does a particularly good job.				0.541
I express affection I feel for my students				
I encourage close and informal relations.		0.407		
I compliment a student on his/her performance in front of others.				
I see that a student is rewarded for a good performance.				
I instruct every student individually in the skills of singing.				

Survey Item	Factors			
	1 ^a	2 ^b	3 ^c	4 ^d
I explain to each student the techniques and tactics of my approach.				
I invite students to my home.				
I do personal favours for the students.				
I point out each student's strengths and weaknesses.				0.348
Eigenvalue	5.038	2.476	1.834	1.580
% Variance Explained	20.151	9.905	7.337	6.318
Cronbach's alpha	.692	.730	.694	.562

Note. ^a = "Instruction"; ^b = "Social Support"; ^c = "Training Facilitation"; ^d = "Positive Feedback". Factor loadings < .300 have been suppressed.

6.2.2.3 The Ten-Item Personality Inventory (Gosling et al., 2003).

The personality traits of teachers were surveyed using The Ten-Item Personality Inventory (TIPI) (Gosling et al., 2003), an abbreviated measure of the Big-Five personality domains (Digman, 1990; John & Srivastava, 1999). A short measure was desirable as personality was not a primary focus and research of internet-based surveys reports a higher response rate among short surveys (Deutskens, de Ruyter, Wetzels, & Oosterveld, 2004). Given research regards the 10-item instrument as "psychometrically superior" to the five-item test (Gosling et al., 2003, p. 523), the TIPI was used for this study. Additionally, the TIPI is a popular measure, having been used in a number of studies concerning musical behaviour (Bonneville-Roussy, Rentfrow, Xu, & Potter, 2013; Carlson, Saari, Burger, & Toiviainen, 2017; Warrener, Krause, & North, 2018) and musical identity (Greenberg & Rentfrow, 2017).

The TIPI is a 10-item scale with five subscales measuring the following personality traits:

- 1) Extraversion, or one's display of outgoing, energetic behaviour;
- 2) Agreeableness, or one's cooperative good nature;
- 3) Conscientiousness, or one's responsibility and dependability;

- 4) Emotional Stability, or one's display of calm, non-neurotic behaviour; and
- 5) Openness to Experiences, or one's cultural or intellectual curiosity (Gosling et al., 2003).

Each subscale is comprised of a pair of descriptors representing each personality trait (e.g., "calm, emotionally stable" represents emotional stability). Participants were asked to indicate the extent to which they agreed or disagreed with a statement on a seven-point Likert scale ranging from 1 (*disagree strongly*) to 7 (*agree strongly*).

Gosling et al. (2003) reported Cronbach's alpha test-retest reliability as .72 with a substantial convergence validity of each subscale at .87 for Extraversion, .70 for Agreeableness, .75 for Conscientiousness, .81 for Emotional Stability, and .65 for Openness to Experience, concluding that "these very brief instruments can stand as reasonable proxies for longer Big-Five instruments" (p. 523). In this present study, the TIPI had compromised internal consistency as Cronbach's alpha values for the five subscales were .74 for Extraversion, .28 for Agreeableness, .70 for Conscientiousness, .74 for Emotional Stability, and .44 for Openness to Experience. Indeed, the reliability of this measure in musical studies has been inconsistent: the present study aligns with Warrener et al. (2018) who reported varied internal consistency for the TIPI subscales (ranging from .36 - .74). Interestingly, the subscales with the lowest reliability in the present study were identical to those in Warrener et al. (2018) being Agreeableness (.28, .39) and Openness to Experience (.44, .39) respectively.

The very low reliability values for Agreeableness and Openness to Experience prevented this measure from being used in subsequent analyses. However, this did not compromise the overarching aims of this study to investigate empathy and leadership in voice teachers as interpreted in the qualitative analysis of Chapters 2, 3, and 4.

6.2.2.4 Demographics, experience, qualifications, background, and student information.

Concerning demographics, participants were asked to state their gender, age, nationality, and country of residence so that location could be specified. Further, they were asked to indicate their teaching genre, ticking from a list of either classical, music theatre, or both. Two open-ended questions asked participants to clarify what level they

teach into (i.e., tertiary, secondary, or other), and to estimate how many students they have taught at the tertiary level.

Eleven questions, constructed from previous research and the findings from Chapters 2, 3, and 4, sought to ascertain teacher expertise by addressing performing achievement (Kennell, 2002; L'Hommedieu, 1992), teaching experience (Proctor, 1980), pedagogical training and ongoing development (Gaunt, 2006), and student achievement (Duey, 1951; Dufault, 2008; Forrest, 1984). Two questions sought to ascertain level of performing achievement by asking if participants had ever been, or still were, a performing artist (and if so, for how many years), and to indicate their highest performing achievements from the following list: Won an international competition; Won a national competition; Employed at a major opera house; Employed at a B-grade opera house; Toured commercially with a major musical; Performed in high-level commercial theatre (e.g. Broadway, West End, etc.); Signed with a performing agency; Signed with a recording label; Been professionally recorded; Graduated university with honours; Other. If they selected "other", they were asked to explain their achievement. A total 'teacher achievement score' was created for subsequent analyses. To calculate this total score, the total number of items a participant ticked was summed. Note that the option "signed with a recording label" was not used as all participants who ticked that also ticked "been professionally recorded," thus the option was decidedly redundant. Additionally, to maintain consistency in the data between all participants, the "other" option was also not used as the answer was nominal and proved problematic to measure. Thus, the variable for teacher performing achievements was comprised of eight items. Responses were equally weighted such that the higher the number of achievements the participant ticked, the higher the total score (ranging from 0-8).

Additionally, the diverse pedagogical and experiential influences that contributed to the interviewed voice teachers' approach was a notable theme in Chapters 2, 3, and 4, thus five questions targeted pedagogical training and experience. Two were open-ended, asking participants how many years they had been teaching and if they had sought professional development towards their pedagogical approach (and, if so, what that was). The other three questions asked participants to indicate whether: 1)

they had attained a degree in performance and/or training specific to vocal pedagogy (yes/no) and to indicate their highest qualification (Certificate; Bachelor's degree; Master's degree; PhD; Other); 2) if they had run masterclasses/workshops (yes/no; and, if so, how many and/or how often); and 3) if they had adjudicated competitions/eisteddfods (yes/no; and, if so, how many and/or how often). Participants were also asked if they prescribe to a particular methodology or pedagogy (yes/no; and, if so, which ones).

In order to use participants' responses for the three open-ended questions regarding teaching level, professional development, and methodology in subsequent analyses, two independent raters (one of whom works in education and research at the tertiary level with a PhD in music psychology, and the other who is a professional classical singer with a PhD in music philosophy) classified participant responses into mutually exclusive categorical variables. In particular, raters were asked to categorise the level at which participants teach (e.g. tertiary, secondary) into two categories: 1) having any experience teaching into the tertiary level (even if this is amongst other levels); or 2) having no experience teaching into the tertiary level. Next, raters were asked to categorise participant professional development into three categories: 1) performing experience, performance degree, observation, talking with teachers; 2) independent study (reading), conferences and/or masterclasses, own vocal tuition (this could be in addition to category one); or 3) short course, workshops, tertiary study in pedagogy/music education (this could be in addition to categories one and/or two). For participant methodology, raters were asked to categorise participants ascribing to a particular methodology/pedagogy into two categories: 1) those who answered 'no' or were influenced by a variety (at least two or more) methods/pedagogies, including teachers; or 2) those who said 'yes' or ascribed to just one methodology/pedagogy, including a teacher. Inter-rater reliability was assessed: Cohen's kappa was calculated and found a high level of inter-rater agreement in teaching level ($K = .877$), professional development ($K = .633$), and methodology ($K = .800$).

Lastly, participants were asked to indicate their students' highest performing achievements by ticking any that apply from the following list: Won an international competition; Won a national competition; Employed at a major opera house; Employed

at a B-grade opera house; Toured commercially with a major musical; Performed in high-level commercial theatre (e.g. Broadway, West End, etc.); Signed with a performing agency; Signed with a recording label; Been professionally recorded; Graduated university with honours; Other. If they selected “other”, they were asked to state what this experience comprised. A total ‘student achievement score’ was created for subsequent analyses. As with the teacher achievement score, the total student achievement score was determined by the number of achievements the participant ticked. Note that, again, the option “signed with a recording label” was not used due to redundancy and “other” was not used to maintain consistency in the variable. Thus, the variable for student performing achievements comprised of eight equally weighted items, ranging from 0-8, such that a higher score indicated greater student achievement.

In creating the list of items assessing the performing achievements of classical and music theatre teachers/students it was important to identify objective measurements. While wealth, fame, personal well-being and achievement, and career longevity are also considered measurements of success (Sage, 2018), these are difficult to quantify objectively in this study. Thus, items denoting achievement in classical singers were generated based on previous literature, specifically winning competitions (Dufault, 2008; Sage, 2018), employment at an opera house (Sage, 2018), and performing to an international standard (Dufault, 2008).

However, quantifying achievement in music theatre singers was more problematic as training in music theatre is commonly focused on three disciplines: singing, acting, and dancing (Glasheen, 2017; Sabey, 2014). Thus, “success” in the industry does not just refer to singing. Further, there is little existing peer-reviewed literature specifically defining industry success in music theatre singers. Some concepts are transferrable between classical and music theatre genres (i.e. opera house could equate to commercial theatre), thus two questions identified success in music theatre through performing in major venues or touring commercially. One study noted that “successful” American music theatre was preserved through recordings, particularly cast recordings which are of great financial investment (Warner, 1974). Thus, being professionally recorded was also considered a mark of success. One other item was determined based on the practices of two leading institutions currently training music

theatre singers in Australia, namely the Victorian College of the Arts and the Western Australia Academy of Performing Arts, who “showcase” their students’ performances upon the completion of their studies with the objective of signing them to a performing arts agency. Given this objective, signing with an agent was also considered a mark of success. Lastly, success at the tertiary level is an assessed measure of achievement, thus graduating from a performing arts or music degree “with honours” (i.e. demonstrating achievement above an institution’s criteria) was identified as an achievement in performance.

6.2.3 Procedure.

Individuals accessed the survey via a direct web link to the plain language statement detailing the nature of the research. They were advised that information collected from the survey would be anonymous, their answers would not be personally identifiable, their participation was voluntary, and they could withdraw from the study at any time simply by closing their web browser. On the following screen, participants were asked to indicate their consent by ticking yes or no (see Appendix M for the consent form text). Once consent was given, they were redirected to the survey where they completed the survey as a series of webpages. Participation was estimated to take no more than 20 minutes.

Upon completion, participants were redirected to a debriefing statement (see Appendix N) in where they could indicate if they wished to receive the final results of the data collected. Lastly, they were asked to share the survey link with anyone they thought would be interested in participating.

6.3 Results

All quantitative data were analysed using SPSS software (version V26). Table 5 outlines the sample's characteristics.

Table 5.

Descriptive Statistics Pertaining to the Sample

Sample		Age	Empathy	Instruction	Social Support	Training Facilitation	Positive Feedback	Teacher Teaching Achievements Score	Teacher Performing Achievements Score	Student Performing Achievements Score
Classical ^a	<i>M</i>	51.86	3.31	3.93	3.02	4.22	4.84	1.61	3.09	3.30
	<i>Mdn</i>	50.50	3.27	4.00	3.00	4.25	5.00	2.00	3.00	2.00
	<i>SD</i>	12.07	0.20	0.56	0.69	0.57	0.36	0.72	1.50	2.88
Music Theatre ^b	<i>M</i>	43.91	3.34	3.64	3.17	4.08	4.80	1.38	2.78	3.16
	<i>Mdn</i>	45.00	3.40	3.70	3.25	4.25	5.00	1.50	2.00	3.00
	<i>SD</i>	11.01	0.24	0.68	0.67	0.63	0.38	0.71	1.98	2.17
Classical and Music Theatre ^c	<i>M</i>	49.08	3.33	3.89	3.11	4.23	4.81	1.43	3.07	3.92
	<i>Mdn</i>	50.00	3.67	4.00	3.25	4.25	5.00	2.00	3.00	4.00
	<i>SD</i>	12.23	0.28	0.58	0.71	0.50	0.29	0.72	2.08	2.72

^a *N*=23 (82.60% female, 17.40% male).

^b *N*=32 (71.90% female, 28.10% male).

^c *N*=61 (75.40% female, 23.00% male).

6.3.1 Student achievement and teacher empathy and leadership.

To estimate the proportion in variance in student achievement that can be accounted for by psychological variables (i.e., teacher empathy, instruction, social support, training facilitation, and positive feedback), a standard multiple regression analysis was performed.

The relevant assumptions were evaluated prior to interpreting the results. The sample size, $N = 110$, exceeds the recommendation of Tabachnick and Fidell (2013) that $N > 50 + 8(k)$, indicating that a reasonable ratio of cases to predictors exists. Box plots indicated that the all of the variables in the regression were equally distributed. Normal probability plot of standardised residuals clustered along the diagonal line and the scatterplot of standardised residuals was absent of any clear patterns, indicating that assumptions of normality, linearity, and homoscedasticity of residuals were met. Mahalanobis distance exceeded the critical χ^2 (at $\alpha = .001$ for $df = 5$) of 20.515. Therefore, the analysis was rerun with cases that exceeded that value excluded.

In combination, leadership and empathy accounted for 13% of the variability in student achievement, $R^2 = .13$, adjusted $R^2 = .08$, $F(5, 104) = 3.10$, $p = .012$; $f^2 = .15$ (medium - Allen et al., 2014; Cohen, 1988). Unstandardised (B) and standardised (β) regression coefficients, and squared semi-partial correlations (sr^2) for each predictor variable are reported in Table 6. As can be seen in Table 6, facilitated training and giving positive feedback were significantly, positively associated with a greater number of student performing achievements.

Table 6.

Unstandardised (B) and Standardised (β) Regression Coefficients, and Squared Semi-Partial Correlations (sr^2) for Each Predictor in a Regression Model Predicting Student Achievement Through Teacher Empathy and Leadership

Variable	B	95% CI	β	sr^2
Empathy	2.064	[-0.09, 4.21]	0.199	.03
Instruction	-0.462	[-1.39, 0.47]	-0.107	.01
Social Support	-0.295	[-1.10, 0.51]	-0.077	.00
Training Facilitation	1.628**	[0.55, 2.70]	0.344	.08
Positive Feedback	-2.014*	[-3.92, -0.11]	-0.208	.04

Note. $N = 110$, CI = confidence interval.

* $p < .05$, ** $p < .01$.

6.3.2 Student achievement and teacher experience and achievement.

A second standard multiple regression analysis was performed to estimate the proportion in variance in student achievement that can be accounted for by voice teacher experience (i.e., number of years teaching and number of students) and achievement (i.e., performing and teaching).

Prior to the regression, relevant assumptions were evaluated. The sample size, $N = 110$, exceeds the recommendation of Tabachnick and Fidell (2013) that $N > 50 + 8(k)$, indicating that a reasonable ratio of cases to predictors exists. Box plots indicated that the all of the variables in the regression were equally distributed. Assumptions of normality, linearity, and homoscedasticity of residuals were met by assessing a normal probability plot and scatterplot of standardized residuals. Additionally, Mahalanobis distance did not exceed the critical χ^2 (at $\alpha = .001$ for $df = 4$) of 18.467 indicating that assumptions of multicollinearity were met.

In combination, teaching achievements and experience accounted for 59% of the variability in student achievement, $R^2 = .59$, adjusted $R^2 = .58$, $F(4, 106) = 38.45$, $p < .001$; $f^2 = 1.45$ (large - Allen et al., 2014; Cohen, 1988). Unstandardised (B) and standardised (β) regression coefficients and squared semi-partial correlations (sr^2) for each predictor variable are reported in Table 6. As indicated in Table 7, student

achievement was significantly, positively associated with teaching achievements (both performing and teaching) as well as with the number of students taught.

Table 7.

Unstandardised (B) and Standardised (β) Regression Coefficients, and Squared Semi-Partial Correlations (sr^2) for Each Predictor in a Regression Model Predicting Student Achievement Through Teacher Experience and Achievement

Variable	B	95% CI	β	sr^2
Teacher Performing Achievements	0.389***	[0.20, 0.58]	0.281	.07
Teacher Teaching Achievements	0.605*	[0.03, 1.19]	0.166	.02
Number of Years Teaching	0.030	[-0.03, 0.06]	0.131	.01
Number of Students	0.839***	[0.54, 1.14]	0.433	.12

Note. $N = 110$, CI = confidence interval.

* $p < .05$, ** $p < .01$, *** $p < .001$

6.3.3 Student achievement and teaching genre.

A one-way between groups analysis of variance (ANOVA) was used to investigate how the genre that their voice teacher instructed in (i.e., classical, music theatre, both) might influence student performing achievement. Regarding the assumptions, the scale of measurement and independence criteria were satisfied. While the Shapiro-Wilk statistic significantly deviated from a normal distribution, this was not a concern given the sensitivity of the test (Tabachnick and Fidell, 2007). A post hoc comparison was conducted to test the assumption of homogeneity and Levene's statistic, $F(2, 113) = 1.66, p = .194$, was non-significant indicating the assumption was met. The ANOVA was statistically non-significant, indicating that teaching genre was not associated with student achievement, $F(2, 113) = 1.06, p = .351, \eta^2 = .02$.

6.4 Discussion

The aims of this study were to investigate how the qualities of successful teachers classical and music theatre voice teachers, with particular emphasis on empathy, leadership, and teacher background, influence student achievement. While this study aimed to investigate specific categorisations of empathy, low reliability scores for the five empathy subscales meant that empathy was not considered at a components (i.e., cognitive ability, cognitive drive, affective ability, affective drive, or affective reactivity) level, but was considered as a single trait. Results indicate that there was a

near significant positive association between teacher empathy and high student achievement ($p = .060$). Previously published research advocates the application of empathy in classroom teaching (Warren, 2014), teacher training (Bouton, 2016), and more specifically in teaching singing (McCoy, 2014a). In the one-to-one instrumental learning environment, studies indicate an intuitive awareness with regards to the focus and timing of the lesson (Duke & Simmons, 2006). Future research could specifically consider examining sub-categorisations of empathy (Batchelder et al., 2017) in voice teachers.

Significant positive associations existed between student achievement and components of teacher leadership, specifically with regards to training facilitation and positive feedback. This supports research of one-to-one instrumental and vocal tuition with regards to facilitating student learning (Cencer, 2007; Dufault, 2008, 2013; Gaunt, 2006, 2008; Neill-Van Cura, 1995; Swanwick, 1999, 2008). Facilitation in this manner regards conveying specific, detailed expectations of the student and then working with them in a synchronous manner to ensure the quality of their practice/performance. Again, research maintains that teachers seek to establish a good technique and demand a consistent standard from the student (Neill-Van Cura, 1995; Duke & Simmons, 2006). However, research also asserts that teachers endeavour to create an autonomous learning environment, striving not to “bombard” (Dufault, 2013, p. 38) or impose their own, vast knowledgebase on the student (Cencer, 2007). As these results indicate, voice teachers of successful students work hand in hand with them, facilitating their learning by coordinating their efforts and ensuring the student is working to their capacity. This shows that teachers do not seek to make students fully responsible for their own learning, as noted among vocal and instrumental teachers (Gaunt, 2006; 2008), but rather that see to it that students are carrying out their work to the teacher’s specifications.

Expressing appreciation for a student’s work and giving them credit for a particularly good job was also associated with student success. However, positive feedback is less reflected in one-to-one music training research, particularly among violin and piano teachers (Neill-Van Cura, 1995; Duke & Simmons, 2006). Duke and Simmons (2006) specifically note that, in the piano, violin, and oboe teachers they

observed, positive feedback was infrequent but high in magnitude whereas negative feedback was markedly more frequent and specific in addressing musical effects of a student's performance. Having said that, studies involving voice teachers indicate that teachers should be encouraging in their approach (S. D. Harrison, 2003) and that boosting student confidence is very important part of the teacher's methodology (Gaunt, 2006, 2008).

Results further indicated that teacher background, with regard to their performing achievements, was significantly positively associated with the success of their students. Teachers with more successes in their performing careers had students with more performing successes in theirs. Teacher background with regard to teaching achievements was also significantly positively associated with student achievement such that the more the teacher had achieved and participated in education processes such as adjudicating competitions, running masterclasses, and conducting workshops, the more their students were achieving in performance. This is notably different than teacher training with regard to attaining a pedagogy/performance degree or partaking in professional development. Teachers with successful students were those *running* the short courses and workshops, rather than attending them.

It is unsurprising that there was a positive association between the number of students a teacher has taught and resulting student achievement. Intuitively, it makes sense that the more students a teacher has, the more likely a successful student would exist among that cohort. Alternative viable associations could also apply, such as a student referral system whereby one successful student refers other singers of their calibre to their same teacher, or a teacher of artistic acclaim could aggregate more students based on their fame or reputation. Additionally, teachers could be selective about their intake, only working with those who they perceive are the most promising students or demonstrate the greatest aptitude. It is important to note, however, that the number of years a participant had been teaching was not a predictor of student achievement; thus, it was not the amount of time the teacher had been teaching, but rather the amount of students they had taught that best developed their pedagogical practice. As research shows, music teachers favour student-centred learning environments (Bathgate, Sims-Knight, & Schunn, 2012; Beheshti, 2009); thus, it is

possible that exposure to a higher number of students would influence a voice teacher's practices more than a learning environment that is teacher-centric. Additionally, whereas observing and analysing best teaching practices may be the best preparation for one-to-one music teachers (Duke & Simmons, 2006; Wexler, 2009), it is plausible that developing into a master teacher may occur through engaging with a higher volume of students.

Lastly, teaching genre did not influence student achievement, suggesting the genre in which the teacher classifies themselves does not impact on the performing achievements of their students (half of our sample ($N = 61$, 50%) identified as teaching both classical and music theatre). So, rather than a genre identification, it seems that the distinct performing and teaching experiences of the teachers themselves is more important to student success.

6.5 Limitations and Future Research

There are acknowledgeable limitations to this study with regards to the specific measures used and their modifications. One limitation concerns the lack of power, specifically with regards to the ECQ measure. As this study focused on Australian voice teachers, a future survey could be distributed on an international scale, thus resulting in greater participation and more power. Such an effort would also afford comparison of the trends noted among Australian teachers relative to teachers in different countries.

Given the degree of democratic leadership noted in the voice teacher's self-reported approach in their interviews, investigating associations with democratic and autocratic leadership (Chelladurai & Saleh, 1980) and student achievement would further validate qualitative findings in this study. Additionally, the terminology of the TIPI was notably problematic for this study. For example, the descriptors for Openness to Experiences ranged from *open to new experiences*, *complex to conventional*, *uncreative*. As the participants in this study are teachers in an arts industry, words like *uncreative* could have implications with regard to work ethic or capacity, rather than to an open personality type. Personality studies of creative or performing artists may consider using the extended version of the TIPI, such as the Revised NEO Personality Inventory (Costa Jr. & McCrae, 2008), for better internal consistency.

Another limitation regarding measurement was how we defined teacher achievement and student achievement. In this study we used yes/no, equally-weighted responses which were tallied up to determine how much a teacher or student had achieved. Thus, it is questionable if this truly captured the entire essence of what achievement in performance necessarily is. We sought to define achievement in a very specific way for the sake of measurement in this study, yet there could be other ways of defining it that should be considered in future research.

Moreover, using open-ended questioning to address teacher training and professional development resulted in a diverse range of responses which proved problematic to categorise and quantify. However, it was interesting to see how heterogenous voice teacher training in Australia was. For example, when asked what professional development they had done towards developing their pedagogical approach, participant replies included attending courses, masterclasses, workshops, and conferences as well as their own regular singing lessons or private coaching, doing guest teaching and teacher observations, reading, and so forth. The sheer volume of responses made categorising teaching training difficult, particularly in measuring the value of said training as a PhD in vocal pedagogy qualifies differently to attending one pedagogical workshop. Similarly, defining teaching achievement was equally challenging to measure as the experience or accolade gained by adjudicating a competition is not equal to teaching twenty masterclasses. Issues as to how teacher training and achievement are accounted for and measured should be considered in the future.

It is also important to consider specifically how teachers train and achieve success in their practices. Given the results of this study, it is relevant to hypothesise that the practicing teacher who continues to focus on their own development and achievements as artists and practitioners can, in turn, influence and facilitate student development. As such, the benefits of the voice teacher's professional and artistic development would extend beyond themselves to their students. The nature of continued professional development in this practicing teacher model is something to consider. More research is warranted to discover what ongoing voice teacher training

would be the most useful, how it could be structured, and how leadership and empathy training could contribute to teacher development.

In consideration of these results and the analysis of Chapters, 2, 3, and 4, the following Chapters 7 and 8 observe voice teachers practices in order to investigate if/how their behaviours in the one-to-one context align with their self-report.

Chapter 7

Observational Study: Validating the Voice Teachers' Self-Reported Approach

7.1 Introduction

After gathering and analysing data from the interviews and survey (see Chapters 2, 3, 4, and 6), a further round of data collection was sought to validate the findings presented in the thesis thus far. Observing Australian classical and music theatre voice teachers in the context of delivering one-to-one lessons aimed to determine if self-reported approaches and methodologies of the teachers' interviews were upheld in their actual teaching practices. This is of interest as there is no conclusive understanding around voice teacher practices in the one-to-one context (see Chapter 1, and work including Blades-Zeller, 1993; Dufault, 2008; Durham-Lozaw, 2014; Robbearts, 2015; Roll, 2014; Serra-Dawa, 2010; E. K. Stanley, 2018); thus, conducting observations can add to existing research in this field. Observing voice teachers is also relevant to the overarching aims of this thesis to ascertain if exemplary classical and music theatre voice teachers' perceptions of their practices align with their behaviours when conducting their lessons. As the one-to-one lesson remains the primary mode in which singing lessons take place (S. D. Harrison & O'Bryan, 2014), observing the one-to-one lesson provides the most accurate data regarding the nature of the exchange between teacher and student.

Observation is considered a major data collection strategy in triangulating qualitative research (Shenton, 2004) and has been used in previous research of one-to-one music lessons (Burwell, 2006, 2010, 2018; Duke & Simmons, 2006; Johansson, 2013; L'Hommedieu, 1992; Nafisi, 2010, 2014; Neill-Van Cura, 1995; O'Bryan, 2014; Persson, 1996; Serra-Dawa, 2010; Siebenaler, 1997; Yang & Welch, 2016). For example, Serra-Dawa (2010) used two quantitative and qualitative questionnaires, a standardised personality measure, an adult-attachment scale, and both video and in-person observations to triangulate her findings on teacher-student relationships in one-to-one singing lessons. It was after collecting data through the questionnaires and measures that Serra-Dawa (2010) observed lessons stating that a "detailed observation

of the lessons and teacher-student interactions may provide important clues about this specific learning setting” (p. 165).

In this present study, seven previously interviewed classical and music theatre voice teachers are observed in-person to determine if master themes identified in their interviews of Chapters 2, 3, and 4 are evident in their teaching practices, namely if they:

- 1) Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances;
- 2) Ensure clarity and student comprehension through enquiry, feedback, and specific terminology;
- 3) Support and engage the student in developing their own independent learning practices; and
- 4) Approach is informed by diverse pedagogical and experiential influences (positive and negative).

Consistent with detailed observation studies (Oakland, 2010), new themes were identified in the observation data that were not previously distinguished in the voice teachers’ interviews. Thus, while analysis was guided by specific themes derived from previous research in this thesis, this study was still exploratory and open to emergent phenomena that may emerge in the voice teachers’ practices.

This study is discussed across the next two chapters. The current chapter presents the study aims, methodology, and approach to data analysis. It details results concerning the teaching practices of seven teachers previously interviewed and cross-refers these with themes from their self-reported approaches. Chapter 8 investigates emergent themes specific to observing the teachers’ practices in the context of delivering a voice lesson that were not identified in their interviews.

7.1.1 Aims.

This observational study sought to investigate the approaches currently employed by exemplary Australian classical and music theatre voice teachers in order to determine if the teachers’ perceptions of their practices (outlined in their interviews - see Chapters 2, 3, and 4) were congruent with their behaviours and actions when

teaching. More specifically, it aimed to determine how teachers: 1) target individual student needs; 2) ensure student comprehension; 3) encourage student autonomy in their learning practice; and 4) demonstrate diverse pedagogical influences.

7.2 Method

7.2.1 Participants.

Participants ($N=7$) were tertiary-level voice teachers in Australia, including three classical (43%) and four music theatre (57%) teachers, aged 35-75 years old ($M=55$).

Participants for this study were drawn from the previous interview studies (detailed in Chapters 2, 3, and 4) and were selected for observation based on their diverse range of responses to the interview questions, thus achieving maximum variation (Glaser & Strauss, 1967). This sample size ($N=7$) is similar to other case studies researching voice teachers (Cuadrado & Rusinek, 2016; Lamont, Daubney, & Spruce, 2012). The classical teachers involved were Les, Shannon, Alex, and the music theatre teachers involved were Kendall, Frankie, Morgan, and Dana. In addition to representing two different genres, the seven participants were from five different institutions in three different states, both male and female, aged between 35-70. Participants currently, or had previously, taught at:

- Melbourne Conservatorium of Music (The University of Melbourne, VIC);
- Victorian College of the Arts (The University of Melbourne, VIC);
- Sir Zelman Cohen School of Music (Monash University, VIC);
- Western Australian Academy of Performing Arts (Edith Cowan University, WA); and
- Drama Centre (Flinders University, SA).

Additionally, according to their previous interviews, the seven participants represented national and international heritage, diverse pedagogical legacies (e.g., Bel Canto, Estill), and a range of perspectives on approach. For example, as noted in the theme Vocal Crisis (see section 3.3.2.4), one participant in this current study referenced their vocal

shortcomings as a catalyst to learning more about technique while two other participants were motivated by a passion for singing and/or pedagogy.

The Human Research Ethics Committee at The University of Melbourne approved this research (code 1852350.1, granted in October 2018).

7.2.1.1 Participant recruitment.

Recruitment involved contacting individuals ($N=14$) in writing via email in November 2018 (for template letter, see Appendix O; for plain language statement, see Appendix P). Of the 14 teachers approached, 11 (79%) responded to the recruitment email and subsequently Les, Shannon, Alex, Kendall, Frankie, Morgan, and Dana (50%) were observed conducting one-to-one lessons between October 2018-March 2019 (for consent form, see Appendix Q).

This study focused on the participating teachers; however, observations of these teachers involved their singing students. Therefore, in arranging for the observations, participating teachers ensured that their singing students also agreed to observation of their individual lessons. The student was casually briefed on the parameters of the study at the start of their lesson (for student casual statement, see Appendix R) and were given a plain language statement and consent form as well (see Appendix S and T).

7.2.2 Approach and materials.

A multiple-case study design was used in which voice teachers were observed in the context of teaching in their studio. The case study format was used for its “holistic, empathic and interpretive nature” (Cuadrado & Rusinek, 2016), its previous use in research on singing teachers (Burwell, 2018; Dufault, 2008; Gaunt, 2006, 2008; Johansson, 2013; Jung, 2014; Lamont et al., 2012; Yang & Welch, 2016), and its common use in PhD studies (Mason, 2010). As the aims of this study were to investigate the approaches taken by multiple teachers of a specific domain (i.e. singing), a multiple-case study design facilitated exploration between individual cases for differences and similarities (Yin, 2003).

7.2.3 Procedure.

Participating teachers determined the location of each observation, in either their private studio or tertiary institution office, as well as the students they would be observed teaching. These observations were conducted at a date and time mutually agreed upon. Les, Alex, Frankie, Morgan, and Dana were observed teaching three students and Shannon and Kendall were observed teaching four resulting in 23 total lessons observed for this study. However, to maintain parity across the data, only three (75%) of Shannon and Kendall's four observed lessons were analysed. In order to prevent bias, the two lessons removed from the data were selected at random.

Prior to observation, discussions took place with the voice teachers about their upcoming student. This correspondence between teacher participant and researcher either took place via email where, in organising the lesson to be observed, the teacher would provide details about the student in writing. Otherwise a discussion would take place prior to the commencement of the lesson to be observed. In one case, the teacher provided copies of their own notes on the student. The nature of this exchange was to gain an understanding of the level of the student, the background of the work the teacher had previously done with them, and the teacher's perception of the student's individual needs.

At the start of the lesson, the research project was explained to the student; and all participants (teachers and students) were given the option to have the lesson video recorded and/or audio recorded, and/or observed with field notes taken. In 21 (91%) lessons, all participants authorised video recording resulting in 1323 minutes total video data. In 2 (9%) lessons, the participating students opted to be audio recorded resulting in 107 minutes total audio data. Observations were recorded using an iPhone X or iPad A1701. In addition to video and/or audio recording, field notes taken during the observation focused on teacher's verbal and non-verbal behaviours.

Consideration was made of the impact of being present in the lesson as previous data reflected the intimacy and trust established in the one-to-one lesson. This could be affected by having an observer present, which could be perceived as "intrusive" (Young, Burwell, & Pickup, 2003, p. 145) and, in turn, would affect the qualitative data

(E. Livingston, 1987). However, while previous studies have utilised recorded observation alone as a means of collecting data in one-to-one instrumental and/or singing lesson, some studies involving lesson observations make specific reference to increased data reliability when the observer is present and taking notes in the lesson rather than relying on recorded data alone (Kostka, 1984; Serra-Dawa, 2010). Additionally, research has highlighted the prevalence and diversity of non-verbal feedback given in the voice lesson (Levasseur, 1994), thus in-person observation was chosen for this study to fully capture the data.

If time permitted after the lesson when the student departed, follow-up questions exploring the teacher's behaviours and emergent issues from the session were raised with the teachers themselves (70%) and noted in writing by the researcher. A verbatim transcript of the recorded observations, including non-verbal communication such as physical gestures or vocal demonstrations, was made. These thoroughly transcribed accounts along with notes from any follow-up questions provided the data for qualitative analysis (Chan et al., 2013; Smith et al., 2009). Participants were given the option to review their transcripts as doing so increases the validity of the data and is considered sound practice in qualitative research (Dearnley, 2005; McNiff, 2013). Two (29%) participants opted to review their transcripts which they subsequently approved for analysis.

While participating teachers were asked to indicate whether or not they give permission for their names to be used in the research reports on the consent form, all identities were kept anonymous, regardless of their indication. Student participants also remained anonymous in this study, as indicated on their consent form. Due to the small community purposively sampled or subjectively targeted for this project, anonymity had to be protected by offering limited information about the individuals observed so as to not reveal their actual identity (Kaiser, 2009). The meant using pseudonyms for the participating teachers/students and withholding vital data that might reveal the identity of either party (e.g., demographics, background, educational/professional level of the student).

7.2.4 Data analysis.

Recordings of the lesson observations of all seven voice teachers (100%) were transcribed and themes were extrapolated and analysed by applying IPA (Smith, 2015; Smith et al., 2009, 1999; Smith & Osborn, 2015). As with the interview studies (see 2.2.4 and 3.2.4), the verbatim transcripts of the observations were coded following a six-step process. While part of the objective of the analysis was to identify groupings of the master themes if any existed (Smith et al., 1999), a thorough bottom-up investigation of the phenomena was still conducted to determine how the teachers' perceptions of their practices were congruent with their behaviours and actions when teaching. This level of analysis allowed for new phenomena to be explored, if any emerged from the data.

In the first stage of the coding process, the transcribed observations were first read whilst watching the video recording, listening to the audio recording, and/or referring to field notes, with comments regarding non-verbal behaviours added into the transcript. The transcription was then reread independently, and then reread again. In the second stage, featured statements, key moments, concepts, trends, specific linguistics used, and recurring sets of ideals were identified and underlined in the transcripts, and detailed notes were systematically entered in the right-hand margin. More comments and exploratory notes regarding the participants' explicit meaning were added with subsequent readings. In the third stage, patterns, interrelationships, and/or connections in the detailed notes were identified and written as emergent themes in the left-hand margin. In the fourth stage, these emergent themes were entered chronologically in a separate document where they were moved around into clusters of related themes. In the fifth stage, these clusters were cross-referenced with the master themes previously identified from the participants' interviews (see Chapters 2, 3, and 4). Emergent themes that related to the master themes were categorised as such. Emergent themes that did not relate to the master themes were refined to create concise definitions (Braun & Clarke, 2006; Smith et al., 2009). In the sixth and final stage, these concise, comprehensive themes that were not categorised according to the existing master themes were cross-referenced between all seven participants for commonalities/differences (for a sample of coding in the observation transcripts, see Appendix U).

Once clusters of themes were generated for all seven participants, thematic relationships, oppositional relationships, contextualisation, language use, and frequency were considered (Smith et al., 2009). Reflexive bracketing was again employed in order to concentrate solely on the perceptions of the participants (Gearing, 2004). To ensure an unbiased interpretation of the data, regular feedback and verification was sought from the supervisory team, particularly the principle supervisor who has extensive experience using IPA in both textual and non-verbal data analysis.

7.3 Results

Analysis of Les, Shannon, Alex, Kendall, Frankie, Morgan, and Dana, in the context of teaching three lessons each ($N=21$), validated three of the four following master themes from their one-to-one interviews, namely: 1) targeting individual student needs; 2) ensuring student comprehension; and 3) encouraging student autonomy in their learning practice. The fourth master theme, which explored the teacher's diverse pedagogical and experiential influences, was not apparent from the observations. In this regard, the teachers did not label the origins of their teaching approach or "tag" pedagogues, teachers, and colleagues while in the context of teaching as they did during their interviews.

Subthemes of the three master themes were identified in the fourth stage of the coding. Some of these subthemes identified in the interviews (sections 3.3 and 4.1) evolved upon observing the teachers' practices, namely, the subthemes for targeting individual student needs and ensuring student comprehension. In the interviews, teachers reflected on their perceptions of their practices; however, in these observations richer data was derived from seeing these practices in action. More specifically, these observations clarified *how* the teachers targeted individual needs and ensured comprehension. Additionally, in encouraging student autonomy, more was said in the interviews with regards to establishing good practice routines; however, this was not identified as a subtheme in the observations. The master themes and subthemes of the observations were identified as:

- 1) Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances

- a) The teachers' unique approach to each student
 - b) Repertoire/vocalises
 - c) Conversation at the start of the lesson
 - d) Method of diagnosing student vocal issues
- 2) Ensure clarity and student comprehension through enquiry, feedback, and specific terminology
- a) Enquire after student self-perception of vocal comfort
 - b) Clarifying student comprehension
 - c) Feedback/Feedforward
- 3) Support and engage the student in developing their own independent learning practices
- a) Encouraging self-reflection in the student

7.3.1 Target individual student needs with sensitivity to their voice type, ability, repertoire demands, vocal history, and personal circumstances.

In approaching the student in the one-to-one lesson, the voice teachers' technique was customised to the student's needs, both in content and in how the teacher delivered information to the student. This was most apparent when observing the teachers' unique approach with each of their three different students.

7.3.1.1 The teachers' unique approach to each student.

Morgan was observed in his tertiary teaching in the second week of the academic year. Two of his students were in their 3rd year of study, having worked with Morgan for the previous two years. The other was a 1st year student, attending their second lesson ever with Morgan. From the start of each lesson, it was evident that the exchange was tailored to the individual personalities of the students themselves, which was particularly apparent between the two 3rd year students, Ben and Lizzy, with whom Morgan was more acquainted. Morgan was assertive with Ben, directing his lesson with vigour and humour. Morgan reassured Ben of his work, indicating an understanding of Ben's individual instrument and vocal habits based on their two years working together, "I know when you're tired, and I know when you're out- you're attracted to old habits."

Lizzy, on the other hand, was greeted with more sensitivity. As her lesson continued, it was apparent this was because Lizzy appeared to be quite hard on herself, talking about setting high standards for the work that she did and pushing herself to maintain a strong work ethic. Morgan seemed to act as a counterbalance to Lizzy's tenacity. Unlike Ben, Lizzy did not appear to need inspiration or motivation, but rather acceptance and perspective to not push herself so hard. "You're 21, so I mean, it's young. So much expectation, huh?"

The difference in the way Morgan treated his 1st year student, Raymond, was marked, particularly with regard to developing mutual understanding about how to approach singing. When addressing his 3rd year students, Morgan made statements about what he wanted the student to do, and they in turn would contribute their own self-diagnosis:

Lizzy: [singing]

Morgan: I think—I think, through your jaw, lifting through your brow.

Lizzy: Yeah. I have the wrong shape. Yeah.

Morgan: Yeah. Go again.

Lizzy: [singing]

With Raymond, Morgan navigated the language and narrative of the lesson in a manner that appeared to consider Raymond's strengths and weaknesses as a singer and student, as well as the way in which he wanted Raymond to approach singing under his tutelage. Whereas Morgan told Ben and Lizzy what they should be doing physically or technically when singing, "You compensate, you do one thing correctly and you don't compensate again," with Raymond he told him what he should be focusing on when singing, "You can *feel* the difference."

Morgan is more responsive in his relationships with Ben and Lizzy who have been coming for lessons over a more extended period of time, as evidenced by their reciprocal bond. By recognising that Ben requires more motivation and Lizzy requires more acceptance, and by responding sensitively to their individual needs, Morgan demonstrates an ability to adopt his students' perspectives and communicate effectively

with them coupled with open and supportive conversation. Further, Morgan is distinctly charismatic in his use of humour and enthusiasm with all of his students, particularly when conducting vocal warm ups and in giving feedback on repertoire.

With the teacher Kendall, there was a similar dichotomy to Morgan in the amount of time she had been working with her three observed students: Bernadette for three-and-a-half years, Henry for six months, and John for two weeks. As with Raymond in Morgan's example, John was observed attending his second lesson with Kendall. With Bernadette and Henry, Kendall was immediately responsive to the students as they were to her, both verbally and non-verbally through a flowing two-way conversation, eye contact, and gestures of affirmation. With John, however, it was apparent that the conversation was more stunted as Kendall was still getting to know him. For example, Kendall asked John to repeat himself, "Say again," seven times in order to be sure she understood him, and John more frequently broke eye contact as compared with Bernadette and Henry.

Whereas students Katrina and Mel had received the same number of lessons from Shannon, they appeared to be at different levels with regards to aptitude, focus, work ethic, professionalism, and preparation for the lesson. When doing technical exercises, the difference in the level of the students was immediately apparent as Shannon gave Katrina more complex exercises to sing. For example, technical work Shannon did to get Katrina "on the breath" was more involved, using advanced exercises that extended over a larger vocal range with more conversation encouraging student reflection. In contrast, when working on repertoire with Mel, Shannon more often addressed foreign language pronunciation, pitches, and rhythms but little else. Shannon taught each student differently, working at *their* level and accommodating their individual ability with regard to their focus and work ethic as well as their vocal capacity. Shannon appeared able to adopt her students' point of view, attend to their individual strengths, and support their needs in the lesson.

7.3.1.2 Repertoire/vocalises.

Addressing individual needs of the students often meant targeting the repertoire they were working on in the lesson, whether it be for an exam, audition, competition, or

professional engagement. Three of the seven teachers enquired after the repertoire that would be addressed in the lesson prior to doing a warm up, and then customised the warm up to suit the demands of the repertoire. For example, teacher Frankie, who often works with professional music theatre singers, was observed teaching Tina who came to prepare two songs for the launch of a musical she was cast as the lead role in. Frankie started the lesson by asking Tina questions about her perception of the role:

Frankie: So, tell me about (this lead role you're preparing for), tell me about *your* (role).

Tina: My (role), as in vocally?

Frankie: Yeah as in, all—as anything, [laughs] anything that you have in mind for her.

After she talked about her ideas around the characteristics and vocal set-up of the role, based on her interpretation of the text and famous renditions, Frankie says, “Well that gives me a-a lot to think about. Like, I have an idea of what that is physiologically and what that might sound like, but let's see what comes out!” From here, Frankie targeted their work in the lesson, starting with a warm up, specific to the repertoire and demands of the role Tina was preparing for.

The process of selecting repertoire was also customised as the teachers appeared to consider the individual's voice type and personal preference. This was particularly the case with Kendall. For Bernadette, her student of five years, she said, “Name me some songs that you can think of, because I can give you repertoire, but I prefer it to be stuff you like.” However, her new student John was not able to self-select songs, stating, “You asked me to make a list on Friday, but I couldn't really think about anything.” Kendall then searched throughout her many shelves of repertoire in a seemingly instinctive manner in order to choose something for him, “Why am I being drawn mystically to these black folders? Don't know. I'll tell you in a minute.” Dana also engaged student preference when selecting vocalises as part of the technical work they did. After doing a customised set of technical exercises when warming up the student, Dana used vocalises as a bridge between scales and repertoire, a process she had previously referred to in her interview. Within this context she offered two of her three observed students a choice of which vocalise they wanted to do, “You can choose one, then I'll choose one.”

Thus, warm ups were customised to the repertoire, and the repertoire and vocalises were customised to the student. By encouraging students to share in the responsibility of selecting repertoire/vocalises, Kendall and Dana are persuasively stimulating their students, facilitating and guiding their learning.

7.3.1.3 Conversation at the start of the lesson.

All of the teachers started their lessons with a conversation. Students were warmly welcomed to socialise and encouraged to share their experiences, often pertaining to their health, well-being, vocal practice over the previous week, or upcoming singing-related commitments. Teachers then engaged in these exchanges sensitively, appearing to identify the emotional state and needs of the student, as indicated during their interviews. The content of the conversations ranged from small talk such as chat about the weather, “Are you surviving the heat?” to more detailed discussion about the student’s well-being, “How *are* you?”. In the latter case, the nature of the conversation often followed a pattern which paralleled subject-matter identified in the teachers’ interviews. For example, in her interview, Kendall stated, “I still have such an abiding interest in the body, the voice, and the health of the singers. And I think if you've, um, if you keep an eye on the holistic health of each singer, you're the wisest singing teacher.” Her opening conversation with Bernadette was as thus:

Kendall: Come and sit down, mate. Come and sit down first.

Bernadette: Yeah. I had a really shocking hay fever bout this week.

Kendall: What, really?

Bernadette: You know with all that super wind and the rain?

Kendall: And it's a drying wind, isn't it?

Bernadette: So now I'm back on antihistamines and I'm back on my Nasonex.

Kendall: Now you, with your pharmacological training, know that, uh, the antihistamines are gonna dry out the whole of your respiratory tract.

Bernadette: Yeah, I feel that.

Kendall: The mucous membranes are a little a bit dry.

Bernadette: Yeah.

Kendall: So, um, have you been doing much singing of late?

In contrast, Dana's conversations at the start of the lesson were more focused on performance preparation. The focus of Dana's interview often centred around training singers to become professional performers. She demonstrates an awareness of the many facets of performance preparation as the result of her legacy, experience, and professional work in the music theatre industry:

I make sure I keep myself out there. My students can come and watch me sing. And at the student concert we just did, it was fabulous. I always sing. I think that's very relevant. Because the industry, particularly I'm thinking musical theatre here, changes really fast. So, now it's heavily pop-based. A lot of, um, jukebox musicals and I've done them. I know what it's like to sing those songs say eight times a week.

Thus, Dana's conversations with the students at the start of the lesson were strategic, discussing upcoming auditions and/or performances and what repertoire they were going to sing:

Dana: When's the (drama course audition)?

Rebecca: It's the 16th, the next day, on Friday.

Dana: Next day, and then College of the Arts is?

Rebecca: College of the Arts is the 21st for acting.

Dana: Right.

Rebecca: And then music theatre is the 27th.

Dana: You're going to do 'When I Look at You'? No—

Rebecca: I was thinking—

Dana: —'So in Love'.

Rebecca: Yeah, I'm thinking possibly 'So in Love', yeah.

Dana: I think it would be good for them to hear you do something quite different.

Rebecca: Yeah, 'cause I, 'cause I did, like, 'Get Out and Stay Out', the 'Life Of The Party', and—

Dana: Yeah, so—

Rebecca: Um, I did, uh, 'Everything Else'.

Dana: I think it'll be good for them to hear you do beautiful legit singing, um-

Rebecca: Yeah, [laughs] 'cause I can.

Dana: Because you *can*.

All teacher-student exchanges at the start of the lesson were student-focused and open. They read as an important part of the lesson in which teachers encouraged students to communicate about themselves and their singing. Sometimes the teachers would talk about themselves too, sharing a personal story or humorous anecdote, in what appeared to be an attempt to establish a more easeful atmosphere at the start of the lesson. However, this analysis considers the impact having a researcher present in the room during the lessons may have had on the quality and authenticity of this initial exchange (Young et al., 2003; E. Livingston, 1987). For example, three of the teachers engaged with me directly in the initial discussion, either telling me about the student while they were present and listing, or asking the student to tell me about their background, as was the case with Les and Maria, “Would you just give Heather just a quick background with your world of articulation, and about very young Maria, because it is very interesting.” The start of the lesson was also impacted by the necessity explaining the parameters of this research project and ensuring all consent forms were signed before sitting and commencing observation.

7.3.1.4 Method of diagnosing student vocal issues.

Another individualistic aspect of the voice teacher's approach was the manner in which the teachers diagnosed the technical faults of the student. As some of the teachers indicated perceptions regarding their sensory strengths in their interviews, be it proprioceptive, visual, or aural, these strengths also appeared to influence the manner in which they taught.

For example, Les demonstrated a strong physical sensation of what the student was doing, adjusting her posture the moment her student started singing and either mouthing the lyrics, dropping her jaw, visually engaging the zygomatic and levator muscles in her cheeks, grimacing when seeking *squillo*, or wiggling her head side-to-side to engender agility. In giving feedback to the student, she often told them what she felt when they were singing, “The difference I’m noticing in your voice, is, this week, is that I am feeling in your middle register, a sort of a—an under-current of chest voice there. It’s not chest voice, but it’s got these lovely lower, um, partials on the sound.” This related to Les’s interview where she used proprioceptive terminology when reflecting on a student’s performance, “there was a bit of an awkwardness with the runs that I could sense in my body of what she was doing. And she could feel it, *I* could feel it.” Her manner of speaking and of diagnosing vocal faults suggests she herself has strong proprioceptive awareness. Les would also have the student use their hands on themselves and/or consider their alignment in their learning, and though she had a mirror in the studio, she did not use it.

In Morgan’s interview he used terminology synonymous with demonstrating a strong visual sensory awareness, *seeing* vocal issues in the student, “If I put them in a sound-proof box. I know what they’d sound like just from the look of their body. I don’t need to hear what’s coming out. I can *see* the voice.” In his lessons, Morgan often told his students what he could see or how they looked when they sang, and he employed the use of a mirror regularly in his teaching. For example, some of Morgan’s comments when working with his 1st year student Raymond included:

“See the whole time that air is coming through your mouth, your body is just ‘on’.”

“I’ve got skeletons at home and you can see what happens when you move their rib cage.”

“If you couldn’t take a breath, you couldn’t drop—feel it dropping into your body. But from the heaving through your chest—I can see at a glance, that’s kind of a hang up when you do that.”

“I hate this jaw tension. See these muscles?”

In Shannon's interview she spoke most often about hearing issues in the voice, and similarly gave feedback in her teaching reflecting this style of diagnosis:

Katrina: [singing]

Shannon: Yeah, so when I hear it bumping like that, it tells me that the breath isn't—

Katrina: Not right.

Shannon: —isn't connected through.

Katrina: Yeah.

Shannon: I hear that. That's what my ears tell me.

Shannon demonstrated or modelled as a means of communicating her technique, particularly diction or intonation, either through her own singing voice or with the piano. Her terminology and behaviours indicate a strong aural awareness which she relies on in diagnosing vocal issues. Shannon also appeared to rely less on using proprioceptive or visual cues when teaching her students, seldom taking a hands-on approach except when having the student put their hands on *her* while she was singing to demonstrate a point. A mirror was not used nor noted in the studio.

Alex, Dana, and Kendall all showed signs of proprioceptive awareness in their approaches, breathing with the singer, mouthing lyrics, and employing fine posture while the student was singing. Frankie, however, appeared to use a balance of kinaesthetic, visual, and aural terminology and methods in his teaching (e.g., being hands-on in his approach, having students watch themselves in the mirror, telling a student how they sounded to him), without favouring one style over the others. According to Frankie's interview, this is his intention in his teaching practices, "I try to have three ways of explaining something (to the student). And it's a bit basic, and it probably needs more, uh, research than I've done. But I try to cover the kinaesthetic, the visual, and the aural."

7.3.2 Ensure clarity and student comprehension through enquiry, feedback, and specific terminology.

All the teachers sought to ensure clarity in their teaching practices either by: 1) enquiring after student self-perception of vocal comfort; 2) clarifying student comprehension; and/or 3) giving constructive guidance towards the student's desired performance/technique, known as feedforward.

7.3.2.1 Enquire after student self-perception of vocal comfort.

As Alex stated in her interview, "it's so important to get feedback from the student. Not just in terms of how they feel, but truly what they think you're saying because sometimes your way of communicating is not their way of communicating and vice versa." In her lessons, Alex frequently asked students how they *felt* when they were singing, particular when singing repertoire. For example, her student Izzy identified that she was struggling in certain parts of *A Chloris* by Reynaldo Hahn. After singing a phrase under pitch, Alex asks Izzy, "Just there, how does that feel?" Izzy replied, "That part is always hard." Alex then asked her inhale on the vowel she is about to sing, thus setting up vocal tract for the vowel on exhalation. They experimented with this through both singing and breathing for two minutes before Alex asked, "How does the jaw feel? ... Does it feel relaxed?" They spent a minute exploring this vowel shape and a relaxed jaw, examining the phrasing through the French diction when Alex checked in again, "Good, how did that feel?" From here, Alex enquired further of the student in order to understand where their perceived technical challenged existed and to troubleshoot further solutions:

Alex: All right, so why don't we think about this? As you get higher, what do you want to do? What, what gesture do you feel you want to naturally do as you, as you ascend this phrase, which has such a feeling of growth within it?

Izzy: Mm-hmm (affirmative).

Alex: What do you naturally feel like you want to do?

Izzy: I feel like—I even feel like I want to push a little bit.

Alex: All right, why don't we do, uh—push? With what?

Izzy: Not a good push.

Alex: Okay. [laughs]

Izzy: Like [mimics unstable singing].

Alex: All right, why don't we try this? Can you think instead of trying to exhale the 'roi' which might equate to a push, that you think of inhaling it?

Similarly, for Frankie, enquiring after a student's self-perception helped clarify the effectiveness of his technical approach with them. For example, when working on repertoire that had perceived stylistic challenges for Sophie, Frankie investigated different methods to help Sophie find style accuracy as well as vocal efficiency, repeating methods that were effective to facilitate a "strong muscle memory" of their work. In this example, Frankie suggests technical tactics such as trying to sing a passage with a lowered larynx for a "gutsy" effect. Upon doing so, he sought student feedback in order to understand how that felt for them:

Frankie: Did it feel like more effort?

Sophia: I was—I felt more effort that time because I think I was trying to pull myself into opposing directions.

Frankie: Mm-hmm (affirmative).

Sophia: So, I felt I found more economy the time before when you were like, 'Put more 'eee' into the vowels.' And I was like, that was—I felt efficiency in that.

Clarification was also sought with regards to student self-perception, not only of their vocal tension, but also of vocal comfort. In Les's interview, she spoke at length about seeking and defining ease in the students' work, "Let's work in the part of the voice that's really comfortable. Get her aware of what's comfortable." In her teaching, Les asked all three of her students about their perceptions of their vocal function, seemingly to get a picture of what felt most comfortable. As an example, at the start of the lesson Les and Barbara talked about what sort of repertoire and roles Barbara should be considering:

Les: So, when you practice for hours and hours and hours, what sorts of things are more comfortable for you to practice for many hours?

Barbara: Like, repertoire or range or—

Les: Both.

Barbara: Um, I can sing from, like, a G3 to a, yeah, B—is it five?

Les: Mm-hmm (affirmative).

Barbara: Yeah. Um, I feel like for hours.

Les: That's a strong voice. [laughs]

Barbara: Yeah, with no issue. Uh, love—

Les: Sorry, G3? Down here?

Barbara: Yeah.

Les: Yeah, to [looks at piano], yeah. Okay. And what's the—what's the part of your instrument when you feel most home and most strong?

Barbara: Oh, I love a G.

Les: This G [plays a G4 on the piano]?

Barbara: Oh, yeah, octave higher.

Les: Yeah, this one [plays a G5 on the piano].

Barbara: To, to a B flat.

Les: Yeah.

Barbara: Like, I'm so happy around, around there.

This then informed on their subsequent conversations about appropriate repertoire and fach. Les notably did this with all three of her students whereby she would encourage them to identify and communicate their perceptions of comfort, openly value the students' opinions with praise (“very good”, “excellent, great”), and then continue her approach in a manner that appeared to facilitate their vocal comfort.

7.3.2.2 Clarifying student comprehension.

In addition to enquiring after student self-perception, Alex, Frankie, Les, Shannon sought to clarify student understanding of the work they were doing in the lessons. Seeking clarification depended on the nature of the technical work or the level

of the student, as was the case with Shannon and Mel during their second one-to-one lesson together:

Shannon: Let it resonate around the soft palate region.

Mel: [singing]

Shannon: That's better, and can you tell a difference?

Mel: Yeah, yeah. Like, a lot.

Frankie was constant in his enquiry, again particularly with a student whom he was new to working with. He asked questions after doing exercises to ensure comprehension, for example:

"Yeah. Did you notice how, um, we opened up more? Like, when you wanted to relax air-pressure we opened up the shape?"

"Do you feel how the quality of resonance in each note is a little different?"

"Do you feel how we narrowed and your started to get a bit more efficiency?"

"Do you feel how it goes back to belt?"

"Do you feel how, as we went along, we wanted to open more and more and more?"

He also sought to ensure comprehension when discussing technical concepts, as breaking down physiology and talking about technique was an evident aspect of his delivery. For example:

"If you test it and do a scale do you find you do that? Like you lower your larynx as you go higher?"

"Does that make sense?"

"Do you feel like that when there's a plan, that some of the consonants lead us by a scoop?"

By enquiring after student self-perception, Alex, Frankie, Les, and Shannon appear not only to be establishing clarity and student comprehension, but also to be facilitating efficient learning practices.

7.3.2.3 *Feedback/Feedforward.*

The way in which the teachers gave feedback was a fundamental component of their approach. In this study, feedback is conceptualised as information provided by a teacher regarding aspects of the student's performance or understanding (Hattie & Timperley, 2007). Each teacher's particular style of feedback, delivered verbally and/or non-verbally, was unique both to the individual teacher and the student they were teaching. Different types of verbal and non-verbal feedback the voice teachers used are listed in Table 8:

Table 8.
Types of Verbal and Non-Verbal Feedback/Feedforward Given by Voice Teachers

Feedback/feedforward	
Verbal	Non-verbal
Providing information	Eye contact
Giving direction	Smiling
Enquiry, asking questions	Laughing
Paying a compliment	Standing vs. sitting
Validation	Gesture
Sharing an anecdote	Expressive accompaniment
	Posture
	Indicate physically on themselves
	Mimicry
	Mouthing the words
	Loose jaw
	Released neck

For example, Shannon offered her student Katrina feedback frequently, interrupting her singing to interject a comment at the end of a musical section or phrase.

Shannon was direct, describing to Katrina what she was doing or what she *should* be doing, “Okay. You, you do your anacrusis in a way that is too much where the beat should already be. [singing] It’s gotta come in advance, all the way through. Yeah? Your first one was good, then your rep was kind of slow, which then sends a message to me ‘does she really want to go slow?’.” Whereas she would first offer feedback verbally and describe what she wanted Katrina to do, she would then demonstrate her point through role modelling, most frequently by singing herself and occasionally through playing the vocal line on the piano, so Katrina had an aural concept of what it should be like musically.

The majority of Shannon’s focus is on rhythms, intonation, articulation, vowels, and the pronunciation. Again, she would troubleshoot these things usually in the order of telling the student about it first, then demonstrating:

Katrina: [singing]

Shannon: I can see why you’re doing it—you actually form the ‘vvv’ when you should already be singing it.

Katrina: Ah, am I, I’m not articulating in time?

Shannon: [singing] Are you taking a breath between them?

Katrina: Yeah, I don’t need to, but I am probably. Yeah, I don’t need to.

Shannon: I think you *should* take a breath between them. Because when you take a breath you form the shape.

Katrina: Yeah, yeah. Okay.

Shannon: You’re forming it when it’s time to sing.

Katrina: Okay.

Shannon: Too late. Because ‘vvv’ is quite long.

Feedback also came in the form of a ‘feedback sandwich’ (Docheff, 1990) whereby Shannon framed a positive assessment of the student around a constructive criticism of their work. She was simple, direct, and positive with Katrina, responding to

her way of engaging in the lesson, as with this example after Katrina finished singing her aria:

Shannon: Good. So just as—similar as the (other aria).

Katrina: Details, yeah.

Shannon: A couple of little pitchy things and then a couple of little wordy things, but other than that it's really, it's got the right feel.

Similarly, Morgan would give feedback when a student finished an exercise, in both a positive and negative way. While this too resembled a feedback sandwich, Morgan would occasionally conclude on an ominous note. For example, towards the end of Ben's lesson, after working through repertoire for an upcoming performance class, Morgan reflected on how Ben approached and delivered the climactic high note in one song, "That's a good note, I mean, and it sounds fine. Look at all the tricks we do. Okay. Okay... it's a good A flat. [laughs] It's good Ben, you know, but don't get sick." As Ben had previously identified that the A flat was less reliable when he was unwell, the comment "don't get sick" seemed to infer that Ben should look after his physical health to ensure vocal reliability. This concept is consistent with Morgan's interview where he commented, "the voice *responds* from a very healthy body". Morgan's response to Ben was encouraging, assertive, and direct, demonstrated not just in his verbal praise but also in the close physical proximity Morgan adopted when reassuring Ben.

Frankie was observed teaching two women and one man, and the differences in the type of feedback he gave the women versus the man, Jeremy, was notable. Whereas Frankie enquired after his female students' self-perception when working through technique, Frankie instead *told* Jeremy what he was feeling and interpreted the physiology behind it for him. Frankie's intentions for doing so appeared to be both informing and reassuring:

Frankie: You feel like there's a place where, that slightly narrow place—that narrowed vowel lowered your physical effort to sing it?

Jeremy: Yep.

Frankie: It felt much easier.

Jeremy: Yep. That—yeah.

Frankie: Now, this may not be your ultimate artistry, we're just finding a place where you can then create and balance and create more colour and things. But as a foundation that is much more easeful than what you want to do instinctively.

Jeremy: Yeah. Yeah, 100%.

For all of the teachers, a *feedforward* approach to the students was offered more frequently in conveying their methodology. Whereas feedback focuses on a student's current performance, feedforward is defined as giving constructive guidance about a student's desired performance (Conaghan & Lockey, 2009). Feedforward comments given to students focus on future tasks they have to achieve while taking into consideration their previous performance (Duncan, 2007). The objective of feedforward is to assist students in deepening their analysis, sharpening their critique, and linking theory or concepts to actual practice (Duncan, 2007). According to Duncan (2007), feedforward facilitates students in: 1) deepening analysis by scrutinising issues themselves, particularly through teachers giving them as much control as is useful to do so; 2) sharpening critique by looking “below the surface” (p. 281) and evaluating issues; and 3) identifying how theory and practice are connected. In voice teaching practices, these points are identified as: 1) asking the student to self-diagnose their experiences and behaviours when singing; 2) directing student thinking to critique how they *feel* when they sing, rather than how they sound; and 3) highlighting how students conceptualise good singing and how they put those concepts into practice.

All of the voice teachers in this study delivered feedforward in the form of a leading question followed by validation of the student's answer, if accurate. For example, Les was constant in her feedforward enquiry of all students, asking students to self-diagnose their actions and then enthusiastically affirming their self-assessment if it aligned with her perception. This was more frequent with her younger university students:

Maria: [singing]

Les: Good. Is that different?

Maria: Yeah, it is.

Les: Can you tell me what's different?

Maria: Um, I think before I was clenching my jaw a little bit.

Les: Ah-ha. Well spotted.

Frankie also asked leading questions, seeking to identify his students' concepts of their physiological processes when singing, as was the case with Sophia:

Frankie: Great. Do you know—do you see the thing that you were playing with? Do you know what the final switch was?

Sophia: Um, I was just trying—I think I was focusing on negotiating. Because I was like, there's a little bit of tilt going into this so that I can, like, fully get up there. Um, and then negotiating that on the way down so that it was like, still clean and not like [mimics singing with tension].

Frankie: Right.

Sophia: That was what I was kind of thinking about.

Frankie: Good.

Sophia: What were you gonna say?

Frankie: Oh, it was just your tongue moved that time, the last one. And I seem to figure—it was the last missing bit of the ingredient.

For all of the teachers, feedforward was most frequently observed when interjecting comment during the students' singing. Particularly during vocal exercises, teachers would often call out something for the student to do or think about, often directing their attention to sensation rather than perception of sound. This would occur either between each scale, or when singing their arias/songs, within the timing of the piece and without losing momentum, or by stopping the singing for a moment so the teacher could make a suggestion before the student would continue.

When doing a vocal warm up with Mel, Shannon used feedforward either through verbal direction or through facial expression and body language, openly

responding to what Mel was doing. Sometimes this was just verbal encouragement, as was the case in this example with Mel between each exercise as they get higher in pitch:

Mel: [singing]

Shannon: There you go.

Mel: [singing]

Shannon: Try at the top.

Mel: [singing]

Shannon: Yes, better.

Mel: [singing]

Shannon: That was good.

Mel: [singing]

Shannon: Crescendo. Good.

Mel: [singing] Woo!

Like Shannon, Morgan gave instruction between each scale and would stay in time with the pulse of the exercise. Instruction was often verbal in nature, appearing to guide the students' physical sensations by telling them what to do such as "don't push" or "let go" or "chill" accompanied by "hands-on" guidance. His instruction was always quick, either telling the student what to do or what not to do, and usually finished with "go" or "and" to instigate the next intake of air:

"Breathe Ben, let your abs go. Go."

"Go, same pitch. Don't, don't claw your chest. Breath."

"Now use your—unlock your pelvis. That's right. And—"

For Les, she would more often stop the momentum of an exercise to interject ideas in greater detail between each scale. For example, with Maria she would

feedforward by making noises or sounding like an animal rather than using technical or physiological terminology:

Les: So—it's sounding more like, like a cat than a melody.

Maria: [singing]

Les: Very good.

Maria: [singing]

Les: Good. And how, um, sort of slightly annoyed and eensy can you get that pussycat? It could be a Siamese cat wanting food. Have you ever had a Siamese?

Maria: No. [laughs]

Les: They talk all the time [imitates a cat]. Okay?

Maria: [singing]

Les: Good. And complain, that food's late.

Maria: [singing]

Les: Good. How's that feel?

Maria: Good.

Les: Good? It feels okay?

Les's guidance was also physiological in nature, "Good on you. Now, check a few bodily parts, so dig in fingers just above, um, pubic bone, and then, so you can go 'zzz' or 'vvv' and we'll keep going just with the melody like that. So, you can check your waistband, underneath, um, sternum, up here, et cetera."

The teachers demonstrated a clear vision of the technical outcomes for their students and communicated in a direct and encouraging manner with each individual. They were positive and engaging in their verbal feedback/feedforward, demonstrating their passion for good singing often in an immediate, responsive manner to the student. They were equally expressive in their non-verbal feedback/feedforward, frequently modelling good posture and positively reinforcing their critiques with smiles, affirmative gestures, and laughter.

7.3.3 Support and engage the student in developing their own independent learning practices.

Each teacher sought to develop the student's self-awareness of their vocal practices within the lesson. They did this through a variety of means including giving handouts, recording warm ups, using tools like mirrors, having the students record their lesson, encouraging students to reflect on their experiences when singing, and recapping at the end of the lesson. In so doing, teachers take the individual strengths and needs of the students into consideration, adopting their perspective by listening to them and communicating effectively, and offering them ways of replicating in-lesson work in their independent practice.

For example, as a means of supporting the practice regimes of her students, Kendall stated in her interview, "after about four lessons, with anybody, I will then record for them a 15-20 minute warm up. And the warm up's very, very much a codified thing. It's specific. It's specific to their range. It's specific to what they want to do." In observing her lessons this was apparent in the way she offered to put down a backing of a new song she and Bernadette started learning in the lesson. She recorded it during the lesson with the vocal line played out so that Bernadette could work on it at home, "Would it be a helpful thing for me to put one of these down on my phone and then email it to you?" She also has handouts, documents that she had written based on research of peer-reviewed material, which she makes available to her students if relevant to their needs in the lesson. For example, after a student talked about a new medication they were taking for reflux, Kendall said, "Did I give you my handout for gastroesophageal reflux?"

Shannon also referred to a handout in her lesson with Mel, noting a sheet of exercises she had previously distributed to the student, "You wanna have these, all those ones... It really should be part of your routine, but then you need to be expert, or they're not doing you any good." Shannon stressed the effects of purposeful practice, relating the work in the lesson to the work in the practice room and making the Mel aware of how to approach the sheet of exercises.

Some of the teachers used tools like mirrors, straws, balloons, and therabands so that students could rely on their own visual or biofeedback and replicate the work they were doing with the same tools outside of the lesson. Kendall frequently brought students to the mirror, “You and me in the mirror, mate!” and encouraged them to put their hands on themselves when singing, “Doesn't that vibration feel good on your fingers?” in order to better understand what they were doing in a visual and proprioceptive manner. Morgan similarly worked a lot with a mirror and a hands-on themselves. He asked all of his students to observe what they were doing, noticing their bodies and what happened when they sang. For example, he got Lizzy to try and feel it for herself:

Morgan: Hold them, look at them, hands in your mouth. Hold it here. Sing it.

Lizzy: [singing]

Morgan: And then it works, mate. Do it again. [pointing for Lizzy to turn around and face the mirror] Hold it, hold the embouchure, get the tongue right, and look up. Go.

With his 1st year student Raymond, Morgan talked to him about self-monitoring and what to do in his own practice. He wrote down his methods in a book for Raymond along with diagrams of his body and the physiological, functional aspects of singing so that Raymond had a truly comprehensive knowledge about how to approach his independent work. He further pulled on Raymond’s strength as a dancer and likened the physical process of singing to that of dancing, justifying the use of visual feedback in his practice:

Morgan: What you haven't done then is watched. You're a dancer, yeah?

Raymond: Mm-hmm (affirmative).

Morgan: When you're dancing you'd never not use a mirror, yeah? All the clues—you're monitoring everything you do in the mirror. You need to start pragmatically, and you monitor exactly what you're doing vocally with a mirror, because it's very, very physical, you see what you're doing and then when it's a matter of replicating with visual, and audio when you're recording this, yeah?

7.3.3.1 Encouraging self-reflection in the student.

In all 21 lessons observed, teachers sought to develop their student's self-reflection by assisting them in: 1) diagnosing their vocal faults in a critical manner; 2) troubleshooting solutions based on technical processes undertaken in the lesson; 3) understanding their sensory strengths; and 4) developing their own musical tastes. Overall, this self-reflection was developed in an atmosphere of constructive critical thinking about the individual student's work. In her interview, Dana remarked, "I'm always very conscious of trying to make the students as proactive as possible in being their own teachers at home... you don't want them to feel like they're lost without you."

Part of this process involved asking students to reflect on how their singing felt, as Kendall did with all of her students: "What did it feel like? What did you notice?" Additionally, Alex and Frankie asked students to reflect on their work by using their *own* language, putting their experience of singing into their own words. In Alex's example, she asked Izzy to recap after trying multiple ways to address technical issues in a phrase with a higher note:

Alex: What do you think we've done? In your words.

Izzy: I think we've actually just, yeah made me push less.

Alex: And how have we done that?

Izzy: On the high notes, energy. Instead of being really flat energy, just going 'Oh, I'm going to have to put [gestures openly]. Just bringing myself, so that I can sing it.

Alex: Yeah.

Frankie similarly sought to engage Tina in her learning process by asking her to reflect, in her own words, on the technical process they had just worked through so that she might repeat it in her independent practice, "Can you just give yourself—'cause you're recording this. Can you give yourself words that you're using to make sense of this?... What are you doing in your mind? This is past-Tina self to future-Tina self."

When students would offer their reflections, teachers would then either validate their findings with an affirmative response, add to their self-assessment with a physiological explanation of what they were doing, feedforward to direct their thinking

towards the correct answer, or simply tell them what they were doing. For example, Les followed-up Maria's self-assessment with her own reflections, appearing to validate Maria's findings as well as direct her thinking in a constructive way. In this example, Les had Maria sing the same scale three times with three different emotional intentions:

Les: You got one that you like more?

Maria: Um, I think the second one.

Les: Second one. Why was that?

Maria: Um, it felt more tilted.

Les: Yep.

Maria: Um, yes. And it felt less airy.

Les: Yep.

Maria: Yeah.

Les: Mm-hmm (affirmative). Good. Uh, I got a sense that there was more energy behind it as well.

Maria: Mm-hmm (affirmative).

Les: The, the—and there was more, a little bit more energy perhaps carrying it through. And it—certainly, you were tilting your larynx more.

Teachers also sought to develop the student's self-awareness and ability to self-reflect. In this example, Kendall discussed Bernadette's sensory awareness after working on technical scales. This interaction further highlights why Bernadette sings, indicating self-knowledge and purpose:

Kendall: Yeah. Fabulous. You took your pitch and your cue off me visually, because you learn kinaesthetic-visual. All the time.

Bernadette: Yeah. Yeah.

Kendall: You're so visual. Do you draw? Do you paint?

Bernadette: Uh, I make stuff. I design clothes, I do clothes.

Kendall: Yes. Yeah.

Bernadette: I like costumes. So, I do love to costume. Yeah.

Kendall: Yeah. So, three-dimensional stuff.

Bernadette: Yeah.

Kendall: Anyway, so you've got that visual input, and as soon as you saw my mouth wasn't doing anything, my jaw wasn't doing anything [singing with relaxed jaw]. Oh, little twitch there. One vestigial twitch, and that's all you did.

Bernadette: Yeah.

Kendall: And everything else was stable.

Bernadette: I think that's kind of why I enjoy singing so much, as well, because I—I'm so, so heavily stuck in that bloody visual thing.

Kendall: Yeah, yeah, yeah.

Bernadette: And as you say to me sometimes, 'Bernadette, you've just got to learn to get it through your body'. Where I'm so used to taking it through my visual cortex.

Kendall: Visual—

Bernadette: Intellectualising it straight away.

Kendall: Yeah. Yeah.

Bernadette: But then there's that learnt experience that I've never really—I don't allow my other senses a chance to have a crack at feeling them, because I was like, 'not processed, done, onto the next thing'.

Kendall: Yeah, yeah. Yeah.

Bernadette: So, I know—and that's one reason why I really enjoy doing the musical theatre, the singing and the dancing, because I actually get to move out of that straight visual—feeling, of my own self.

Kendall: And you integrate a bunch of inputs kinaesthetically.

The teachers encouraged their students to reflect not just on their singing, but on their development when playing other instruments. For example, Kendall's student Henry was working towards doing piano-bar gigs. While he was taking separate piano lessons, he sought Kendall's advice on how to approach his self-accompaniment skills.

Kendall encouraged Henry to develop good listening skills, critically reflect on his practice, and enthusiastically take ownership of his individual development as a musician:

Kendall: You're not gonna listen to your great piano teacher. You're not gonna ring your mum up for questions.

Henry: [laughs]

Kendall: You're just going to do it with these babies [points to ears]. What sounds right for you. That's my solution, but that's not *your* solution.

Henry: Yeah.

Kendall: I can play brilliantly, but I can only play my way. You gotta do yours.

Henry: So, the question is, I gotta figure the chords out yeah? So.

Kendall: And they're going to be the 'Henry' version... I won't give you the standard muso answer. I've got to say, as an artist, it's your job. But I'm saying, it's as open as this [extends arms out].

Henry: But I have to have the knowledge to do this.

Kendall: How do you get the knowledge?

Henry: Yeah, it's gonna be a lot of theory.

Kendall: No, it's not. What's those things on the side of your head?

Henry: Yeah, ears, yes, I know.

Kendall: Why don't you just sit there and play it?

Henry: Yep.

Kendall: And do it badly.

Henry: Yep, that's what I've been doing. [laughs]

Kendall: Do it really, really badly and then do it less badly in a way that pleases you.

Henry: Yep.

Kendall: It'll be 'fun if we did this' or 'sound better if I did that'. Know what I mean?... It's like, coming from *your* viewpoint, I can't give you a textbook.

Henry: 'Cause there isn't one.

Kendall: And if I did, I would be denying your worth and individuality.

In this manner, the teachers also sought to develop the student's individual tastes as artists and musicians. According to Shannon, listening with a critical ear to colleagues and established performers influences a singer's development, as noted in her interview, "They get very used to constructive criticism. I'm trying to encourage them to think about what they're hearing and think about what they're doing." In Kendall's lesson with Henry, she asked him, "Who do you like listening to? As a male singer?" When Henry replied that he liked listening to John Legend, Kendall said:

Kendall: So, listen to Mr. Legend, and hear what he does with his vowels. Just analytically, don't just listen to the song because it's a really nice song.

Henry: Yeah

Kendall: Just, put it, if you like, on the autopsy table and cut it up and listen to the little bits.

At the end of the lesson most teachers would finish either by recapping what had transpired in the lesson, by asking the student what they were going to work on, or in telling the student what they should be working on. In this example, Les talked to Maria about her practice over the week to come and gave her specific ideas of what to work towards and how to go about it. She also included Maria in the conversation so that she was developing self-disciplined decisions around effective practice, targeting her own technical issues and repertoire needs:

Les: What I'd like you to have a go at is to, with the Schumann, the Clara Schumann, see if you can start to make it, um, work on it as a dramatic recitation now.

Maria: Hmm.

Les: So, take the rhythm away, and look at it completely as if you were doing a dramatic recitation exercise for second year or something. And—and look in detail at the translation, what the feeling behind it is. And let's see how that actually informs the articulation. May not, but it might. Any onomatopoeic word, it'll really help. Um, and, so—do you reckon you can come in and do it for me as a dram recit?

Maria: Yeah.

Les: That'd be good. Um, what are some of the things, um—what are some of the things that, uh, we did today that you can work on at home?

At the end she asked Maria if she had any questions.

Ultimately, the teachers appear to facilitate their students' independent development rather than create an environment where the student is wholly reliant on their voice teacher. They demonstrate this by encouraging and empowering students to think for themselves, addressing them in a manner specific to their individual sensory strengths. They also address them in a warm and positive way, sharing in the decision-making with their students to support them in developing skills of critical reflection.

7.4 Discussion

This chapter was concerned with investigating the observed approaches taken by Australian classical and music theatre voice teachers. This was in part to validate Les, Shannon, Alex, Kendall, Frankie, Morgan, and Dana's self-reported approach (see Chapters 2, 3, and 4). In this regard, all seven teachers were observed to enact what was reported in their interviews by seeking to: 1) address the individual needs and abilities of their students; 2) ensure student clarity and understanding; and 3) support and develop student self-reflective learning practices.

There were further commonalities in the observable approach of the teachers, specifically the way in which their own sensory strengths seemed to influence their approach. For example, teachers who indicated a strong kinaesthetic sensory awareness in their interviews were more apt to teach in a manner that sought to develop kinaesthetic awareness in their students. This was particularly evident in teachers getting students to focus on how they *felt* when they were singing. While there were aural and visual approaches identified among the teachers, such as having a student look at themselves in the mirror when they were singing or listening to a teacher demonstrate a vocal passage, most of the teachers adopted a more proprioceptive style of teaching, using a hands-on approach and asking students to reflect on their own sensations rather than on the sounds they were making. It is possible however, given the complex sensorimotor coordination required in singing, that exemplary voice teachers would

seek to develop proprioceptive awareness in their students regardless of their own sensory strengths as teachers.

Another commonality in the teachers' observed practices was their use of verbal and non-verbal feedback/feedforward. Research in music education notes the prevalent use of various types of verbal and non-verbal feedback among music teachers (Burwell, 2010; Hamond, 2013; Levasseur, 1994; Siebenaler, 1997; Welch et al., 2005); however, no research was found identifying feedforward practices in music teachers. The voice teachers frequently used verbal feedback/feedforward, particularly in the form of enquiry and giving direction, which appeared fundamental to their approach. Verbal feedforward tactics included asking leading questions and giving instruction about a student's desired performance as all teachers were very direct about what they wanted from their students and/or what they wanted their students to be thinking about. Further, enquiry seemed to inform the teacher on how best to adapt their methods to the individual student. Non-verbal feedback/feedforward was noted with even greater frequency, particularly in the form of gesture, eye contact, and in physical modelling. Non-verbal feedforward tactics included demonstrating good posture, a loose jaw, silently mimicking articulation or mouthing text in the song, and using gesture to indicate a range of concepts such as legato singing. These appeared to be effective in communicating their practices to the student as doing so throughout the lesson was observed to enhance the students' performance. Further, non-verbal feedback in the form of visual affirmation (e.g., smiling, nodding, clapping) not only assured the student, but appeared instrumental in creating a positive learning environment.

Congruent with the findings of Chapter 2, 3, and 4, the voice teachers demonstrated empathy in their observed practices, particularly with regards to recognising and responding to the individual needs and strengths of their students. This was most apparent at the start of the lesson whereby getting an understanding of how the student was (e.g., physically, mentally, vocally), as well as their expectations for their voice lesson that day, appeared to be the teachers' primary focus. Throughout the lesson, teachers sought to assure their students that they were understood, often by affirming verbally or by adjusting the vocal work they were doing. Teachers would frequently say "we" or "us" instead of "you" when referring to the student, suggesting

that the teachers were on board with them, doing the work together, rather than instructing the student as a separate entity. As the teachers responded empathically to the student’s needs, the students appeared more comfortable in their technical work and confident in the lesson.

Examining the voice teachers’ behaviours within the model defining characteristics of empathy in education and music research (see Table 1), associations were identified between teacher behaviour and effective communication, positive relationships, care, learning environment, trust, positive reinforcement, and listening. Components of empathy defined around student outcomes, namely influencing student understanding and facilitating responsiveness among student relationships, were not explored as the aims of this study focused on voice teachers and their behaviours. Morality as a characteristic of empathy was not identified in the teachers’ observed practices, even though themes regarding the ethical practices of voice teachers were noted in the interview studies. Lastly, it was not possible to capture empathic behaviour as it develops over time as only one lesson per teacher/student was observed. However, the manner in which teachers interacted with long-term students appeared to be more responsive in comparison to their interactions with new students (see 7.3.1.1). Indicative examples of empathy observed in the voice teachers’ practices can be found in Table 9:

Table 9.
Characteristics of empathy demonstrated in the practices of exemplary Australian classical and music theatre voice teachers

Characteristic	Indicative examples in voice teachers
Effective communication ^{abcde}	Sophia: <i>I'm trying to probably do two things at once. Like I'm probably trying to sing the way that I've rehearsed into my body and then the way that sometimes I like panic- go to panic do it, in the moment. And then they kind of go in together into being like 50 percent one thing and 50 percent another thing, and I'm just like, 'Oh, why won't this be over?'</i>
• Verbal (positive terminology)	Frankie: <i>That's no fun. We don't want you to have to live with that. Um, okay. Because artistically, in this, like the goal obviously isn't to try to get your pure operatic sound... I just want it to feel efficient for you too. You feel like, great to be up there.</i>
• Non-verbal (responsive body language)	Sophia: <i>Yeah, sure. Yeah.</i> Frankie: <i>In fact, the most authentic kinda legit style isn't as important as what works best for you.</i> Sophia: <i>Mm-hmm (affirmative).</i> Frankie: <i>I think. And it's clearly, like, the other people who are doing runs are not doing that either. It's not the show.</i>

Table 9.

Characteristics of empathy demonstrated in the practices of exemplary Australian classical and music theatre voice teachers

Characteristic	Indicative examples in voice teachers
	Sophia: <i>Sure.</i> Frankie: <i>So, I think you can release yourself from having to-</i> Sophia: <i>Do the thing.</i> Frankie: <i>Yeah. Let's just make it feel right for your body.</i>
Positive relationships ^{abcde} • Inclusive behaviours • Responsive to student needs • Provides support	Morgan: <i>You're 21, so I mean, it's young. So much expectation, huh? The reason I say that is because I was very excited last week because it was an amazing shift... you've just done so much. You know what I mean?</i> Les: <i>The moment you started your whole body it was in there and there was big, fat, delicious sound. So, how was your, um, conscious mind/inner critic going?</i> Barbara: <i>Uh, they were having a very, very great time, throwing a party.</i> Les: <i>[laughs]</i> Barbara: <i>[laughs]</i> Les: <i>Okay...</i>
Care ^{abcde} • Warmth • Supportive attitude	Morgan: <i>I'm really impressed. You're very quick.</i> Ben: <i>[laughs] I try, I try.</i> Morgan: <i>Your quicker than you give yourself, yeah? You need to be a bit kinder to yourself, I think mate. Just a little, a little kinder would be nice. Yeah? I'm not picking on you. What do you do when you're not doing musical theatre and singing? What's the one thing you love to do?</i>
Learning environment ^{abcde} • Positive • Welcoming • Warm	Alex: <i>Okay. Why don't you claim your space [gestures open and wide]. That's it, and we'll just—I'll just give you a bar that you come in, is that enough time to prepare?</i> Dana: <i>I like your can-do attitude.</i> Desmond: <i>[laughs]</i> Dana: <i>It's the Nike 'Just Do It' attitude that's coming through!</i>
Trust ^{abcde} • Sharing personal stories	Les: <i>It's like when I have to play piano in front of somebody who's a really great pianist. I fall to pieces. Because I feel like I'm treading in an area that I shouldn't be... And it's really embarrassing. [laughs]</i>
Positive reinforcement ^e • Expresses enthusiasm • Acceptance • Positive regard for others • Gives attention	Frankie: <i>Good, good, good, good, good! I'm obsessed with that sound!</i> Tina: <i>Yeah! That was-</i> Frankie: <i>Yeah so good yes. This is where the effort lies, and where you're getting purchase out of it.</i> Tina: <i>Yeah.</i> Frankie: <i>That was great.</i> Tina: <i>Yeah that felt good.</i> Frankie: <i>That felt nice.</i> Tina: <i>And easy too.</i>

Table 9.

Characteristics of empathy demonstrated in the practices of exemplary Australian classical and music theatre voice teachers

Characteristic	Indicative examples in voice teachers
Listening ^{abcd}	Kendall: <i>I can play brilliantly, but I can only play my way. You gotta do yours.</i>
• Good listening skills	Henry: <i>So, the question is, I gotta figure the chords out yeah? So.</i>
• Encourages the student to listen	Kendall: <i>And they're going to be the 'Henry' version... I won't give you the standard muso answer. I've got to say, as an artist, it's your job. But I'm saying, it's as open as this [extends arms out].</i>
	Henry: <i>But I have to have the knowledge to do this.</i>
	Kendall: <i>How do you get the knowledge?</i>
	Henry: <i>Yeah, it's gonna be a lot of theory.</i>
	Kendall: <i>No, it's not. What's those things on the side of your head?</i>
	Henry: <i>Yeah, ears, yes, I know...</i>
	Kendall: <i>It's like, coming from your viewpoint, I can't give you a textbook.</i>
	Henry: <i>'Cause there isn't one.</i>
	Kendall: <i>And if I did, I would be denying your worth and individuality.</i>

^a Cognitive ability (Batchelder et al., 2017).

^b Cognitive drive (Batchelder et al., 2017).

^c Affective ability (Batchelder et al., 2017).

^d Affective drive (Batchelder et al., 2017).

^e Empathic communication (Berkovich, 2018).

Congruent with the findings of Chapter 2, 3, and 4, the voice teachers also demonstrated transformational leadership in their observed practices based on the manner in which they structured their approach, directed student learning, and illustrated clear ideas around training and instruction. This was most evident in how the teachers set an example of success, modelling refined vocal technique and/or posture, disclosing personal anecdotes in order to promote student learning, and/or talking about their own industry experiences to facilitate student comprehension. The teachers appeared to have a clear vision for their students, discussing their technical and/or artistic timelines of events towards a developmental outcome. They sought to empower their students, focusing on their needs, and involving them in the decision-making throughout the lessons. Examining the voice teachers' behaviours within the model defining characteristics of transformational leadership in education and music research (see Table 2), associations were identified between teacher behaviour and role modelling, competent communication, motivation, empowerment, support, and student-focus. Indicative examples can be found in Table 10:

Table 10.

Characteristics of transformational leadership demonstrated in the practices of exemplary Australian classical and music theatre voice teachers

Characteristic	Indicative examples in voice teachers
Role model ^a • Sets an example of success • Self-disclosure • Promotes learning by demonstrating • Caring • Humorous	Shannon: <i>Because that's the performance etiquette. And even if you use an iPad, you still put it in a folder and you hold it, not standing there like someone did recently with the Apple sign out to the audience, and then said, 'Oh I thought I had a music stand.' Why? No. Not in—not in oratorio presentation.</i> Eloise: <i>Oh dear. [laughs]</i> Shannon: <i>That's another art—sort of, side of the art form, that you have to get used to this. Holding this way, that you're open and out presenting. It's there, you're not glued to it, but it's by the performance etiquette.</i>
Competent communicator ^{abcd} • Open and two-way conversation • Values others' opinions • Empathy • Enthusiasm	Frankie: <i>So, tell me about (this lead role you're preparing for), tell me about your (role).</i> Tina: <i>My (role), as in vocally?</i> Frankie: <i>Yeah as in, all—as anything, [laughs] anything that you have in mind for her.</i> Tina: <i>Yeah, I mean it hasn't—I haven't talked to the MD and the director hasn't said much yet but, um, I was really happy with where she was in the audition, I can send you that clip cause I actually recorded it. Um, I did it once and did it how I just instinctually did it and they asked to have it more straight tone. Especially all the end stuff um, so I did it—the second half again and it was like almost completely straight tone and listening back it is more appropriate...</i> Frankie: <i>Mm-hmm (affirmative).</i> Tina: <i>I mean, (a famous singer)'s got a different voice to me where some parts where it's a bit more mixy and I'm not afraid of that because emotionally were the character's at I think kind of supports that. I don't have an MD to tell me that's okay, but I feel like I can go more into my you know, legit soprano keep it in the world but I think it's warranted in that moment.</i> Frankie: <i>Absolutely.</i> Tina: <i>But for like- stuff like (the end) it's that straight tone, younger sounding—probably, that twang is very helpful.</i> Frankie: <i>Okay</i> Tina: <i>Yeah, and she's very front foot so I'm not like yeah, afraid of big sound and, and all that.</i> Frankie: <i>Well that gives me a-a lot to think about. Like, I have an idea of what that is physiologically and what that might sound like, but let's see what comes out!</i>
Motivating ^b • Encouragement • Enthusiasm • Sharing stories • Support	Jasmine: <i>It's just not being treated with respect, I think, in the industry. It's quite challenging...</i> Dana: <i>You have to protect yourself a lot and so we talk a lot about inner strength—</i> Jasmine: <i>Mm-hmm (affirmative).</i>

Table 10.

Characteristics of transformational leadership demonstrated in the practices of exemplary Australian classical and music theatre voice teachers

Characteristic	Indicative examples in voice teachers
	Dana: —and a strong sense of—a core sense of worth. So that when you're being hit in the head with a wet fish, over and over, it doesn't go into your total being. It's just outside stuff. Jasmine: And playing the game, I think that was one of the best things you've ever told me. Dana: It's a game. It's all a game, and if you're going to throw your hat in the ring for whatever audition, you have to make sure that hat has got feathers and all sorts of lovely things on it but you have to be prepared, and you have to be prepared to put the energy in. Jasmine: Yes. Dana: So, every audition takes so much work. Jasmine: It does.
Empowering^{bc} • Encouragement • Setting realistic goals • Sharing decision-making • Facilitation	Les: So, what do you do really, really, really, really, well in your normal life, Barbara? Barbara: Um, plan. Les: Planner. You can do the fine detail work, can't you? Barbara: Yeah. Les: And you can sit down, and you can nut through things on the computer. And there you are working so hard on the runs you hate, doing the finest of detail. And in amongst that, it's being able to work out the beginning, the middle, and the end of the piece, which you're getting better at. Barbara: Yeah. Les: How you relate that little run to this?
Supportive^d • Provides help outside of class • Positive affirmation • Praise	Alex: Good! Well, well done! That's our time, I think. Izzy: Mm-hmm (affirmative). Alex: And, oh my goodness, when do I see you again? Izzy: Next year. [laughs] Alex: Next year! Send me a text, let me know how you go (with your performance exam)! Izzy: Okay. Alex: Uh, and if some miracle happens and I'm no longer examining at the same time, I'll come and see you. Have you got people coming? Izzy: Well I invited a lot of people, but like I always—I had this thing I was like 'I'm just going to tell everyone not to come anymore.' [laughs] But I, I'm on the fence. Alex: Aw, why? Izzy: Because last year I didn't have anyone come, and I—it was really good. Alex: Oh, okay. Izzy: So now I'm like, I don't want people to come and then me to get distracted. Because I—I'm good when I don't know the people. But when

Table 10.

Characteristics of transformational leadership demonstrated in the practices of exemplary Australian classical and music theatre voice teachers

Characteristic	Indicative examples in voice teachers
	<i>it's all of these faces that I know, I'm taken out of my story. Like 'Oh my god, (the head of the course) is watching me!'</i> Alex: <i>Yes, yeah.</i> Izzy: <i>Yeah. [laughs]</i> Alex: <i>But that might be the next step in your journey. If last year it worked for you to be on your own. Maybe the next step is to, to have people there.</i> Izzy: <i>Yeah.</i> Alex: <i>But that's always harder, to sing to people that you know.</i>
Student-focused ^{bcd} • Creates dynamic relationships • Promotes student learning • Promotes personal growth	Morgan: <i>I would probably check your breathing again, that whole process again. It's new.</i> Raymond: <i>Yeah.</i> Morgan: <i>But it makes sense, huh?</i> Raymond: <i>I found it hard to do it by myself.</i> Morgan: <i>Did you press record? And play your lesson?</i> Raymond: <i>I listened to it once through, but because we didn't have recorded the first forty minutes. Yeah, so I didn't really get to the point where I wanted to, but um-</i> Morgan: <i>Oh no, what a pain.</i> Raymond: <i>It's fine though.</i> Morgan: <i>Okay. You know, I could tell you're a dancer because you work in this (indicating on Raymond), like, in this, chest.</i> Raymond: <i>Yeah, I, it's definitely, I don't think I did it right. I'd like to do it again.</i> Morgan: <i>What's that?</i> Raymond: <i>The breathing thing.</i> Morgan: <i>Just come over to the mirror. This full-length mirror... One shoulder's here, and one's (hands on Raymond)—indicating the whole body will cramp against that. And the reason that is so evident to me is 'cause your jaw line sits against your neck differently. Yeah, so we're trying to find a slightly-</i> Raymond: <i>Is this the one side?</i> Morgan: <i>Deviated way, yeah. And we want to try and get you to be ironed out and um, as much as we can, and get you as mobile. You're just tight, tight, tight. Yep. It takes time-</i> Raymond: <i>Mm-hmm (affirmative).</i> Morgan: <i>And it's awful having someone just picking you apart and making you self-conscious, but it's my job. So, we better get you fixed, mate. You know? It takes time.</i>

^a Idealised influence (Bass, 1985).

^b Inspirational motivation (Bass, 1985).

^c Intellectual stimulation (Bass, 1985).

^d Individualised consideration (Bass, 1985).

Overall, the ways in which the teachers demonstrated empathy and leadership in this study were observed to have direct implications on creating a safe, nurturing, and effective learning environment for the student. Establishing this productive environment was a prominent theme in the voice teachers' approaches, thus it is presented in the following chapter.

Chapter 8

Observational Study: Voice Teachers' Practices and Learning Environment

8.1 Results

In addition to the themes observed in the one-to-one lessons detailed in Chapter 7, it was clear that the established learning environment was an instrumental aspect to the teaching approach for classical teachers Les, Shannon, and Alex, and music theatre teachers Kendall, Frankie, Morgan, and Dana. It was apparent that the teachers' delivery strongly influenced the one-to-one learning environment and was a product of their individual way of communicating. They sought to create a nurturing, enjoyable, and effective space for each student to explore singing, achieved through: 1) encouragement, enthusiasm, and warmth; 2) social support; and 3) humour. While aspects of these themes were apparent in the voice teacher's interviews, they were not directly discussed. The atmosphere created in the voice teachers' lessons was only apparent when observing them in the actual act of teaching.

Further to the learning environment, all of the voice teachers focused on preparing students for the demands of the performance industry. This was a notable theme in the observed lessons whereby voice teachers created mock audition scenarios for their students and set goals with them. Again, this emergent theme was not identified in their interviews, but rather observed in their teaching practices.

8.1.1 Encouragement, enthusiasm, warmth.

Creating a comfortable environment was noted in most studios but particularly in Morgan, Les, Kendall, and Frankie's approach. For example, at the start of the lessons, teachers greeted their students with ease. In the case of Morgan, a familiar tone was adopted with his student Ben, and in addition to referring to him regularly by name, pronouns like buddy, kiddo, mate, and friend were used. With Lizzy he seemed softer and took on a more parental role, an interpretation validated by Lizzy's response in their transaction at the start of the lesson:

Morgan: You can make mistakes Lizzy.

Lizzy: Mm-hmm (affirmative).

Morgan: You're allowed to be wrong. You don't learn by getting it right, you learn by making mistakes, you don't have to get everything right all the time.

Lizzy: You sound like my mother.

Morgan: Well, I can get dressed and try that next time.

Lizzy: [Laughs]

The teachers' body language and the tone of their voices would also change, either when conversing with the student or when giving feedback, seemingly to create ease for the student. In particular at the start of Barbara's lesson, Les spoke with a lower, more intimate voice, and included me in the conversation like a welcomed third contribution in the space. Les stayed standing for the first 13 minutes of the lesson while the conversation was taking place, engaging Barbara in a way that resembled a mentorship through offering guidance and advice rather than direct instruction. Kendall similarly stood up between exercises and leaned forward her piano, frequently nodding in affirmation, whilst talking with Bernadette about her self-reflections. This was also the case with Frankie who stood for approximately 20 minutes of Sophia's lesson, even at times when playing the piano and accompanying her. When he was standing, he was often moving slightly in place, listening intently and coming up within two metres of her to troubleshoot their technical process.

Additionally, all teachers showed warmth and/or enthusiasm in their face and voice, either by smiling, nodding in affirmation, speaking softer, speaking louder, or laughing. Further, when they praised the student, they would often do so either in an honest, deliberate tone, or with excitement as was the case with Frankie's response to Tina's singing, "I really love that Tina, I think that's exciting!"

Teachers also sought to establish an easy-going environment either by empowering their students, or by adopting a playful, experimental manner. This was noted during the singing component of the lessons. For example, just like Les had previously used animal noises as a reference for the student in section 7.3.2.3, Kendall

started Bernadette's warm up by stating, "Okay, so we're doing some noises anyway. What are we doing today? Having fun?" After the warm up, Dana asked Desmond to start the song on a hum, stating to me, "I get people to hum a lot, because it's really hard and the beginnings of songs, particularly, are where everyone tends to not—they don't start well, most people. It's fear, it's the fear thing."

Alex established this verbally prior to starting an aria with a student, "Okay. Why don't you claim your space [gesturing with open hands]. That's it, and we'll just—I'll just give you a bar that you come in, is that enough time to prepare?" Frankie also sought to 'give permission' to the student to experiment with different vocal concepts with terminology like "just see what comes out.", "have a play", and "have an experiment". For example, in the context of Sophia's lesson, he said "play" ten times and "experiment" four times. Similarly, teachers seemed constructive about prefacing criticism with passive terminology so that their feedback may be more accepted. With both Alex and Shannon, they addressed technical issues by offering an "observation" to the student's current performance. In Alex's example:

Alex: I'm going to make an observation.

Izzy: Mm-hmm (affirmative).

Alex: You tend to back off your voice as you go into the upper register.

Izzy: Yeah.

Alex: And I don't think there's any need for you to do that.

Izzy: Okay.

Alex: Why, where do you think that impulse comes from?

And in Shannon's example:

Shannon: I need to hear those parts a little bit more. It's [singing] *verrückt* feel free to roll it.

Mel: Yeah. [singing]

Shannon: Good, yeah. Uh, just an observation, I think you're opening way too wide for it.

Both Frankie and Les would often follow a student's singing, whether it be a technical scale or repertoire, with immediate positive feedback followed by either a critical reflection or a feedforward question or instruction. For example, in his lesson with Sophia, Frankie used the word "good" 20 times and "great" 46 times after Sophia would sing before imparting advice. This appeared to be an almost automatic response to hearing the student before offering technical input.

The teachers also appeared to encourage of their students either by supporting their work in the industry, seeking to bolster their confidence, showing *their* beliefs in the student's ability, or in driving the student to achieve a technical outcome in the lesson. For example, at the start of her lesson with Bernadette, Kendall asked how she went in an audition that had recently taken place. The tone of Kendall's responses appeared assuring and supportive of Bernadette's work:

Bernadette: I thought I did all right! And the director seemed very happy, straight off the bat... I could get to those low notes.

Kendall: Yeah.

Bernadette: So, I still feel—

Kendall: You're a unique animal because of that.

Bernadette: Yes.

Kendall: They can use you.

Bernadette: Yes, and I still feel I do even though they, they haven't said anything. I emailed them last week, and I was like, 'Come on, you need to let me know what's going on.'

Kendall: No casting yet?

Bernadette: No casting yet.

Kendall: Oh, dear.

Bernadette: So, they put the auditions again out last—this week, the weekend it's just been—they re-auditioned.

Kendall: The tarts, they're looking for more? They've seen *you*!

When students encountered technical challenges, teachers would occasionally interject with words of encouragement. For example, while Barbara was singing through an aria in her lesson with Les, she would stop either because she was still learning the music or because she anticipated a technical challenge. Les would often respond with encouragement without losing the momentum of the work, stopping only for a few seconds:

Barbara: [singing and then stops and laughs] I'm so sorry, I just see the bar that's coming up (which has a florid run in it).

Les: No, just have a go. Just be brave.

Barbara: [apprehensive] Ah!

Les: You can get it wrong if you need to. It doesn't matter. [continues playing]

Whenever Barbara stopped herself from singing, Les would fill it with an encouraging statement, “Just keep singing”, or guidance, “Just enjoy these long brushstrokes and occasionally we'll just put a squiggle when there's a run”, and immediately continue.

Offering clear, honest guidance seemed to be another way in which teachers created comfort for the student. Teachers actively showed that they *knew* the student and understood their technical strengths and weaknesses. This was noted by the way in which students responded to their teacher's answers, showing appreciation for their knowledge through reactions of assurance, relief, joy, or awe. In the case with Sophia, Frankie offered her reassurance, something she appeared to be seeking from her initial comments about their technical work:

Frankie: But at least you know that you—if you can always sing a D with that kind of clarity, that the problem is acoustic rather than functional.

Sophia: Functional.

Frankie: It's not, it's not vocal fold.

Sophia: That's good. I know that information, but it's good to hear that because sometimes I feel like there's something wrong with me and I can never do it.

Frankie: It can often feel like that, I get that.

Sophia: Yeah, but that is true, I suppose. Okay, cool.

Les did something similar with Barbara where she gave honest feedback in a way that put the responsibility of a vocal issue not on the Barbara personally, but on her body, nervous system, muscular development, and coordination. In the lesson with Barbara, they reflected on a new aria performed in the lesson which showed some technical instability. While Les did not absolve Barbara's responsibility to practice the piece with technical proficiency, she directed Barbara's thinking in a productive manner to consider the implications "muscle memory" had on singing the piece:

Les: I just get that it's not in your, um—

Barbara: Body yet.

Les: It's partially there, but it's not in your muscle memory.

Barbara: Yeah. Yeah.

Les: Yeah?

Barbara: And it's not. It's so not.

Les: And one of the—I think one of the tricky things is, because you're really smart, that it takes longer than you think to get it in your, in your muscles. So that your muscles, which are really pretty stupid, they need to be really kind of whipped into action.

Barbara: Yeah.

Les: It takes a lot longer than you think to sing things in. And so that probably just means you're using a lot of conscious control as you're going through to make sure everything is right. And there, half of the conscious control has to go because you're under this slightly different condition here. And so, the holes show up, because the conscious control is not doing it.

Barbara: Yeah.

Les: And the holes are only there because there's not any memory yet.

Showing how well they knew the student was another manner in which the teacher appeared to encourage them, as was the case when Morgan told his student, "I know you so well." This was demonstrated by Morgan, Les, and Dana who acknowledged me as a third party in the lesson and took the opportunity to talk to me

about the student in front of them. The nature of these discussions was positive and supportive, again showcasing a knowledge of and interest in the student. This example falls at the start of Desmond's lesson when Dana informed me of his vocal history:

Dana: I know, and I've been teaching him for a long time. Desmond actually came quite from the classical course, so he came to me in-

Desmond: Mm-hmm (affirmative), 2014, so, second year.

Dana: Second year, but—and he had a really beautiful tone, but he just over-sang. Constantly over-sang, so it was all big, big, big. And so we, we worked a lot on controlling because he's got quite a big instrument, so now he almost goes the other way and under-sings.

Desmond: Mm-hmm (affirmative).

Dana: Which is actually better, because he's learning to mark and not over-sing. But along the way, we've actually discovered he's actually got a really good pop feel, which is great.

All of the teachers appeared to be proactive in establishing an encouraging, enthusiastic, and warm learning environment. They communicated in a manner that seemed sensitive to the student's needs, both verbally (e.g., positive feedback) and non-verbally (e.g. smiling), and students were observably reassured through their lessons as indicated by their responsiveness. As a result, students seemed motivated to tackle their perceived technical challenges with their teachers during these lessons.

8.1.2 Social support.

Throughout their observed lessons, six of the seven teachers indicated that they supported their students outside of the designated lesson time. This was most frequently in reference to text messaging with students, as was the case when Alex asked Izzy at the end of their lesson to let her know how she went on her upcoming end-of-semester recital, "Send me a text, let me know how you go!" Similarly, when reflecting on Barbara's performance in a competition the previous week, Les asked "So, the things I wrote in a quick text, so I didn't forget them, were?" indicating that they had communicated after the competition by text and connected prior to the lesson.

Morgan also asks his students to maintain contact between lessons, particularly with Ben towards the end of his lesson when Morgan wanted to watch him practice for

his performance in full costume. He asked Ben to film himself practicing in costume and shoes and then send him an email with, “takes of the film. Something for me to look at... otherwise it goes on stage and it falls because it's nothing I can help you with, because I haven't seen you jump or turn or move about.” Morgan indicates a sense of responsibility for his students. He genuinely seems to care about them, seeing their vocal work as one aspect of their overall development as artists and people. Additionally, with Lizzy he makes himself available to her outside of hours, “I might have a cup of tea with you.”

With his newest student Raymond, Morgan expressed an interest in his overall health and well-being, as demonstrated when he asked Raymond if he had been to the occupational therapist Morgan had previously recommended:

Raymond: I'm waiting for my (health insurance) card to come, so I don't pay a lot of money.

Morgan: I'd rather us pay a lot of money and get this moving. I would rather just chuck it and pay for you and send you there in a taxi right now. Because it will help you in ways that you don't quite realise.

Morgan also broached the subject of Raymond's mental well-being, telling him that it was important to establish a good mental health routine alongside his studies. Morgan sought balance and perspective for Raymond by finding out his other interests and then making that part of his suggested practice routine. This conversation took place in the final three minutes of the lesson:

Morgan: You're quicker than you give yourself, yeah?

Raymond: Yeah.

Morgan: Yeah, yeah you need to be a bit kinder to yourself I think, mate. Just a little, a little kinder would be nice. Yeah? I'm not picking on you. What do you do when you're not doing musical theatre and singing? What the one thing you love to do?

Raymond: Um—

Morgan: Do you read?

Raymond: No.

Morgan: Do you go to movies?

Raymond: Not really. I—

Morgan: You're working?

Raymond: Back home, I used to go to the beach a lot.

Morgan: Have you been to the beach since you've been (here)?

Raymond: Yeah, I do like the beaches back in (another Australian city) better.

Morgan: That's very debatable!

Raymond: I just feel (here) it's like going in—for a swim in a bay. There's no waves and all of, there's so much wind and like—

Morgan: There's no waves here?

Raymond: Past like 11:00 o'clock there's, when I've gone there's no waves. And last time, it's just like, wind. Like a tornado at the beach.

Morgan: Oh, look at this. What a Grinch. You better get down there on your day off I think, you can start walking for an hour. Go and do something on the beach, it'd be much better for you.

Raymond: Yeah.

Morgan: Get away, you know? You'll find ways to keep yourself calm at the same time, yeah? I think this is a good song for you to work the body, yeah? You can listen to it on the beach.

These examples indicate both a duty of care to the student, but also care *for* the student. It is particularly noted in the supportive way the teachers communicate with their students, openly seeking to ensure their well-being beyond the technical development of their voices. Their supportiveness is also demonstrated by the way they make themselves available to the student outside of their designated lesson time and how they express an interest in other aspects of their students' lives, such as their physical and mental health.

8.1.3 Humour.

There was a high degree of humour apparent in the teaching approach indicated by the teachers' quick wit, intellectual musings, and anecdotal stories. As this

transaction was often funny through their use of either satire or self-deprecation, capturing this aspect of the teacher's delivery in the written word was difficult. Frequently teachers would swear or joke with the student in what appeared to be an attempt to lighten the energy in the room and maintain a heightened momentum in the work, and so the words on their own lack the character of the manner in which they were delivered.

All of the teachers were engaging and funny, as demonstrated by the amount of laughter in each lesson. Laughter occurred between both the student and the teacher and was most frequently in little quips, giggles, or chortles ranging up to a guffaw, depending on the dynamic between the two. The amount of laughter for a one-hour lesson ranged from 40-50 laughs with the least recorded being 20 laughs in a 45-minute lesson and the most recorded being 62 laughs in a 68-minute lesson.

Wit was utilised throughout the lesson, sometimes just through small talk, as was the case with Morgan when Lizzy brought out an iPad for Morgan to read off of instead of sheet music:

Morgan: Do you not have a paper copy.

Lizzy: I don't, (another teacher) has it.

Morgan: Throw the lid.

Lizzy: You love me. [presents her iPad with the music on it]

Morgan: [laughs] What-the-front-door is this?

Heather: [laughs]

Lizzy: It's a busy time, save the trees.

Morgan: Save the trees. [rolls his eyes]

Astute wording was also used to set up technical exercises. In this regard, before starting a vocalise, Dana advised Desmond what he should think about technically. However, instead of using physiological (e.g. breath management) or musical (e.g. legato) cues, she offers a humorous emotional one:

Dana: Let's try semitones, shall we? So, remember, this one starts once again—if you don't start with a sense of where it's going—

Desmond: Yeah.

Dana: Think slightly psycho at the beginning and it works a treat.

Similarly, Kendall gives a witty spin on getting her students to find pure, Italianate vowels in their warm up by relating it to a funny word. With Henry, when asking him to do an 'oooo' vowel, Kendall stated, "Oooo [singing]. Oooo, like 'poo'." With John, her newer student, she involved him in the process:

Kendall: You are pitch accurate, but vowel inaccurate. You're not singing 'oh'. 'Oh' rhymes with ho, ho, ho, as in Santa Claus. 'Oh' rhymes with um, what? Give me an 'oh' word.

John: Um, I can't think.

Kendall: I can't cope with this rope? There's no hope left?

John: Yeah. That.

Kendall: You, you find—I found you three 'oh' words. You can find me one. It's not fair. I'm doing all the work around here. You're supposed to be doing this.

John: Opium.

Kendall: So, opium did you say?

John: Yes.

Kendall: Great. So, [singing opium, opium, opium]. I'm not proud! Go.

John: [singing] [laughs]

Amusing feedback also served to address the acting and interpretation of the songs in a non-confrontational way. For example, when Izzy was working on a particular song that was being sung to three characters, Alex asked:

Alex: Who, who's this one to? Is this to God?

Izzy: No, this is to a guy.

Alex: To the guy? Oh well gosh, you haven't got much to show him how much you love him!

Izzy: [laughs]

Alex: So, can you really put him out there and go for it?

Izzy: Okay.

This approach also seemed to help students be willing to offer bold choices as an actor in the song. This was evident when Dana worked with Rebecca on 'The Life of the Party' from Andrew Lippa's *The Wild Party*:

Dana: Go wild for me.

Rebecca: Gotta open up to it.

Dana: Make me believe you're a very, very bad girl.

Rebecca: [laughs]

Dana: I'm sorry I had to say that, but I did.

Rebecca: That's all right.

Dana: Don't tell your parents.

Joviality appeared to dispel tension and disperse the occasionally intense energy of working one-to-one on the physical act of singing. As teachers were addressing technical faults, including tension in the tongue root or a tight pelvic floor, loosening this tension physically was accompanied by witticisms that seemed to facilitate release from an emotional standpoint. For example, Morgan feigned fury or disbelief with Lizzy when they were addressing her lip tension and abdominal release. He frequently stood up out of his chair, walked about the room, and looked out the window sighing and making comments in a sarcastically melodramatic manner like, "Oh, just go back to the mirror, honestly. Unbelievable. Unbelievable." He also made playful threats: "Is this a music stand? [points to one and mimics throwing it at Lizzy]" Doing so observably relieved the intensity of addressing a vocal fault repeatedly over a period of time. As a result, they were able to work extensively and productively, using multiple technical methods to relieve tension rather than contribute further *to* it by working on it with such

detailed focus. In this manner, profanity was also used by all of the teachers at some point, again to disperse tension or to engage the student's focus. For example, Kendall swore when doing an exercise around the student's upper register. Instead of telling the student that they were tense on the high note, she said, "So, you go [imitates the student singing high] oh, shit, fuck, bum, poo, it's a high note."

Humour also featured when teachers spoke about audition preparation and the rigours of working in the performing arts industry. The teachers seemed cognisant of how performance anxiety, as indicated by the way students spoke about their stresses regarding upcoming auditions, assessments, and shows, could influence the quality of their work. Teachers appeared to try to boost the confidence of their students by giving accounts of their own experiences, or the experiences of other students/colleagues, and by offering advice about ways in which to approach situations the students perceived to be stressful. This was evident in Rebecca's audition preparation whereby Dana sought to establish a positive and assertive narrative for Rebecca, in a witty way:

Dana: Remember, it's very much about first impressions. When you walk in the room, you have to look like you own it.

Rebecca: Yeah.

Dana: Even if you don't feel like it.

Rebecca: Mm-hmm (affirmative).

Dana: Right, so that's very 'Open yourself out to your audience' and very 'You'd be lucky to have me, and if you don't take me, that's your loss'.

Rebecca: Mm-hmm (affirmative).

Dana: Not arrogant. That came over a bit arrogant!

Rebecca: [laughs]

Dana: More—

Rebecca: Confident.

Dana: Yeah, and also just a little bit, um, slightly detached from the whole game thing.

Rebecca: Mm-hmm (affirmative).

Dana: Not not—not *not* caring—

Rebecca: Yeah.

Dana: But not caring *so* much that, you know—

Rebecca: My life's gonna end!

Dana: —you'll cry for 25 weeks if you don't get it!

It was observed that humour provided a useful tool in connecting with the students, encouraging them through the creation of a fun learning environment. Students seemed drawn to their teachers, listening intently to what they had to say, openly smiling and laughing, engaging in conversation and offering their own ideas, sometimes with wit as well. Humour may also serve to make the teacher seem more approachable, as Alex had previously stated in her interview, “the more human kind of master teacher is becoming more and more what people want to see.”

8.1.4 Performance/industry preparation.

In addition to addressing their vocal and technical needs, all of the voice teachers were preparing their students either for upcoming performances, classes, auditions, competitions, and/or assessments as well as developing their understanding relating to the music industry and what a future career in singing might mean. This type of preparation went beyond the technical aspects of singing, using tools to give students a strategic or competitive advantage in the industry. Teachers were observed to prepare their students for particular types of performance by creating mock audition scenarios and goal setting.

It is noteworthy that most of the teachers were still working in the industry, either as singers or musical directors, having current first-hand knowledge of the performing work for which they were preparing their students. For example, Shannon’s engagement in the industry observably influences her teaching as she demonstrates a relevant knowledge of orchestration and performance etiquette. She uses this knowledge to ensure students are thoroughly prepared for their performance, and does so directly, saying she does not “molly coddle” her students because the industry will not. Frankie

too appears to call on his experiences as a musical director and répétiteur when instructing his students on performance preparation.

The result is industry-relevant tuition that serves to prepare the student accurately for auditions and performances, demonstrating an awareness of style with feedback like “I think it's what you want, it's kind of traditional.” For example, Dana’s knowledgebase as an established performer still active in the current music theatre industry speaks to a broad spectrum of productions and performance styles. Performance preparation is a prominent focus for Dana with comments like “I know (a creative on the team), I know what he's like... I can tell you now, what they're looking for is accuracy.”

8.1.4.1 Mock audition scenarios.

In order to effectively prepare the students for their upcoming auditions, assessments, or performances, all seven teachers conducted a “mock” trial at least once in the context of the lesson to see how the student would handle the perception of performing under pressure³². For example, as Dana’s student Rebecca was preparing for auditions in both theatre and music theatre courses at Australia’s most reputable tertiary institutions, Dana asked her to set the tempo of her first song in the lesson as though Dana was the audition accompanist. Dana offered advice like, “Some don’t like being clicked at (to set the tempo). Just pat.” Additionally, Dana asked Rebecca questions that a tertiary audition panel might ask, “So, let's see what they might ask you. ‘Why do you want to go to (this institution)?’” and then proceeded to ask 12 more questions, ranging from the institution itself to her audition repertoire.

³² A mock audition is a performance-preparation tool in which a musician auditions/performs in front of ‘panel’ in order to elicit a response similar to the experience of auditioning/performing. In studies referencing mock auditions, this panel has been comprised of friends or colleagues (Ghiglia, 2020), a private teacher (Herndon, 2016), a hired adjudicator (Poliniak, 2012), or a panel of experts (S. D. Harrison, Lebler, Carey, Hitchcock, & O’Bryan, 2013). Mock auditions are considered a useful rehearsal technique for improving the quality of performance in the lead up to an audition (Ghiglia, 2020), and are well-regarded by students, particularly when followed with feedback for improvement (S. D. Harrison et al., 2013). They are also useful in overcoming distractions when auditioning (Herndon, 2016). While no research to date has identified the conclusive benefits of mock auditions, studies indicate that they are helpful in developing control over music performance anxiety (Ghiglia, 2020), and getting accustomed to the pressure of auditioning (Dispenziere, 2013).

Alex also addressed the importance of clear communication with the singer's accompanist. In working with Izzy on her upcoming recital assessment, Alex focused on preparing her for all of the things she could control, like having a clearly-marked score, "have you marked breath marks in anywhere?", and things she could not, such as if her accompanist did not follow her tempo:

Alex: Now let us practice something.

Izzy: Yeah.

Alex: I'm going to ask you to give me the tempo.

Izzy: Mm-hmm (affirmative).

Alex: And then I'm going to either speed up or slow down.

Izzy: Okay.

Alex: And I'd like you to take charge.

Izzy: Okay.

Alex: All right. [changes posture and tone, acting like the accompanist] 'So, would you mind giving me the tempo, please?'

The teachers also encouraged students to practice under pressure outside of the lesson. For example, as a means of addressing Barbara's performance anxiety which she said affected her in a recent competition, Les suggested Barbara create practice-performance opportunities particularly as she lacked performing experience:

Les: So, when I think about you, it is very, very few performances compared to the amount of work you do.

Barbara: Yeah.

Les: Um, very few performances. So, I think that upping the number of performances in any way you possibly can—um, just making (your sister) sit there and listen to you.

Barbara: Yeah.

Les: Or just grabbing a few friends and say, 'Sit there, I'm going to sing to you.' Just so that you can keep doing it and doing it and doing it. And you tape yourself and you try out

your arias. You listen back. You see what you like, what you don't like. Video yourself, actually.

Morgan insists on a high degree of preparation in his students before they go into a performance situation, troubleshooting any challenges for the singer-actor in the studio seemingly to offset unforeseen issues on the stage. For example, in working on 'Sweet Transvestite' from *The Rocky Horror Picture Show* with his student Ben, a role typically sung in heels and a corset, Morgan made a salient point about Ben's preparation regarding costume and make-up:

Morgan: So, I need you to really film this done, I mean two or three times in the garb because it's very, it's very different.

Ben: Yeah, sure.

Morgan: To sing like that—it's, it's very exposing. You become—when you walk in you become self-conscious, and I've seen many who fall on the floor just by changing a part of their costume, you know? You want to be ahead.

Ben: Right, yeah.

Morgan: It changes your voice.

Morgan's comment "You want to be ahead" deals in preparation but could also refer to having a competitive advantage. Morgan seeks to work with his students to develop the many facets of their performance, particularly as a technically proficient singer and communicative actor. Both he and Les recommend videoing as a tool for encouraging student reflection on their performance in their independent practice, something Jamie and Bobby also recommended in their interviews.

8.1.4.2 Goal setting.

Goal setting was evident in all of the voice lessons, particularly short-term and long-term goals targeting technical outcomes, repertoire study, artistic development, career development, strategic advantage in the industry, and achieving student dreams³³.

³³ Goal setting in musical studies has drawn upon a variety of theoretical frameworks based on cognitive and sports-based research. These studies report that performer goals are technical, tactical, physical, psychological, and environmental in nature (Perry, 1999). Categorisations of these goals in music research are varied: they include short/long term goals (Baughman, 2014; Wormhoudt, 2002); daily, monthly, and yearly goals in pursuit of a "dream" goal (Perry, 1999);

These goals were either offered by the student or suggested by the teacher and were mutually investigated.

For example, at the end of Izzy's last lesson before her performance exam, Alex said to her, "On a scale of one-to-ten, where ten is super prepared and one is not, how are you feeling for your recital?" When Izzy replied both positively and negatively about her different songs and their level of preparedness, Alex asked, "And do you feel like you've got everything you need to do this on your own?" Izzy's affirmative response indicated that she had clear ideas around the goals she needed to set for herself in her independent work based on the technical and artistic goals they had achieved in the lesson.

Some teachers sought to establish perspective for the student when discussing goals, particularly to give them an indication of the industry at large or to remind them how far they had come as a singer. As Les said to her student Barbara, "I think students need to have an—an understanding, no matter what you are, of where you are in the mix of what's around you." From here, Les led a conversation regarding forward planning, goal setting, and preparation as Barbara was soon leaving for Europe in pursuit of a classical singing career. Les projected into the future with the student, linking her perceived career timeline to Barbara's voice type and work ethic. She shared this with Barbara, appearing to offer positive support and trust in Barbara's abilities, but also to

concrete and idealistic goals (Filion, 2018); outcome, performance, and process-type goals (Bellon, 2006); practice-related goals (Oare, 2011); mastery and performance goals (K. F. Hays, 2002; Lacaille, Whipple, & Koestner, 2005); intrinsic goals (Lacaille, Koestner, & Gaudreau, 2007; Lacaille et al., 2005); and micro- and macro-goals (Walker & Commander, 2017). Goal setting has been found to assist performers in achieving excellence (Perry, 1999), and empower musicians to learn independently (Oare, 2011).

Research advocates that music teachers should facilitate students in setting their own goals, particularly clear, measurable, and attainable ones (Barry & Hallam, 2002; Brändström, 1995; Mackworth-Young, 1990; Oare, 2011; Woody, 2004). According to Baughman (2014), this should be tracked and adjusted throughout the student singer's tuition as a "continued willingness of instructors to adjust goals, monitor practice and progress, and reinforce appropriate practice strategies could be the key to teaching singers to practice effectively" (p. 88). Further, research shows goal setting influences a student's self-beliefs and confidence (K. F. Hays, 2002; Kinne, 2016; C. Ware, 2002), especially if the student is engaged in setting the goals themselves (Barry & Hallam, 2002; Brändström, 1995).

give her an indication of what she could expect in this next stage. As a result, together they set goals regarding repertoire and roles:

Les: I can see that something like Mimi, not in audition repertoire, but I can see that somebody would cast you in that, you bring that fuller, more beautiful sound to your instrument, and I could see you being able to sing that really easily. It's also a short one. So, worthwhile knowing both of those roles.

Barbara: Yeah.

Les: Um, and, um—and your Michaela. Again, it's a full lyric, but you need a loud lyric to sing it.

Barbara: Yeah.

Les: Um, so that then later on, you know, four years or so, you're starting to go into that bigger stuff.

Some students articulated their goals to their teachers, particularly more experienced students, most often at the start of their lesson. These frequently centred around their goals were for the lesson that day, usually based on upcoming auditions, performances, or assessments. Students also reflected on how they met their practice-related goals over the previous week. Goals were also long-term, such as when Tina told her teacher Kendall about some upcoming performances and went onto say, “My other singing goals for the year are...”.

Teachers also encouraged students to articulate their goals directly to me during the observed lesson. Not only were students asked to identify their goals, they were also invited to explain to me why they were working towards these articulated outcomes. Having the students communicate themselves appeared to be a teaching tactic, getting students to take ownership of the goals that had been set. For example, Les was working with her student Charlie on ‘Una voce poco fa’ from Rossini’s *Il barbiere di Siviglia*, and paused to inform me that Charlie was going to sing this aria in her upcoming audition for an undergraduate vocal performance course at a renown conservatory:

Les: I think you should be very, very pleased with where you are, and if you're auditioning for first year university here. Heather, I think they might be a little interested, don't you?

Heather: Oh, yes.

Les: [laughs] As in you don't sound like any first year I know. Um, but uh, there is reasoning behind this, and what's the reasoning just so that Heather knows why you are going to audition for first year?

Charlie: To learn more of singing. [laughs] And music. And enjoy life.

Les: Yeah, actually about the music itself and about then singing an ensemble and that sort of thing.

Heather: Great.

Charlie: Yeah, and learning other languages.

Les: Mm-hmm (affirmative). Yeah.

Charlie: And being on stage more, in front of people.

Les: Yeah. We were thinking about doing something like honours or something like that but you only started reading music at the beginning of the year didn't you?

Charlie: Yeah.

Teachers also had their own goals for the student which they did not necessarily share with them in the lesson. In Shannon's case, her perspective and insight as a result of her first-hand knowledge of the industry appears to inform the educational and career timeline she perceives for each student. After her students departed their lessons, she reflected on them individually and offered her personal insights about their future in the industry. With one student, Shannon stated that they were working to develop her "top" or upper register, and that she would get work "if the cards fall right".

8.2 Discussion

These observations indicate that the Australian classical and music theatre voice teachers, in addition to having a detailed, systemised approach for developing each individual student's vocal technique, sought to establish a nurturing and effective learning environment for the student to thrive in. The learning environment itself was a prominent part of voice teacher's approach and was established around the voice teachers' ability to recognise when a student required comfort, ease, support, or

engagement within the lesson context. The teachers then responded with an awareness of the individual needs of the student, sensitive of their personal circumstances.

Congruent with Chapter 7, these behaviours denote empathic and transformational leadership skills which, while evidenced in the teachers' interviews, were considerably brought to life in the observation of their teaching practices. Empathy is considered essential for creating a positive learning environment for the student (Goroshit & Hen, 2016; Peck et al., 2015; Swan & Riley, 2015). The voice teachers observably created a welcoming space to encourage student learning as demonstrated by their care and supportiveness, qualities identified in empathic teachers (Cooper, 2004; Holding, 2017; Lam et al., 2011). Transformational leadership was also evident the voice teachers' practices. Encouragement, enthusiasm, support, and humour were identified as shared themes among the teachers and are acknowledged attributes of transformational teaching (Bolkan & Goodboy, 2011; Peters, 2014; Pounder, 2014). Under this transformational guidance, the students appeared to be engaged in the lesson and demonstrate satisfaction in their work, results that have been noted in previous education research (Gill et al., 2010; R. K. Livingston, 2010; Pounder, 2009; Tsai & Lin, 2012). Further, all seven teachers were observed to present themselves as role models to their students, either through being a practicing professional performer or having extensive industry experience. This strongly reflects Bass's (1985) definition of transformational leadership as someone who acts as a motivational role model, stimulating followers by catering to their self-interests in an individualised manner.

The voice teachers were also observed to be expressive in their verbal and non-verbal communication with their students, sharing their beliefs about pedagogy in an engaging and humorous manner as indicated by student response. At no single point did any student refuse to do what the teacher asked them to do. While students were observed to question their teachers' instructions, this always appeared to be for clarification or understanding rather than resistance. These behaviours align with Antonakis et al.'s (2016) definition of a charismatic leader as someone who is expressive in communicating their values and beliefs. Unfortunately, no conceptual framework of charismatic leadership exists in education and music-related research within which to examine the behaviours of these voice teachers (see 5.3.2). Further,

Antonakis et al. (2016) warn against defining charisma through outcomes such as follower perception. While these results support other research regarding the positive influence charismatic teaching has on student behaviour, motivation, and involvement (Bolkan & Goodboy, 2011; Harvey et al., 2003), student behaviour in this study could have been changed or improved by having an observer present for just one of their lessons (Kennell, 2002). Thus, while the voice teachers indicate charismatic leadership in their practices, this is difficult to conclude given the parameters of this current study.

In order to prepare their students for the demands and stressors of the performing industry, all teachers devised mock audition/performance scenarios within the lesson context. However, it was notable that the classical teachers Les, Shannon, and Alex, generally focused more on the *next* performance or audition the student had whereas, in contrast, the music theatre teachers, particularly Frankie, Morgan, and Dana, would prepare the students for the art of auditioning in general. Comments made by the music theatre teachers sought to get students in an audition/performance mindset when working in and outside of the lesson, like Dana's "every audition takes so much work", Morgan's "you're never going to audition in a beautiful room the first time... you have to always adapt", and Frankie's, "could we do a version of this song from the beginning where you do it acoustically, as in that you won't be amplified... as in, audition mode". All teachers were also observed to set clear, achievable vocal and artistic goals with their students, a practice encouraged in research (Barry & Hallam, 2002; Brändström, 1995; W. Kenny, 1998; Mackworth-Young, 1990; Oare, 2011; Woody, 2004). These goals were most often short- and long-term (Baughman, 2014; Wormhoudt, 2002), and were frequently either practice-related goals (Oare, 2011) or performance goals (Bellon, 2006; K. F. Hays, 2002; Lacaille et al., 2005) that appeared to focus the student on their own development and performance objectives. Practice strategies were reinforced by the teachers as a means of achieving these goals outside of the lesson. This has also been found previous research on voice teachers (Baughman, 2014).

The voice teachers appeared to give their students multiple tools to prepare and protect them for the performing industry, both vocally *and* mentally (Morgan: "You cannot get injured... you wanna keep going, it's so much pressure"; Dana: "You have to

protect yourself a lot”). They were supportive in their teaching practices, showing an interest in the health and well-being of their students as well as the development of their musicianship and performance. These are important findings as Williamon and Thompson (2006) report that students claim to learn about the physical and mental demands of being a musician primarily from their instrumental teacher. Further, music students confronted with health or psychological problems demonstrate a significant inclination to seek advice from their instrumental teachers, more so than their friends, colleagues, counsellors, or educational institutions (Williamon & Thompson, 2006). MacDonald (2003) similarly states that music students look to their teachers for psychological support and guidance. Specific to voice teachers, Durham-Lozaw (2014) recommends that teachers provide emotional and psychological support to their singing students. This is understandable as, according to Williamon (2004), students spend years with their private instrumental teacher, improving on their skills through their teachers’ expert knowledge.

Reflecting on the claims in this literature, and in consideration of my observations of the seven voice teachers in their practices, the psychological component largely seems to refer to a teacher’s management of student musical development, student anxiety related to music performance, student concerns about their own physical health, student emotional well-being, and student perceptions about their trajectory as a performer both short- and long-term. I argue that skills in empathy and transformational leadership facilitate the voice teacher in diagnosing, comprehending, and effectively responding to these individual needs in their students. How these impact on student development is outside the scope of this study; however, if these behaviours were not successful in facilitating student growth, they would be unlikely to feature so consistently in the practices of the seven exemplary voice teachers.

Having completed this study, Chapter 9 presents the final conclusions which draw together this and previous empirical work.

Chapter 9

Conclusion: Constitution of the Australian Voice Teacher's Approach

9.1 Introduction

This chapter presents a brief summary of the relevant literature and research questions before drawing together the findings of this thesis. In particular, the salient features of the interviews, survey, and observations are considered in order to triangulate the common approaches employed by Australian voice teachers. Empathy and transformational leadership are discussed as the critical outcomes of the research, with theoretical implications, methodological approaches, and innovations also being considered. Additionally, limitations of the investigative work are discussed, and suggestions for future research in vocal pedagogy and investigating the practices of voice teachers are offered.

9.2 Thesis Summary

The aims of this thesis, as outlined in Chapter 1, were to investigate the practices of voice teachers working in Australia. More specifically, it aimed to identify common characteristics of exemplary classical and music theatre voice teachers and to observe if their teaching practices aligned with their self-reported approach (RQ1). This thesis also aimed to identify how exemplary voice teachers ascertain the individual needs of their students (RQ2). Last, this thesis sought to determine whether student achievement is influenced by their voice teacher's training, background, experience, and/or teaching genre (RQ3). The goal of this investigation was to contribute to the current knowledgebase and understanding of vocal pedagogy training by considering successful approaches to teaching singing.

These research questions have been investigated through an extensive, triangulated approach. First, interviews with three classical voice teachers (Chapter 2) indicated that vocal technique in itself was not the focus of the teachers' approach, but rather the teachers' methods were finely curated. Thematic results revealed that voice

teachers draw on diverse pedagogical and experiential influences to address the individual needs of each student, seeking clarity and comprehension, and facilitating student independent learning practices. These results were instrumental in establishing a framework to guide further analysis conducted in a larger, diverse participant sample of ten teachers in Chapters 3 and 4 (five classical, five music theatre). Findings from this larger interview study aligned with the results of Chapter 2 denoting agreement in the shared experiences of the thirteen voice teachers. These results firmly establish exemplary classical and music theatre voice teachers' perceptions of their practices (RQ1).

An online, quantitative survey of 123 Australian voice teachers identified associations between student achievement their voice teacher's training, background, experience, and/or teaching genre (Chapter 6). Results indicated that student performing achievement was significantly associated with the teacher's own training and performing achievements as well as teacher-facilitated training and positive feedback to the student (RQ3).

Previously interviewed teachers were then observed conducting one-to-one lessons in order to identify whether their perceptions of their practices captured in the interviews aligned with their behaviour in their studio teaching. Seven teachers (three classical, four music theatre) in Chapters 7 and 8 offered some validation of the practices that had been reported by these teachers in their interviews, namely targeting individual student needs, seeking student comprehension, and facilitating student independent learning practices. Other common aspects of their one-to-one teaching approaches were identified, including creating a supportive learning environment and targeting performance/industry preparation (RQ1).

Findings from these studies have contributed new understanding of voice teacher practices, particularly in *how* they ascertained the individual needs of their students. This was found to be achieved through teacher empathy and transformational leadership (RQ2).

9.3 Emergent Theoretical Model

In order to develop a theoretical interpretation of the results of this thesis, it is necessary to look back at previous theories in research investigating classical and music theatre vocal pedagogy and expertise in singing teaching. It was shown in the literature survey that sixteenth and seventeenth century voice teaching practices were founded on **imitating** a teacher who previously hailed as an experienced performer, and subsequent centuries saw an evolution of classical pedagogy through which an expansion of pedagogical literature gave way to a multitude of methods and practices (see Chapter 1 and work including Hoch, 2019; Sell, 2005; Stark, 1999; Talia, 2017). Less research has defined the specific pedagogical practices of music theatre voice teachers and if/how their teachings reflect or differ from classical practices (see Chapter 1 and work including Durham-Lozaw, 2014; Roll 2014). However, studies have identified that the **majority of music theatre teachers are classical singers** who train in music theatre singing techniques through self-experimentation, observation, and reading (see Chapter 1 and work including LoVetri & Weekly, 2003; Weekly & LoVetri, 2009).

Studies of expert voice teachers emphasise that their teaching practices are or should be adapted to their individual students (see Chapter 1 and work including Blades-Zeller, 1993; Callaghan, 1997, 1998; Durham-Lozaw, 2014; E. K. Stanley, 2018). According to research, music teachers apply an **in-depth knowledge of technique** (i.e. breath management, blending vocal registers, vocal agility) specific to the individual student, **facilitate student autonomy, demonstrate effective verbal and/or non-verbal feedback**, and **set appropriate, challenging, and achievable goals** for the student. Further, music teachers demonstrate personal values in their teaching and engender characteristics including **high self-esteem and humour, enthusiasm, and self-control** (see Chapter 1 and work including Callaghan, 1998, 2010; Duke & Simmons, 2006; Gaunt, 2008; Levasseur, 1994; Teachout, 1997).

This thesis confirms existing theories of voice teacher practices and contributes new knowledge to the field of vocal pedagogy. More specifically, the findings in this thesis identify that: 1) the voice teacher's extensive technical methodology is informed by their diverse pedagogical influences and their love of teaching and vocal pedagogy; 2) effective communication, facilitated by empathy and transformational leadership,

successfully targets the individual needs of the student, and 3) individual student needs are met in the context of a nurturing learning environment where student comprehension, autonomous learning practices, and performance preparation are facilitated. In summarising these results, a multidimensional theoretical model emerges, depicted in Figure 4:

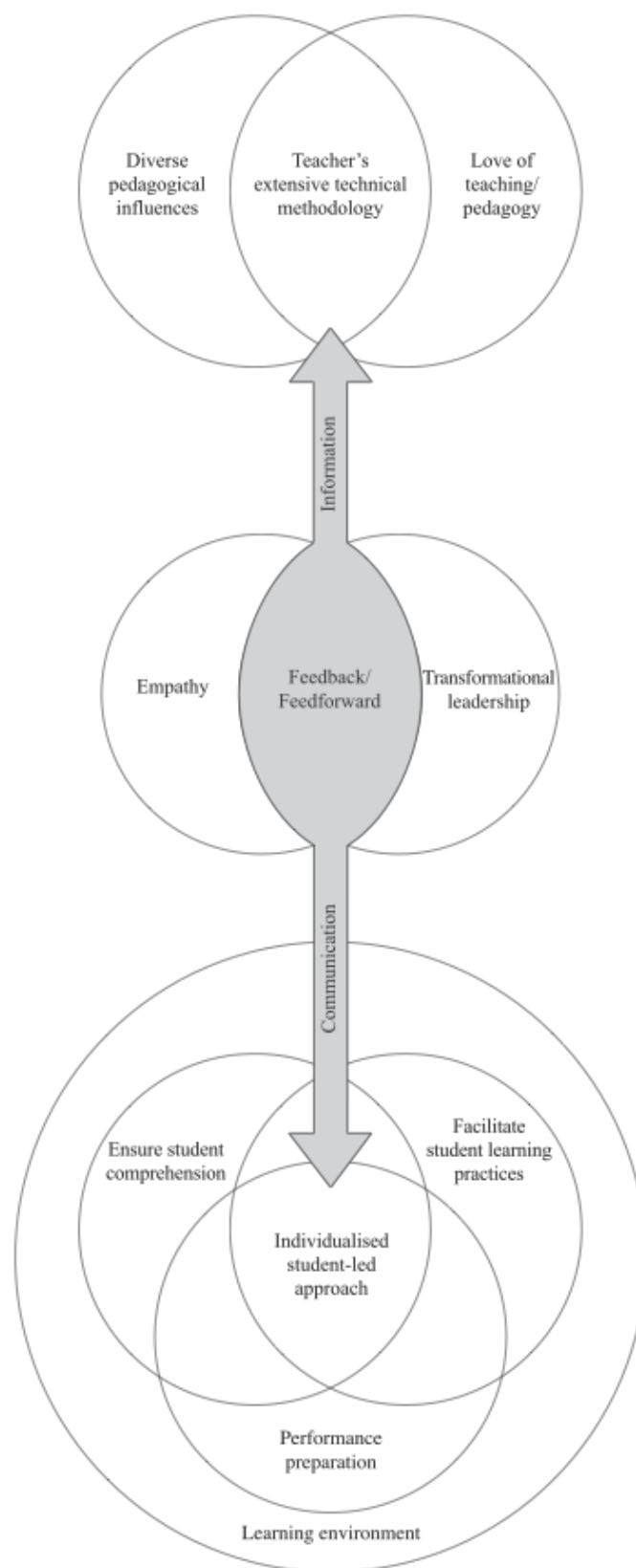


Figure 4. Theoretical model of the exemplary voice teacher's approach to teaching singing.

In this model, the voice teacher's approach is divided into three dimensions: the teacher's technical methodology, the psychological lens, and the individual student's needs. This model also depicts two-directionality in the voice teacher's approach whereby the individual needs of the student are both ascertained and addressed through teacher empathy and transformational leadership, facilitated by effective feedback/feedforward. This theoretical model is considered in depth below.

9.3.1 The teacher's technical methodology.

In the first dimension, the voice teacher's technical methodology is informed by their own vocal tuition and diverse collection of pedagogical knowledge, specifically theoretical and practical, as presented in Figure 5.

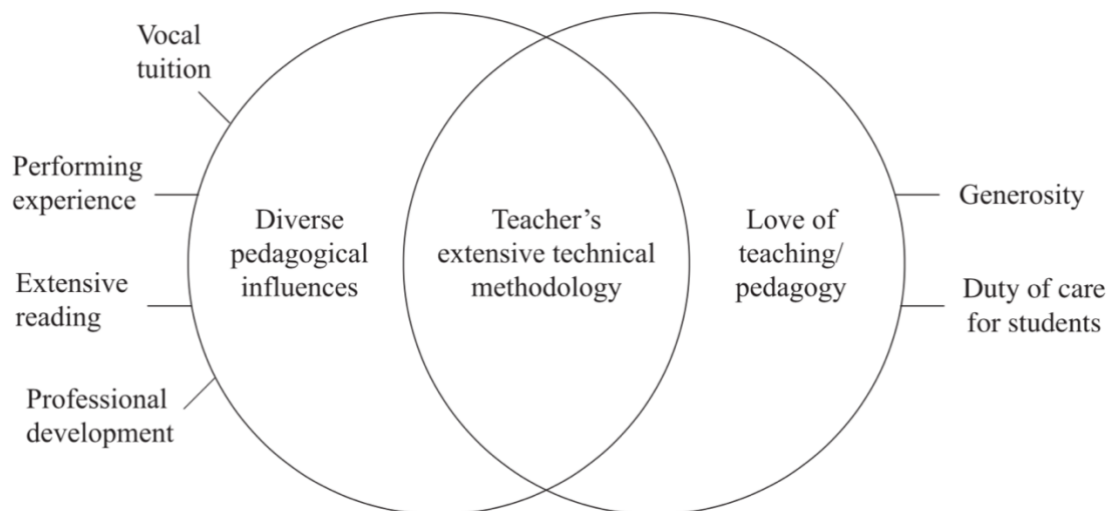


Figure 5. Section 1 of the theoretical model of the voice teacher's approach: technical methodology.

The teacher's own vocal tuition is the largest contributor to their foundational knowledge. Whereas most of the participating teachers credited one teacher as the primary, trusted role model who inspired their teaching practices, all participants referenced a confluence of experiences from at least three or more teachers, coaches, répétiteurs, conductors, and/or directors that contributed to their vocal tuition (for a comprehensive list of the 13 teachers' pedagogical influences, see Appendix V). Thus,

multiple tuition- and performance-based experiences shape the voice teacher's pedagogy, as Bobbie aptly stated in her interview:

As a teacher, you're—you're sort of an amalgamation of people with whom you've studied, people who you've sung with, um—coaches, conductors, not just voice teachers—and our experiences as performers, uh, so what it *feels* like, you know, from the inside. And I think it's that combination of elements, that, if you can pull it all together and draw on it, in a way that's relevant for an individual student, then that becomes a pedagogy that is worthwhile.

However, not all of these influences are necessarily positive. It was noteworthy that six of the teachers (46%) spoke of negative experiences that impacted on their development as singers as well. Aspects of these experiences appeared instrumental in the participants' decisions to pursue voice teaching, whether it be to “help” a student or to protect them from “having a fall” like they did. Through rebuilding their voices, and in some cases their confidence, these teachers became proactive and learned how to describe what they were doing when singing.

Additionally, all 13 teachers demonstrated an intricate knowledge of pedagogical practices, pedagogical literature, and vocal repertory through the reading of books, journals, scholarly articles, and theses; attending workshops, conferences, and masterclasses; conversing with voice teachers, voice scientists, répétiteurs, coaches, and conductors; using method books and vocalises by historical pedagogues and modern-day teachers; and both performing and engaging with other performing artists. This was true for both classical and music theatre genres alike as all the music theatre teachers who trained as singers self-reported having classical tuition as part of their vocal development. Further, performing experience and professional development also inform on the teachers' pedagogy. For example, during the three-year candidature of this thesis, it was noted that six of the participating teachers (46%) performed professionally, and eleven of the teachers (85%) were seen to attend or lead workshops, conferences, and/or masterclasses. This aligns with quantitative data from the online survey study which found significant positive associations between teacher performing and teaching achievements and the performing success of their students. In other words, the more successes in the teacher's performing career, and the more they adjudicated

competitions, ran masterclasses, and conducted workshops, the more their students achieved in performance.

Voice teachers demonstrate a sincere regard for their role in teaching singing. Their substantive interview answers, supported by references, anecdotes, examples and positive non-verbal communication, illustrates their in-depth knowledge and fascination of vocal pedagogy. The participants actively chose to pursue a teaching career, engendering an ethical respect for the responsibility of teaching singing and an awareness of the implications of delivering an effective vocal technique to an individual student in a manner sensitive to *their* learning, developmental, intellectual, psychological, and vocal needs. They understood this because the teachers themselves are/were performers and, as a result, conscious of the profound intimacy created within the context of the one-to-one voice lesson. They care about their students, are invested in their vocal development and journey, and are excited about teaching them.

9.3.2 The psychological lens.

The next dimension of the voice teacher's approach is a psychological framework comprised of empathy and transformational leadership, illustrated in Figure 6.

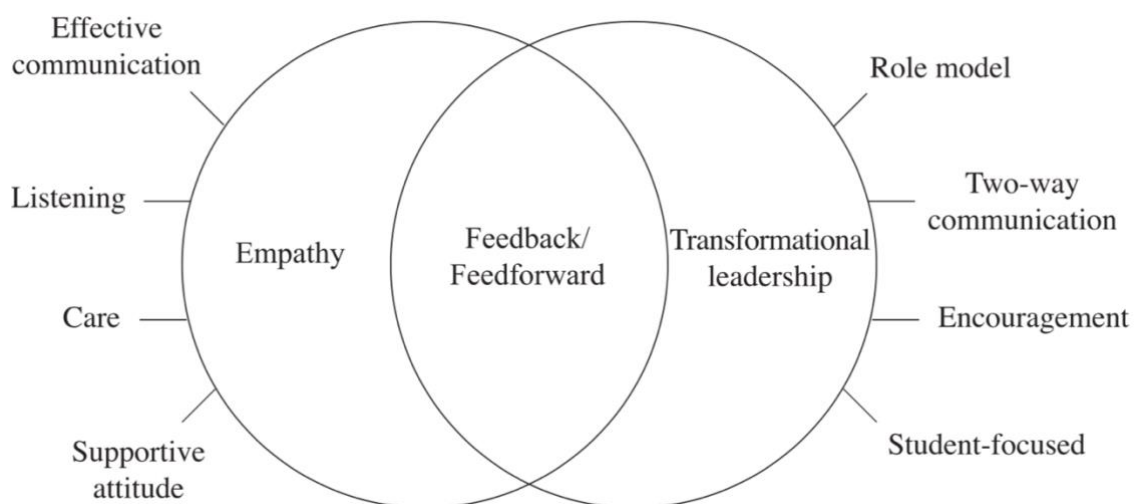


Figure 6. Section 2 of the theoretical model of the voice teacher's approach: psychological lens.

Voice teachers demonstrate an empathic ability to adopt the perspective of their students as well as a desire to do so, this being the first step in their empathic response. Both verbal and non-verbal empathic responses are a part of the highly complex and effective communicative exchanges between teacher and student. The teacher appears to pick up on vocal, physical, and emotional cues throughout the entire lesson, responding in a sensitive manner that facilitates optimal student learning. The way in which teachers respond is unique both to the teacher and to their student. For example, empathically identifying the student's emotional circumstances at the start of the singing lesson, typically through conversation, allows the teacher to establish a nurturing, comfortable, engaging, and ultimately effective environment for the student to learn in. This is what the teachers identified in their interviews and what they were observed to do in their practices. Throughout the lesson, empathic listening and enquiry informs the teacher as to what adjustments need to be made in their approach, if any, to more effectively reach the student. Students are also encouraged to talk and ask questions throughout the lesson as they so desire.

Depending on how long the teacher and student have known each other, empathy appears to develop whereby a more personal and social learning environment is evident in the teacher's studio. Teachers share personal stories, often related to performance and development, and a positive relationship is facilitated through inclusive behaviours. Teachers also construct a perceived trajectory for the student's development, often with a vision to where that development will lead, which they occasionally share with the student in an encouraging manner. This appears to be based not just on the student's vocal progress week to week, but on their personal circumstances, intellectual capacity, personality, and work ethic.

Voice teachers exhibit transformational leadership characteristics in their approach. Foremost, voice teachers are role models of excellence in the performing arts, the majority having developed as practicing singers themselves. In this regard they are inspirational, leading by example with enthusiasm. The teachers encourage a two-way conversation, again particularly at the start of the lesson, and have students share in the decision-making about the criteria of their lessons and the repertoire they sing. As Morgan said in his interview:

I get them to be creative in the first years. ‘What would you like to sing and could you? What do you want to sing? Meet me halfway. Show me what you are wanting, and I’ll help you facilitate this.’ And so, we sing ... And we try to conquer little achievements along the way.

Students appear motivated by teacher behaviour, demonstrated by the students’ high level of involvement and engagement in teacher-set tasks. Additional support is provided both outside of the lesson whereby students are encouraged to text, email, meet with, or stay in touch with their voice teachers regarding their progress and performance. Ultimately, the transformational style of teaching adapted by voice teachers is student-focused, promoting their students’ strengths, learning, and growth.

Quantitative data indicates a near significant positive association between teacher empathy and high student achievement, thus students of empathic teachers have more industry successes. Further, significant positive associations exist between student achievement and components of teacher leadership, namely: 1) facilitating student training through conveying detailed instructions and working with them in a synchronous manner to ensure quality output; and 2) expressing appreciation for a student’s work and giving credit where credit is due. In other words, teachers who facilitate student learning and give positive feedback generate more successful students.

Qualitative data indicates that students are stimulated not just through feedback, but also through feedforward. Voice teachers give constructive information about a student’s current performance (i.e. feedback) as well as constructive guidance about a student’s desired performance (i.e. feedforward). Feedforward, particularly through the use of enquiry, is an effective tool for promoting the voice teacher’s approach as teachers ask students leading questions to address their technical issues and focus their attention on applicable solutions. Students also indicate a higher degree of agency in their work, asking questions and giving their own feedback in a style of communication facilitated by the teacher.

9.3.3 Targeting the individual student.

The application of the teacher’s technical approach, applied through empathy and transformational leadership, results in an individualised teaching approach that

works to ensure student comprehension and performance preparedness while facilitating independent student learning practices. This is achieved in an effective learning environment (see Figure 7).

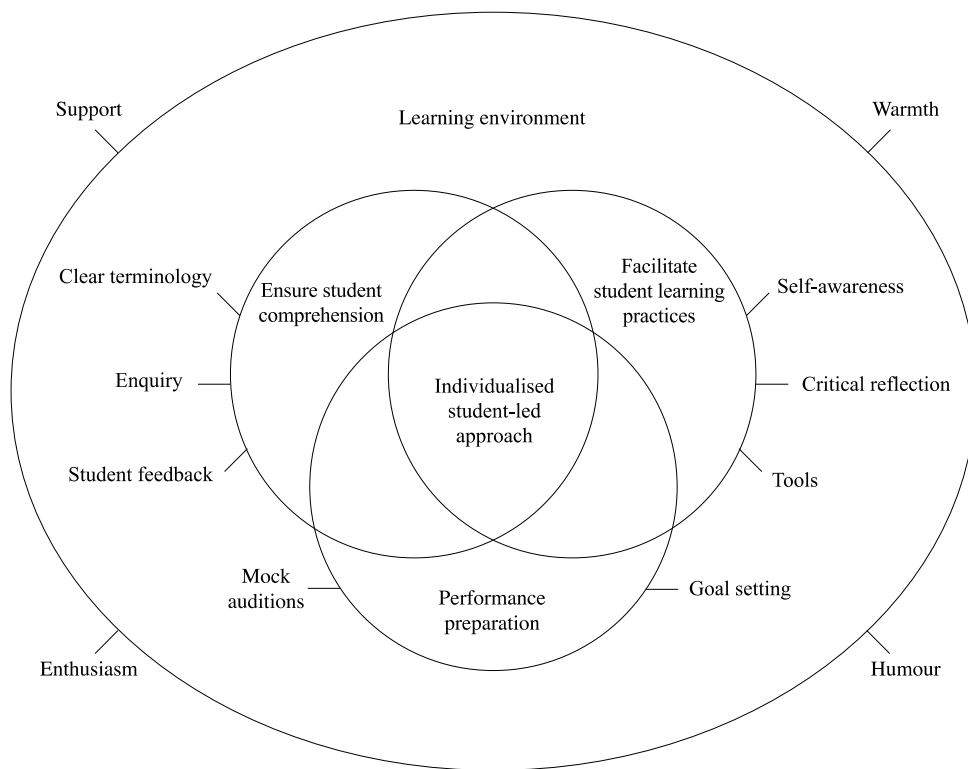


Figure 7. Section 3 of the theoretical model of the voice teacher's approach: targeting the individual student.

Voice teachers establish a supportive and nurturing learning environment through enthusiasm, encouragement, warmth, and humour. They keep the pace of the lesson flowing, facilitating student needs with immediacy while focusing their efforts on specific technical goals and outcomes. Within this environment, ensuring student comprehension is essential to the effectiveness of the voice teacher's approach. Teachers clarify their methods when giving technical instructions by using accessible terminology, and they assess student understanding through enquiry. Additionally, voice teachers are continually developing their student's self-awareness and critical reflections of their singing practices within the lesson, as well as providing externally-based tools (e.g. mirrors, recording devices, pre-recorded warm ups, straws) for students

to use outside the lesson. In this regard, students are supported and engaged in establishing their own independent learning practices to effectively develop their vocal technique when not in their teacher's studio.

Voice teachers also train singers for performance through mental preparation. Given the stressors and demands of the performing arts industry (e.g., auditioning) and tertiary study in performance (e.g., assessments), voice teachers train their students by conducting mock auditions in their one-to-one lessons in order to elicit a heightened response similar to the experience of auditioning/performing. This informs the teacher how their student handles the perceived pressures of performance. Preparation also occurs through goal setting, particularly short- and long-term goals that focus on vocal development, practice, and artistic aspirations. Goals are offered by both teachers and their students, though it is notably the more experienced students who communicate their goals independent of teacher prompt or facilitation. While goals predominantly target practice and vocal development, teachers also set performance goals to give their students perspective about their future in the industry. All in all, by preparing students for the pressures of performing, voice teachers appear to be developing the student's competitive advantage.

The voice teacher's approach is an individualised process whereby information regarding the student's needs is identified through encouraging the student's opinion (i.e. transformational leadership) and adopting their perspective (i.e. empathy). Subsequently, their technical methodology is adapted to the student through a student-focused, transformational-leaderlike process comprised of empathic exchanges and communication. Thus, while the teacher's knowledgebase is influenced by their background, education, and experiences, the application of this knowledge, curated for one singular student and evolving with the development of that student, in turn also informs the teacher's methodology.

9.4 Theoretical Implications

The findings in this thesis contribute to and augment existing theories of voice teacher practices. For example, findings validate previous assertions that voice teachers should incorporate empathy in their teaching practices, that empathy is essential to

developing student-teacher relationships, and that it serves to engender trust with the student (see Chapter 5, and work including Callaghan, 1997; Holding, 2017; Kiik-Salupere & Ross, 2011). Findings also support the claim that teacher empathy helps to create a warm learning environment for the singing student (Wormhoul, 2001). Transformational leadership in voice teachers reflects similar findings to those of conductors, particularly regarding enthusiasm and empowering others (Armstrong & Armstrong, 1996). Results support previous research indicating that teacher transformational leadership has a positive effect on student motivation, engagement, and learning (Gill et al., 2010; Martin et al, 2003; Pounder, 2009; Waters-Bailey, 2003).

Whereas previous research has investigated the way in which voice teachers curate their teaching practices to the needs of each student (Allsup, 2015; Blades-Zeller, 1993; Callaghan, 1998, 2010; Cencer, 2007; Dufault, 2008; S. D. Harrison, 2003), the findings in this thesis highlight how empathy and transformational leadership, as essential elements, enable teachers to learn, comprehend, and then reflect their student's needs. Thus, findings in this thesis demonstrate that *how* teachers address the individual student is an overarching component of their approach and should be considered when analysing effective singing teaching practices. These findings establish a theoretical framework (see previous section 9.3) for future research investigating the pedagogical approaches undertaken by voice teachers.

These findings have implications for those vocal pedagogy training courses criticised as lacking relevant information for prospective teachers, including how to communicate effectively with singing students (Wurgler, 1997). Voice teacher training is not systemised, such that voice teacher development can, but does not always, include internship/mentor programs, extensive experience as a performer, and/or university-level vocal pedagogy training courses (see Chapter 1, and work including Arneson & Hardenbergh, 2009; Cleveland, 1998; Hoch, 2019; Folsom, 2011; Peeler, 2009; Schindler, 2016; Walz, 2013; Wurgler, 1997). While a shift been noted in some twenty-first century voice teacher training programs with regard to focus on developing communication skills and/or creative teaching practices based on critical thinking (Arneson & Hardenbergh, 2009; Folsom, 2011; Wiley & Peterson, 2008), this is not a standard practice across all university courses. Further, given the trend in voice

pedagogy literature towards a more holistic approach (Chapman, 2012), training voice teachers to empathise can facilitate this modern pedagogical model.

More specifically, the results of this thesis indicate that empathy and transformational leadership training should be incorporated into vocal pedagogy training. This is recommended as training teachers in empathy has been met with positive results (Barr, 2011; Berkovich, 2018; Black and Phillips, 1982; Suditu et al., 2011). As empathy combines cognitive, affective, and behavioural elements, a multi-method training program that takes into consideration the unique dynamic of the singing studio is recommended. While there is no proven way in which to train teacher empathy (Bouton, 2016; Goroshit & Hen, 2016; Warren, 2014), given the importance of effective communication as it pertains to voice teacher empathy revealed in this investigation, training could be conducted through participation in social activities as recommended by Stojiljkovic (2014). Further, given the voice teacher's capacity and drive to adopt the perspectives of their students, training could also focus on cognitive empathic capacity as it relates to student relationships, as suggested by Barr (2011).

Evidence in the studies undertaken in this thesis suggests that transformational leadership can be taught (Bass, 1990; Kelloway et al., 2000; Pounder, 2009); therefore, adding transformational leadership training to vocal pedagogy course curricula is recommended. Given the focus on goal setting observed in the voice teacher's practices, training could be conducted through group workshops as per Kelloway et al. (2009) in vocal pedagogy training courses whereby: 1) characteristics of transformational leaders are identified by pedagogy students; 2) these characteristics are investigated in transformational leadership theory; 3) case examples of transformational leadership in voice teachers (such as those presented in this thesis) are discussed and investigated; and 4) pedagogy students set challenging and achievable goals for themselves, relating to transformational leadership behaviour, that can be sustained over time. This can be supplemented with individual teacher feedback through one-on-one sessions with teachers, as recommended by Kelloway et al. (2009).

With regard to the teaching practices specific to music theatre, these findings confirm that vocal teacher behaviours do not fundamentally shift between classical and

music theatre genres. In fact, the present findings confirm that the majority of Australian music theatre teachers hail from a classical background which validates previous research (see Chapter 1 and work including LoVetri & Weekly, 2003; Weekly & LoVetri, 2009). Thus, similarities in classical and music theatre pedagogies should be expected. Further, the quantitative findings indicate that teacher genre does not influence student achievement. The major difference is the knowledgebase required to address the styles of the different genres (e.g., how to teach belt), knowledge that was evident in all of the music theatre voice teachers even though they were not all music theatre performers. However, findings in this thesis show that teaching singing is a collection of concepts that cross over from genre to genre, the foundations of which are based on the individual teachers' education and experiences. The psychological lens through which these concepts are taught is demonstrably uniform between classical and music theatre genres, as is the way in which the teachers adopt a student-focused approach.

Also, establishing a pedagogy specific to music theatre unadvisedly steps away from an effective voice pedagogy 400 years in the making, particularly given the considerable crossovers in classical and music theatre teaching practices. Taking into account the way in which music theatre is evolving for singers, and the various demands of the many styles it encompasses, having a strong technical approach that keeps singers healthy, safe, and able to meet the demands of the music is the best, recommended practice. In that regard, establishing a base of technical proficiency founded on developing the voice systematically through scales as well as physical exercises was the way in which music theatre teachers in this thesis trained their students. This was identical for the classical teachers. However, it is strongly advised that voice pedagogy training courses integrate information specific to belt training, including technical exercises and tools for developing belt supported by anatomical and physiological explanations, especially given the number of classical teachers who teach in music theatre. Incorporating this into voice teacher training curricula is not only warranted, it is ethical.

Lastly, these findings are also relevant for those in the position of hiring voice teachers (e.g. personnel at conservatoria or drama training courses). Given that findings

associate student success with teacher empathy and leadership, prospective voice teachers could take standardised measures as part of their application process. Particularly if the teacher hails from a strong performance background but has not taught extensively, measuring high in empathy and leadership may help to indicate how they will develop as voice teachers.

9.5 Methodological Implications

The methodological approaches adopted in the current thesis build on existing models such as qualitative and self-report approaches, including interviews observations, and self-report surveys. Along with other studies of voice teacher practices (Burwell, Pickup, & Young, 2003; DeMaris, 2012; Levasseur, 1994; Serra-Dawa, 2010), the current approach was to source data from face-to-face interviews and an online survey and triangulate these methods with in-person observation. Merging these multiple methods facilitated a full investigation of this composite subject matter, resulting in rich data and a comprehensive analysis.

The current approach, to interview voice teachers and, at a later date, observe their one-to-one teaching practices, was an effective method for qualitative data collection as the interview responses presented theories regarding their teaching practices that warranted further examination. Investigating these responses by observing their teaching practices in-person, specifically in conducting three or four lessons with different students of varying developmental capacity, was a constructive way to validate the teacher's self-report. Further, it generated new data specific to the learning environment that was not investigated in the interviews. In response to RQ1 of this thesis, while the majority of teachers' approaches aligned with their self-perceptions, seeing the teacher within the interactive context of their studio presented tenuous but apparent differences, particularly regarding lesson structure. The approach was so entirely unique, from student to student, that a truer representation of their practices was in situ rather than in self-report.

Conducting analysis through interpretative phenomenological analysis (IPA) was an effective way to interpret the qualitative data in this thesis. As a considerable amount of data was generated through individual self-report, IPA was an appropriate

method given its analytical objective to understand an individual's interpretation of their lived experiences and beliefs around a particular subject. Given the researcher's relevant knowledge of the subject matter, employing reflexive bracketing was effective for concentrating on the participants experiences and determining themes or trends in the data. Together, IPA and reflexive bracketing facilitated a thorough analysis of the data and are recommended together for future research in voice and instrumental teacher research, particularly if the researcher is a music teacher.

Some of the previous studies have highlighted the difficulty of observing voice teachers in-person, getting reliable data, and presenting critical findings accurately and sensitively to the teachers observed. Thus, some have analysed teacher observations via video recording, to remove a third party in the lesson. However, observing lessons in-person in this current research produced invaluable data contributing to the findings in this thesis that could have been overlooked if data collection relied solely on video recordings. This is particularly with regards to the prolific and subtle non-verbal exchanges noted between teacher and student, and the fine-tuned, intimate exchange that took place.

In order to remain a neutral observer in the lesson, strategies were adopted to be present and yet unobtrusive in the studio. First, the lessons were discreetly filmed, with participant consent, so that ample note-taking and distracting movements could be minimised. Second, the position of the researcher in the room was determined by the teacher, almost always within view of all parties though occasionally out of sight of the student. Third, eye contact was deliberately subtle, the researcher seldom looking directly at either the teacher or the student but rather maintaining a submissive stance for observational purposes. If the researcher was ever referred to or questioned directly by the teacher or student, responses were respectful, engaging, and brief, allowing the lesson to proceed as naturally as possible. The methodological implications of this subtle, in-person observation resulted in effective data collection and is recommended for future research investigating voice teacher practices given the crucial data it produces.

9.6 Research Limitations and Future Directions

In order to address the research aims of this thesis, the participant base for qualitative study was purposively sampled from an intimate community, that being voice teachers in two genres from one country. Thus, classical and music theatre singing genres were selected as studies and findings indicated pedagogical similarities in these two theatrically-based genres. Further, the voice teacher community of Australia was selected as it is well-situated with regard to population size, legacy of voice pedagogy, amount and quality of tertiary training courses in classical and music theatre singing, and employment opportunities for singers. Given the total tertiary-level voice teachers in Australia, the number of participants interviewed and observed was representative of the cohort. However, it would be beneficial to undertake a study worldwide, particularly with other western countries that also have a tradition of excellence in singing and teaching singing. A comparative study with such countries is particularly relevant for comparing the practices of music theatre singing teachers considering the establishment of mainstream, professional theatre (e.g., Broadway, West End). Such studies would expand the scope of the issues covered in this thesis and could identify if the findings regarding voice teacher practices are cultural (i.e. specific only to Australian teachers).

It would also be worth doing a comparative study within Australia with teachers of different styles of Contemporary Commercial Music (e.g., jazz, pop, rock, country), particularly given the rise and prevalence of the genre. While this thesis focused on theatrically-based singing, testing the robustness of this emergent model on singing teachers as a whole could further validate findings that the principles of teaching singing, and of training singing teachers, is identical, regardless of genre. Similarities in classical and music theatre pedagogy were expected, considering the classical origins of music theatre teacher training. However, it would be interesting to see if other Contemporary Commercial Music teachers also trained in a classical style before diversifying into their current genre, and if the underpinnings of their approach were also founded on their tuition and experiences, thus giving a common pedagogical thread. This could lead to pedagogy training courses becoming more inclusive of all singing genres, and further encourage a more diverse student base to attend rather than just classical singers. Additionally, both of these comparative studies could incorporate

quantitative data, addressing the present limitation of the survey regarding lack of power.

While this thesis focused on the practices of voice teachers and the manner in which they implement their methodology, the implications of these teaching approaches and the effectiveness of empathic and transformational leadership styles was not assessed in relation to student outcomes, specifically their vocal development. Assessing student vocal development can be problematic because growth or progress in singing students can occur over a lengthy period of time. Further, measuring the amount or quality of a student's vocal development is highly subjective. However, future research investigating the impact of effective teacher practices on student development could take on a longitudinal case-study design analysing the way in which the teacher-student relationship develops over time. Of particular interest would be teacher-student communication and the way in which transformational leadership evolves their relationship towards a more mentor-like dynamic. As the teachers of tertiary students were facilitative in their student's independent learning practices, a longitudinal study could investigate the effectiveness of these practices and implications on the teacher-student behaviours long-term. Further, given that leadership is relational between two people and other leadership training models use subordinate reports on leader practices, investigating student responses to their teachers could further validate findings in this thesis and provide a theoretical model for future research.

Developing a standardised measure relevant to the domain of one-to-one music teacher practices is another consideration for future research, specifically aspects of leadership-associated student success. This would include instruction and positive feedback, transformational and charismatic leadership, and personality. For example, while there was evidence of charisma in the voice teachers' interviews and in their one-to-one teaching practices, charismatic leadership could not be measured in this thesis with the current tools available. Thus, a standardised measure that considers Antonakis et al.'s (2016) definition of charismatic leadership would be useful. Further, as shorter surveys encourage a greater response rate (Deutskens et al., 2004), an abbreviated personality measure with terminology appropriate to the creative arts (e.g., not using words like 'uncreative' to identify spectrum of Openness) would be useful, particularly

as personality is linked to teacher empathy (Klis & Kossewska, 1996), transformational leadership (Judge and Bono, 2000), and charismatic leadership (Banks et al., 2017). Creating a complementary measure for students would also be recommended given the relational nature of leadership. Focus groups with students observed in their one-to-one lessons could further validate observed characteristics of transformational leadership as well as teacher empathy. Lastly, as empathy was a key finding in this research, developing an effective means of measuring specific categories of empathy (e.g., cognitive ability) in voice teacher behaviours is warranted.

It is important to acknowledge that, as the teacher's practices were observed in-person, participants may have knowingly or unknowingly altered their behaviour with the researcher present, thus impacting on the data collected. For example, in their interviews teachers indicated that they engage with their students at the start of the lesson in an empathic manner, getting a sense of where the student is emotionally or psychologically when entering the learning space. However, as observed lessons commenced with informing participating students of the research project and signing consent forms, the environment at the start of the lesson was altered. That said, given the evident positives of collecting detailed data in-person (see section 9.5), these benefits demonstrably outweigh the limitations. Longitudinal research designs may overcome potential compromises in the data by observing multiple lessons between the same teacher and student over an extended period of time.

Lastly, as I am a tertiary-level voice teacher investigating the behaviours of experts in my field, it is an acknowledged limitation that I bring assumptions and/or expectations regarding voice teacher practices. I have identified that my primary values in my own teaching practices centre around developing reliable vocal technique and encouraging student critical awareness. This is because I find these two points greatly facilitate student progress. While this did not conflict with core findings in this thesis, aspects of exemplary voice teacher practices that were identified in this research, such as teachers with high performing achievements have more successful students, challenged some of my beliefs about teachers and teaching. In future research, collecting and analysing data from both teachers *and* their students could potentially

offer more perspective and insight regarding the practices, behaviours, and characteristics of exemplary voice teachers.

9.7 Concluding Remarks

This thesis has made significant theoretical and methodological contributions to research on vocal pedagogy. It highlights the importance of teacher empathy and transformational leadership in adapting the voice teacher's practices to the individual student. A singing teacher possessing a comprehensive pedagogical knowledgebase, an intellectually informed methodology, and an extensive background in performing is inadequately equipped to teach if they do not know how to customise and communicate this information in a one-to-one context. Establishing and developing the student's vocal technique is a highly individualised process based on the student's unique voice type, previous tuition, personal circumstances, and aptitude. Teacher empathy and transformational leadership is crucial to understanding each student and to curating a personalised approach. While there is no standardised process to becoming a voice teacher, given the findings of this thesis, relevant training courses and ongoing professional development for teachers should focus on developing teacher empathy and leadership as they are essential to a masterful pedagogical practice.

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Appendix A

Template Letter – Interviews

Dear XXXX (insert name),

My name is Heather Fletcher and I am currently undertaking a Master of Music in music performance studies at the University of Melbourne, supervised by Professor Jane Davidson. I am contacting you to invite you to contribute to this project by taking part in a face-to-face interview with me to investigate the topic of vocal technique.

This project, which has received ethics clearance from the Human Research Ethics Committee at The University of Melbourne, requires consultation with elite level tertiary voice teachers to generate answers to my overarching research questions:

1. What exercises are currently used by elite level tertiary voice teachers in Australia?
2. How are these employed and what is their perceived function?
3. Do the exercises exhibit commonalities in perceived function and bear any resemblance to historical legacies (e.g. Italian Bel Canto approaches)?

The interview asks participants to discuss the technical exercises they employ in voice lessons at the tertiary level. Also included are questions about methodological approach and pedagogical influences.

Given your experience and expertise, it would be extremely beneficial to have you contribute to this work. I am going to be in XXXX (location close to the home region of the potential interviewee) during the period XXXX (dates) and wondered whether you may be interested in taking part in the interview.

Please find attached a plain language statement which outlines the details of this research.

I can be contacted via email at heather.fletcher@unimelb.edu.au or mobile phone on 0405 630 660 if you have any further questions or would like to learn more about the research project.

Yours sincerely,
Heather Fletcher

Appendix B

Plain Language Statement – Interviews

An investigation into the use and perceived function of technical exercises currently employed by Australian classical voice teachers in tertiary education

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: j.davidson@unimelb.edu.au
Phone number: 0435514524

Heather Fletcher, Student Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: heather.fletcher@unimelb.edu.au
Phone: 0405630660

Project details:

You are invited to participate in this research project conducted by Heather Fletcher, a Masters of Music candidate at The University of Melbourne, who is working under the supervision of Jane Davidson, the responsible researcher. The project has been approved by the Human Research Ethics Committee at The University of Melbourne.

The aims of this study are to:

Investigate the technical exercises that tertiary classical singing teachers in Australia are using to implement their methodology.

What will I be asked to do?

Should you agree to participate, you will be asked to contribute in the following way:

Meet the student researcher to answer questions that relate to the aims of the study.

This meeting can be at a location of your choosing, e.g., your teaching studio.

The interview will be audio-recorded so that it can be transcribed into text and then analyzed along with similar data from other interviewees. The analyzed data will contribute to the student researcher's thesis.

How long is my contribution expected to take?

It is estimated that the interview will take no more than 60 minutes.

How will any potential risks be minimised?

The risks involved in the interview are envisaged to be minimal.

The questions you will be asked relate to your area of expertise and concern topics connected with vocal technique. Please be assured that your involvement in the interview is completely voluntary and you are free to stop the interview and withdraw your contribution. Any concerns that may arise either during or after the interview will be addressed by the student researcher.

Will I be able to be identified as a participant in this project?

We are asking if you would like to be identified as the person being interviewed. Should you not wish to be named, a pseudonym will be adopted. In reports of the results, a brief summary of the professional experiences of all interviewees will be made. Should you wish to remain anonymous, identifying information will be removed as far as possible.

What about confidentiality?

As explained above, in our written analysis of the interview data collected, we can either refer to you by name, or you may opt to be referred to by pseudonym.

The data themselves will be stored in password-protected digital files, available only to the named researchers, to protect the confidentiality of data that you provide. As there are legal limits to data confidentiality, it is possible for data to be subject to subpoena, freedom of information request or mandated reporting by some professions.

What happens to my contributions after the project has finished?

There is a possibility that this study may lead to a publication and may develop into a larger scale PhD by the same research team where more participants from overseas may be recruited. If these extensions to the project occur, it will be important to have the consent extended for future use.

Materials collected during this study will be retained for a minimum of five years after the publication of the student researcher's PhD thesis, after this time the data will be destroyed in accordance with the University's Code of Conduct for Research.

What if I have concerns?

If you have any questions or concerns, or would like further information about the research project, please contact the researchers. Their contact details are listed at the start of this Plain Language Statement.

If you are concerned about the conduct of the project, please contact the Executive Officer, Human Research Ethics, The University of Melbourne, ph: 03 8344 2073.

What happens next?

Thank you for considering this invitation to participate in our research project. If you do decide to participate, please complete the accompanying consent form, indicating that you have read and understood this information by signing and returning it to one of the researchers. Whether or not you decide to participate, this Plain Language Statement is yours to keep.

Appendix C
Semi-structured interview questions for expert vocal teacher
working with tertiary students

Introductory statement:

This interview follows a semi-structured format with seven questions that we shall be using as starting points to explore the topic of vocal technique from your perspective.

The interview relates to your teaching of tertiary level students, specifically to the application of your methodology through the use of technical exercises. Also included are questions about body work you ascribe to, your pedagogical influences, and practice regimes for your students.

It is anticipated that the interview will take no more than 60 minutes.

Questions:

1. Please explain what you do with a student at the start of a lesson?
(Prompt: warm ups, vocal/postural)
2. What technical exercises do you use?
(Prompts, dealing with:
 - a. Breath support/management
 - b. *Passaggio* or blending of the registers
 - c. Range extension
 - d. Areas of resonance or “placement”
 - e. Vocal agility
 - f. Onset or “attack”))
3. If 2a is answered, aside from technical exercises, are there other ways in which you address breath management?
4. In what ways do you explore physical aspects of singing?
(Prompt: alignment, posture, gesture, etc.
AND, physical work such as Feldenkrais, Alexander Technique, Pilates, or yoga?)
5. Where did you come to acquire your technical exercises?
 - a. Do you subscribe to a certain methodology or technique?
(Prompt: Bel Canto, Accent Method, or Estill?)
6. What format do your lessons typically follow?
(Prompt: Proportion of technical exercises with repertoire?)
7. What sort of practice routine do you advocate for your students?

Appendix D

Consent Form – Interviews

Research project:

An investigation into the use and perceived function of technical exercises currently employed by Australian classical voice teachers in tertiary education.

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: j.davidson@unimelb.edu.au
Phone number: 0435514524

Heather Fletcher, Student Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: heather.fletcher@unimelb.edu.au
Phone: 0405630660

I have read and understood and agree to the following:

1. I consent to participating in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.
2. I understand that after I sign and return this consent form, it will be retained by the researchers.
3. I understand that my participation in this research project will involve taking part in a semi-structured interview that will be audio recorded for later transcription.
4. I agree that the researchers may use my contribution as described in the plain language statement.
5. I acknowledge that this project is for the purpose of research.
6. I acknowledge that the possible effects of participation in the research project have been explained to my satisfaction.
7. I understand that my involvement in the interview is completely voluntary and I am free to stop the interview and withdraw my contribution.
8. I understand that I can elect to either to be named or use a pseudonym.
9. The confidentiality of any personal information I provide will be safeguarded subject to any legal requirements.
10. I consent to the outcomes of this research being published in forms such as a thesis or articles.

Name of participant: _____

Please tick the statement that applies to you:

☐ I am happy for my name to appear in reports of this study.

☐ I prefer that a pseudonym is applied to my interview materials.

☐ I give permission for my data to be used for future projects by the same research team.

PLEASE TICK THE BOX BELOW, IF YOU WOULD LIKE THE FOLLOWING:

☐ I wish to receive a copy of the chapter from your thesis that includes a report of my data

My email address to which I would like the chapter to be sent:

Signature of participant: _____

Date: _____

Appendix E

Samples of interview transcripts with Interpretative Phenomenological Analysis

Interview with Jo

Jo: 'Cause I think the [u] vowel does create pharyngeal width and space and if-if you can and-from my idea if that pharyngeal space colour that it provides, if that is there in all of the vowels, then we are matching vowels. I-I think some teachers might match it through an [i], but I prefer to find the [u] position first

Acknowledges difference between other teaching methodologies and her own

Heather: Mm-hmm.

Jo: Does that go against the general run?

—————→ Interesting question, about my findings?

...

Jo: Um, I'm not-I'm not a-alone I am a free larynx person I believe that the larynx must be flexible and mobile

Saying she has support in her beliefs.

Heather: Mm-hmm.

Jo: I believe that on the in-breath the student has to be able to find the ability to relax the larynx down. Let—allow the breath to take the larynx down to a low position because I think we have to work from the low laryngeal position but not by depressing the tongue root.

Relax, release... big beliefs.

Heather: Mm-hmm.

Jo: Definitely not. It's really a simple, easy, flexible, gentle breath. And-I-I-I will demonstrate it by saying, well (elevates tone) if I speak to you like this you can tell that my larynx is somewhat high because I'm slightly agitated. Now if I breathe (releases tone) and my larynx has dropped, you hear this change in my voice. So, I think they understand.

Simple, easy, flexible, passive.

Heather: Mm-hmm.

Jo: But I am worried in-in the world today of how often I heard a-a depressed larynx and-and an artificial darkness that-that comes as a result of that um, lack of, lack of spin or ...

Will demonstrate, in a small way (non-singing) again to gain clarity

Makes a conscience decision towards her own methods while accepting the diversity of others

Believes in laryngeal flexibility, mobility, and release

Vocal ease and simplicity

Concerned about current teaching methods producing unnatural (artificial) sounds

Interview with Les

Les: Anyway um, so, I had previously done work with (a student) um, which there was **a mind-blowing event** that happened for her. Um, because she basically couldn't really take in air and she couldn't use it. Um, and my usual lot of things weren't working so, you gotta keep going until you find one that does fit, and the one that fitted her, uh which works, you know. I guess it would work astoundingly well with one in a hundred and pretty well with kind of one in ten. Um, but with (this student) it was mind blowing. I gave her a balloon and got her to do the whole balloon thing um, and just to warm it up and uh, so that it wasn't too hard.

A joy of teaching

Approach focuses on the individual, encouraged by the challenge of meeting a technical need.

And I said, "Can you blow up that balloon?" And she said, "I can't blow up balloons." Now I've never met somebody who couldn't blow up a balloon. So, I thought, oh this is showing a lot, isn't it? Because this shows to me immediately that there is insufficient inhalation and, um, insufficient um ... what's it called when you know what you want to do? Intention.

Teaching method is about finding issues and then freeing them.

Heather: Intention.

Les: Insufficient intention of intensity in order to, "This is what I'm going to do." So, um, what we did, um, was I got her to talk out loud what the intention would be. I think that's what I did but um, first of all told her not to worry about it and it doesn't- it's interesting but it- in the scheme of, you know, we've got bigger things like Donald Trump to worry about

Confident in choices and teaching outcomes.

Heather: (Laughs)

Les: So, it really doesn't matter, um, but it was eye opening for me because that said this is why I'm hearing a strangled sheep. You know th-that the, unless th-th-the thing that air does apart from initiate sound and keeps vocal folds vibrating and actually then takes sound waves out, the most essential thing it does, other most essential thing it does is it that it contains inhalation will contain the information for the upcoming phrase. How high it is, how loud it is and how fast it is blah, blah, blah. What the emotion is. But that inhalation won't work unless you have the actual intention before it, which is why you can learn breathing from a conductor, a great conductor or a great director, I mightn't, or a great linguistic um who he teaches lyric diction or something. It doesn't have to be a bloody singing teacher or something. In fact their- they are the worst of the lot. So, I mean literally they are. They have belief systems that need to be broken

Disarms with wit, aware of the counter-productiveness of anxiety. Always seeking ease, easy.

Cynicism strong against other teachers. Uses words like 'they', however she herself is also a teacher.

Understanding and honouring the individuality of every student.

Self-belief, assuredness in own methodology.

Ease of vocal function is paramount. Always seeking to achieve freedom of sound.

Scepticism towards voice teachers and their methods.

Interview with Kennedy

Heather: Do you have any exercises for that?

Demonstrates
assuredness,
confidence, certainty

Kennedy: Of course.

Heather: Mm-hmm.

Kennedy: Once again, it depends. A woman starting on E (piano), doesn't matter if you're a coloratura soprano or contralto. Just an [i] vowel, you're not going to have a register break. Because the tongue is high. So you get them to do on [i] then you might to [I, E, a, E, i] so the tongue coming down as you're going up and going coming back up as you're going down. Complete opposite of what men have to do.

Heather: Hmm.

Shows awareness of
different voice types,
genders, and how to
approach them
individually

Kennedy: We have to get the tongue coming up into the passaggio area,
which is exactly the same pitch range as women.

Heather: Mm-hmm.

Kennedy: It's exactly the same. It just, you know, maybe th- the note where you do the change will vary by a tone or a semi-tone, whatever.

Heather: Mm-hmm.

Kennedy: So, we need to be able to go to an [i] vowel, uh, going up to the top of the scale, then letting it come back down. So, it's just the tongue getting used to moving up and down, not being fixed in any position.

Heather: Mm-hmm.

Kennedy: Um. And that just evens out the registers.

Heather: Okay.

Kennedy: So they're all this I haven't used my voice today. (singing [i-a]) I've used my isn't really there (clears throat) But we can all do that. We can all go up and down without a click.

Simplicity, direct,
assuredness of
approach and its
results

Heather: Mm-hmm.

Kennedy: Easy.

Easy to teach but
easy to learn?

Heather: Okay.

Kennedy: Uh, so, we have these, these tricks that people use now. Lip trills,
tongue trills, puffy cheeks (whispers: I hate puffy cheeks.)
Uh. The straw technique. Ingo Titze's straw technique.

"tricks"?
Word choice?

Appendix F

Technical exercises employed by Jo, Les, and Kennedy – responses to interview questions

The following exercises were offered by Jo, Les, and Kennedy in response to the interview questions found in Appendix C. In order to protect participant anonymity, exercises have been presented at random according to technical objective or have been excluded altogether.

The transcriptions of these exercises have been interpreted by the researcher based on the participants demonstration. Exercises that were played on the piano have been notated without vowels indicated. However, Jo, Les, and Kennedy often responded that vowel choice was individualistic to the both student and the technical objectives of the exercise.

Vocal Warm Up

1.



2.





Range Extension

1.
Depending on the ability of the student, simplified and more complex versions of this scale were presented, as follows:



2.

Depending on the ability of the student, simplified and more complex versions of this scale were presented, as follows:

a.



b.



c.



3.



4.



5.



6.



Vowel Work

1.



2.

Depending on the ability of the student, simplified and more complex versions of this scale were presented, as follows:

a.



b.



3.

Depending on the ability of the student, simplified and more complex versions of this scale were presented, as follows:

a.



b.



4.



5.



Vocal Agility

1.

Depending on the ability of the student, simplified and more complex versions of this scale were presented, as follows:

a.



b.



c.



2.



Onsets

1.

Simultaneous onset on all:



Appendix G
Template Letter – Interviews (2nd Round)

Dear XXXX (insert name)

My name is Heather Fletcher and I am currently undertaking a PhD in music performance studies at the University of Melbourne, supervised by Professor Jane Davidson. I am contacting you to invite you to contribute to this project by taking part in a face-to-face interview with me to investigate the topic of vocal technique.

This project, which has received ethics clearance from the Human Research Ethics Committee at the University of Melbourne, requires consultation with elite level tertiary voice teachers to generate answers to my overarching research questions:

- What exercises are currently used by elite level tertiary voice teachers in Australia?
- How are these employed and what is their perceived function?
- Do the exercises exhibit commonalities in perceived function and bear any resemblance to a Bel Canto legacy?

The interview asks participants to discuss the technical exercises they employ in voice lessons at the tertiary level. Also included are questions about methodological approach and pedagogical influences.

Given your experience and expertise, it would be extremely beneficial to have you contribute to this work. I am going to be in XXXX (location close to the home region of the potential interviewee) during the period XXXX (dates) and wondered whether you may be interested in taking part in the interview.

Please find attached a plain language statement which outlines the details of this research.

I can be contacted via email at heather.fletcher@unimelb.edu.au or mobile phone on 0405 630 660 if you have any further questions or would like to learn more about the research project.

Yours sincerely,

Heather Fletcher

Appendix H

Plain Language Statement – Interviews (2nd Round)

Content, Delivery, and Perception: Investigating the Voice Teacher's Approach in Australia

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: j.davidson@unimelb.edu.au
Phone number: 0435514524

Heather Fletcher, Student Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: heather.fletcher@unimelb.edu.au
Phone: 0405630660

Project details:

You are invited to participate in this research project conducted by Heather Fletcher, a PhD candidate at The University of Melbourne, who is working under the supervision of Jane Davidson, the responsible researcher. The project has been approved by the Human Research Ethics Committee at The University of Melbourne.

The aims of this study are to:

Investigate the approach that tertiary classical and music theatre singing teachers in Australia are using to implement their methodology.

What will I be asked to do?

Should you agree to participate, you will be asked to contribute in the following way:
Meet the student researcher to answer questions that relate to the aims of the study.
This meeting can be at a location of your choosing, e.g., your teaching studio.

The interview will be audio-recorded so that it can be transcribed into text and then analysed along with similar data from other interviewees. The analysed data will contribute to the student researcher's thesis.

How long is my contribution expected to take?

It is estimated that the interview will take no more than 60 minutes.

How will any potential risks be minimised?

The risks involved in the interview are envisaged to be minimal.
The questions you will be asked relate to your area of expertise and concern topics connected with vocal technique.

Please be assured that your involvement in the interview is completely voluntary and you are free to stop the interview and withdraw your contribution. Any concerns that may arise either during or after the interview will be addressed by the student researcher.

Will I be able to be identified as a participant in this project?

We are asking if you would like to be identified as the person being interviewed. Should you not wish to be named, a pseudonym will be adopted. In reports of the results, a brief summary of the professional experiences of all interviewees will be made. Should you wish to remain anonymous, identifying information will be removed as far as possible.

What about confidentiality?

As explained above, in our written analysis of the interview data collected, we can either refer to you by name, or you may opt to be referred to by pseudonym.

The data themselves will be stored in password-protected digital files, available only to the named researchers, to protect the confidentiality of data that you provide. As there are legal limits to data confidentiality, it is possible for data to be subject to subpoena, freedom of information request or mandated reporting by some professions.

What happens to my contributions after the project has finished?

Materials collected during this study will be retained for a minimum of five years after the publication of the student researcher's PhD thesis, after this time the data will be destroyed in accordance with the University's Code of Conduct for Research.

What if I have concerns?

If you have any questions or concerns, or would like further information about the research project, please contact the researchers. Their contact details are listed at the start of this Plain Language Statement.

If you are concerned about the conduct of the project, please contact the Executive Officer, Human Research Ethics, The University of Melbourne, ph: (03) 8344 2073.

What happens next?

Thank you for considering this invitation to participate in our research project. If you do decide to participate, please complete the accompanying consent form, indicating that you have read and understood this information by signing and returning it to one of the researchers. Whether or not you decide to participate, this Plain Language Statement is yours to keep.

Appendix I
Consent Form – Interviews (2nd Round)

Content, Delivery, and Perception:
Investigating the Voice Teacher's Approach in Australia

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: j.davidson@unimelb.edu.au
Phone number: 0435514524

Heather Fletcher, Student Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: heather.fletcher@unimelb.edu.au
Phone: 0405630660

I have read and understood and agree to the following:

7. I consent to participating in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.
8. I understand that after I sign and return this consent form, it will be retained by the researchers.
9. I understand that my participation in this research project will involve taking part in a semi-structured interview that will be audio recorded for later transcription.
10. I agree that the researchers may use my contribution as described in the plain language statement.
11. I acknowledge that this project is for the purpose of research.
12. I acknowledge that the possible effects of participation in the research project have been explained to my satisfaction.
7. I understand that my involvement in the interview is completely voluntary and I am free to stop the interview and withdraw my contribution.
8. I understand that I can elect to either to be named or use a pseudonym.
9. The confidentiality of any personal information I provide will be safeguarded subject to any legal requirements.
10. I consent to the outcomes of this research being published in forms such as a thesis or articles.

Name of participant:_____

Please tick the statement that applies to you:

☐ I am happy for my name to appear in reports of this study.

☐ I prefer that a pseudonym is applied to my interview materials.

☐ I give permission for my data to be used for future projects by the same research team.

PLEASE TICK THE BOX BELOW, IF YOU WOULD LIKE THE FOLLOWING:

☐ I wish to receive a copy of the chapter from your thesis that includes a report of my data

My email address to which I would like the chapter to be sent:

Signature of participant:_____

Date:_____

Appendix J

Template letter – Survey

Dear XXXX (insert name)

My name is Heather Fletcher and I am currently undertaking a PhD in Music Psychology studies at The University of Melbourne, supervised by Professor Jane Davidson and Doctor Amanda Krause. I am contacting you to invite you to contribute to this project by taking part in a survey to investigate the approach that tertiary classical and music theatre singing teachers are using to implement their methodology.

This project, which has received ethics clearance from the Human Research Ethics Committee at The University of Melbourne, requires consultation with elite level tertiary voice teachers to generate answers to my overarching research questions:

- What are the pedagogical characteristics of elite voice teachers?
- Do voice teachers demonstrate commonalities in the approach they take?

Given your experience and expertise, it would be extremely beneficial to have you contribute to this work.

Please find attached a plain language statement which outlines the details of this research. You can access the online survey via this web link: <https://bit.ly/voiceteacherstudy>

I can be contacted via email at heather.fletcher@unimelb.edu.au or mobile phone on +61 405 630 660 if you have any further questions or would like to learn more about the research project.

Please feel free to share this with your colleagues, and all the best for the upcoming holiday season!

Yours sincerely,
Heather Fletcher

Appendix K

Plain Language Statement – Survey

Project Title: Content, Delivery, and Perception: Investigating the Voice Teacher's Approach in Australia – The Survey Study

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: j.davidson@unimelb.edu.au
Phone number: 0435514524

Doctor Amanda E Krause, Research Fellow, Co-Researcher,
Melbourne Conservatorium of Music, University of Melbourne
Email: krausea@unimelb.edu.au
Phone: 03 8344 4000

Heather Fletcher, Student Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: heather.fletcher@unimelb.edu.au
Phone: 0405630660

What is this project?

You are invited to participate in this research project conducted by Heather Fletcher, PhD candidate at The University of Melbourne, who is working under the supervision of Jane Davidson, the responsible researcher. The project has been approved by the Human Research Ethics Committee at The University of Melbourne.

What are the aims of this study?

Investigate the approach that tertiary classical and music theatre singing teachers are using to implement their methodology.

What will I be asked to do?

You are asked to complete an online survey, to answer questions about yourself and about your experience of teaching singing.

How long will this take?

The survey will take no more than 20 minutes to complete.

How will any potential risks be minimised?

The risks involved in the interview are envisaged to be minimal.

Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your consent to participate will be assumed by your submission of the survey; if you do wish to withdraw from the study, you may do so by simply closing your web browser. Once you have completed the survey, it will not be possible to withdraw your data as no identifying information is collected. Your decision not to volunteer will not

influence the nature of your relationship with the researcher or The University of Melbourne either now or in the future.

While we do not foresee any direct benefits from your participation in this research, your participation will contribute to important research concerning the community of practicing teachers.

Will I be able to be identified as a participant in this project?

The information collected from the survey will be anonymous, and therefore your answers will not be personally identifiable. The data will be analysed as a group, such that no direct comparisons will be made between individuals. As no identifying information is collected as part of the survey, no individual identities will be used in any reports or publications resulting from the study. The data will be stored on password-protected computers, and will only be accessible by the researchers.

What happens to my contributions after the project has finished?

Materials collected during this study will be retained for a minimum of five years after the publication of the student researcher's PhD thesis, after this time the data will be destroyed in accordance with the University's Code of Conduct for Research.

If you would like to find out the results, email me on heather.fletcher@unimelb.edu.au. The results will be provided as a copy of my thesis, when available.

What if I have concerns?

If you have any questions or concerns, or would like further information about the research project, please contact the researchers. Their contact details are listed at the start of this plain language statement. This research project has been approved by the Human Research Ethics Committee of The University of Melbourne. If you have any concerns or complaints about the conduct of this research project, which you do not wish to discuss with the research team, you should contact the Manager, Human Research Ethics, Office for Research Ethics and Integrity, University of Melbourne, VIC 3010. Tel: +61 3 8344 2073 or Fax: +61 3 9347 6739 or Email: HumanEthics-complaints@unimelb.edu.au. All complaints will be treated confidentially. In any correspondence please provide the name of the research team or the name or ethics ID number of the research project.

What happens next?

Thank you for considering this invitation to participate in our research project. If you do decide to participate, please complete the accompanying consent form, indicating that you have read and understood this information by signing and returning it to one of the researchers. Whether or not you decide to participate, this plain language statement is yours to keep.

You can access the survey at XXXXXXXX.

Appendix L Survey

Thank you for agreeing to take part in this project. Could you please fill out the following survey. Please note that there are no right or wrong answers, we are just interested in your experience.

Please tick the response that best applies to each statement below.	Disagree strongly	Disagree slightly	Agree slightly	Agree strongly
When someone seems upset, I am usually uninterested and unaffected by their emotions.				
When I do things, I like to take others' feelings into account.				
I am not very good at 'putting myself in others' shoes'.				
I like to know what happens to others.				
I am not very good at helping others deal with their feelings.				
I enjoy debates because I like to take different perspectives.				
I am not always interested in sharing others' happiness.				
I strive to see how it would feel to be in someone else's situation before criticizing them.				
Others' emotions do not motivate my mood.				
I avoid getting emotionally involved with a friend's problems.				
I am good at sensing whether or not I am interrupting a conversation.				
My friends often tell me intimate things about themselves as I am very helpful.				
I don't intuitively tune into how others feel.				
I am not interested in protecting others, even if I know they are being lied to.				
I tend to panic when I see others who are panicked.				
I take an interest in looking at both sides to every argument.				
I have a desire to help other people.				
I'm not very good at predicting what other people will do.				
During a conversation, I'm not very good at figuring out what others might want to talk about.				
I am uninterested in putting myself in another's shoes if I am upset with them.				
I am usually successful in judging if someone says one thing but means another.				
I avoid thinking how my friends will respond before I do something.				
When talking with others, I am not very interested in what they might be thinking.				
I feel pity for people I see being bullied.				
I do well at noticing when one of my friends is uncomfortable.				
I am not very good at noticing if someone is hiding their emotions.				
When someone is crying, I tend to become very upset myself.				
I like trying to understand what might be going through my friends' minds.				
I am poor at sharing emotions with others.				
I am good at responding to other people's feelings.				

Please note your agreement with the following statements.	Disagree strongly	Disagree moderately	Disagree a little	Neither agree nor disagree	Agree a little	Agree moderately	Agree strongly
Successful teachers often listen to their students.							
Student choice in repertoire is important.							
Successful teachers set clear goals.							
Students should be encouraged to practise.							
Successful teachers provide unambiguous feedback.							
Teachers can only be successful if students practice.							
Teachers should encourage play and exploration.							
High self-motivation is not important if a teacher is skilled.							
Teachers should have high status as a performer.							
Success depends on an expert teacher.							
Tasks need to be matched to the ability of the students.							
Successful teachers explain the relevance of tasks.							
Successful teachers provide excellent models for learning.							
Students need to be set challenging but not too difficult tasks.							
It is important for students to be praised by the teacher.							
Successful teachers encourage student responsibility.							

Please tick the response that best applies to each statement below.	Never	Seldom	Occasionally	Often	Always
I see to it that every student is working to his/her capacity.					
I explain to each student the techniques and tactics of my approach.					
I help the students with their personal problems.					
I compliment a student on his/her performance in front of others.					
I pay special attention to correcting students' mistakes.					
I tell a student when he/she does a particularly good job.					
I instruct every student individually in the skills of singing.					
I help students settle their conflicts.					
I look out for the personal welfare of the students.					
I figure ahead on what should be done.					
I explain to every student what he/she should and should not do.					
I see that a student is rewarded for a good performance.					
I do personal favours for the students.					

I expect every student to carry out his/her assignment to the last detail.					
I express affection I feel for my students.					
I point out each student's strengths and weaknesses.					
I express appreciation when a student performs well.					
I encourage the student to confide in me.					
I give specific instructions to each student as to what he/she should do in every situation.					
I encourage close and informal relations.					
I invite students to my home.					
I see to it that our efforts are coordinated.					
I explain how a student's contribution fits into the whole picture.					
I give credit when credit is due.					
I specify in detail what is expected of each student.					

Here are personality traits that may or may not apply to you. You should rate the extent to which the pair of traits applies to you, even if one characteristic applies more strongly than the other.

Please tick the response that indicated the extent to which you agree or disagree with that statement.	Disagree strongly	Disagree moderately	Disagree a little	Neither agree nor	Agree a little	Agree moderately	Agree strongly
Extraverted, enthusiastic.							
Critical, quarrelsome.							
Dependable, self-disciplined.							
Anxious, easily upset.							
Open to new experiences, complex.							
Reserved, quiet.							
Sympathetic, warm.							
Disorganised, careless.							
Calm, emotionally stable.							
Conventional, uncreative.							

Demographics about you...	
Your gender	
Your age (in years)	
Your nationality	
Your country of residence	
Your postcode	

How many years have you been teaching?	
What level do you teach at (e.g. tertiary, secondary, etc)?	
How many students have you taught at the tertiary level?	
What genre do you teach in?	☐ Classical ☐ Music Theatre
What are your students' highest performing achievements?	☐ Won an international competition ☐ Won a national competition ☐ Employed at a major opera house ☐ Employed at a B-grade opera house ☐ Toured commercially with a major musical ☐ Performed in high-level commercial theatre (e.g. Broadway, West End, etc) ☐ Signed with a performing agency ☐ Signed with a recording label ☐ Been professionally recorded ☐ Graduated university with honours ☐ Other _____
What are your highest performing achievements?	☐ Won an international competition ☐ Won a national competition ☐ Employed at a major opera house ☐ Employed at a B-grade opera house ☐ Toured commercially with a major musical ☐ Performed in high-level commercial theatre (e.g. Broadway, West End, etc) ☐ Signed with a performing agency ☐ Signed with a recording label ☐ Been professionally recorded ☐ Graduated university with honours ☐ Other _____
Have you ever run masterclasses/workshops?	☐ Yes If yes, how many and/or how often? _____ ☐ No
Have you ever adjudicated competitions/eisteddfods?	☐ Yes If yes, how many and/or how often? _____ ☐ No
What is your highest degree (e.g. PhD, Masters, etc)?	
What professional development have you done towards developing your pedagogical approach?	

Have you attained a degree in performance and/or training specific to vocal pedagogy?	☐ Neither ☐ Performance ☐ Certificate ☐ Bachelor's degree ☐ Master's degree ☐ PhD ☐ Other _____ ☐ Vocal Pedagogy ☐ Certificate ☐ Bachelor's degree ☐ Master's degree ☐ PhD ☐ Other _____ ☐ Other _____
Do you ascribe to a particular methodology/pedagogy? If so, which one(s)?	
Have you ever been, or are you still, a performing artist?	☐ Yes If yes, how many years? _____ ☐ No

Appendix M
Consent Form – Survey

**Project Title: Content, Delivery, and Perception:
Investigating the Voice Teacher's Approach in Australia**

I have read and understood and agree to the following:

13. I consent to participating in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.

14. I understand that my participation will involve completing a survey, and I agree that the researchers may use my contribution as described in the plain language statement.

I acknowledge that I have been informed that:

15. the project is for the purpose of research, and the possible effects of participation in the research project have been explained to my satisfaction.

4. I am free to withdraw from this study at any point. Further, I am free to withdraw any of my contributions to the project at any time until I have completed the online survey and it is no longer possible to separate my contribution to the overall data;

5. I have been informed that the confidentiality of the information I provide will be safeguarded;

6. outcomes of this research may be published in other forms such as journal articles or conference papers and

7. the data will be kept for a minimum period of five years after the last article has been published. There is a possibility that we may carry out a comparative study with a different population, and should this occur, the data will be retained and used as a set for comparative study.

8. I understand that ticking 'yes' on this form is an indication of my consent to participating in the project, this will also launch the survey.

☐ Yes, I agree to take part in the study.

☐ No, I do not agree.

Appendix N
Debriefing Statement – Survey

Thank you for participating in this survey

Your participation is greatly appreciated.

The purpose of this study was to investigate the approach that tertiary classical and music theatre singing teachers are using to implement their methodology. In particular, we are interested in understanding the characteristics of voice teachers and how this may relate to commonalities in approach.

Further Questions?

If you have any further questions about the research in general or about your role in the study, please feel free to contact: heather.fletcher@unimelb.edu.au.

If you would like to have the final results of the data collected, please enter your email address and you will be forwarded a copy of the thesis once it is published:

_____.

If you know of others who would be interested in participating in this survey, please forward them the following weblink: XXXXXX.

Appendix O

Template Letter – Observations

Dear XXXX (insert name)

Thank you again for your recent participation in my research project, examining the approach that tertiary classical and music theatre singing teachers are using to implement their methodology.

Your contribution to the work thus far has been invaluable, and I would like to invite you to contribute further. As an elite level teacher, I would like to undertake some observations of your teaching practices in order to consider:

- What are the pedagogical characteristics of elite-level voice teachers?
- Do such voice teachers demonstrate commonalities in the approach they take?

This development to my project has received ethics clearance from the Human Research Ethics Committee at The University of Melbourne.

If you agree, I would ideally like to see you work with three to five of your regular singing students at a time and location convenient for you. The attached a plain language statement outlines the research details.

Given your experience and expertise, it would be extremely beneficial to have you contribute to this work. Please contact me if you have any further questions or would like to learn more about the research project.

Yours sincerely,

Heather Fletcher

Appendix P
Plain Language Statement – Participant Teachers

Project Title:
Content, Delivery, and Perception:
Investigating the Voice Teacher’s Approach in Australia – The Observational Study

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: j.davidson@unimelb.edu.au Phone: 0435 514 524

Amanda E Krause, Postdoctoral Research Fellow, Co-Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: krausea@unimelb.edu.au Phone: 03 9035 6134

Heather Fletcher, Student Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: heather.fletcher@unimelb.edu.au Phone: 0405 630 660

What is this project?

You are invited to participate in this research project conducted by Heather Fletcher, PhD candidate at The University of Melbourne, who is working under the supervision of Jane Davidson, the Responsible Researcher and Amanda Krause, Co-Researcher. The project has been approved by the Human Research Ethics Committee at The University of Melbourne.

What are the aims of this study?

To investigate the approach that tertiary classical and music theatre singing teachers are using to implement their methodology.

What will I be asked to do?

Should you agree to participate, you will be asked to contribute in the following way:

The student researcher will visit your regular singing lessons three to five times to observe your teaching. The observation will be arranged at a time and location of your choosing (e.g., your teaching studio).

The observation will be video recorded so that it can be transcribed into text and then analysed along with similar data from other interviewees. If video recording is deemed unacceptable by you, audio recording will be conducted as an alternative. If audio recording is deemed unacceptable by you, field notes will be taken. Upon the completion of the lesson and the departure of your student, follow up questions from the session will be raised. The analysed data will contribute to the student researcher’s thesis.

You will be given the option to review the resulting transcript pertaining to your lesson observation if you would like to do so. If, within 30 days of receiving the transcript, you

wish to withdraw your consent from this project, you can let the research know by email and all transcripts will be destroyed.

How long will this take?

As it is a naturalistic investigation, you will be asked to teach your typical singing lessons with your own students.

How will any potential risks be minimised?

The risks involved in the observation are envisaged to be minimal as you will be teaching your singing lesson as usual. Any concerns that may arise either during or after the observation will be addressed by the student researcher.

Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of your relationship with the researchers or The University of Melbourne either now or in the future.

While we do not foresee any direct benefits from your participation in this research, your participation will contribute to important research concerning the community of practicing teachers.

Your students will also be given a plain language statement and given clear instruction that they are not the focus of this investigation. They will not be in the video shot and their data will be treated in terms of strict confidentiality.

Will I be able to be identified as a participant in this project?

We are asking if you would like to be identified as the person being observed. Should you not wish to be named, a pseudonym will be adopted. In reports of the results, a brief summary of the professional experiences of all participants will be made. Should you wish to remain anonymous, identifying information will be removed as far as possible and no individual identities will be used in any reports or publications arising from this research.

What about confidentiality?

As explained above, in our written analysis of the interview data collected, we can either refer to you by name, or you may opt to be referred to by pseudonym.

The data themselves will be stored in password-protected digital files, available only to the named researchers, to protect the confidentiality of data that you provide. As there are legal limits to data confidentiality, it is possible for data to be subject to subpoena or freedom of information request.

What happens to my contributions after the project has finished?

Materials collected during this study will be retained for a minimum of five years after the publication of the student researcher's PhD thesis, after this time the data will be destroyed in accordance with the University's Code of Conduct for Research.

Pending your approval, your contribution to the results of this research will be published in forms such as my PhD thesis, articles, and/or websites.

If you would like to find out the results, when available a copy of my PhD thesis can be sent to you via email, as indicated on the consent form.

What if I have concerns?

If you have any questions or concerns, or would like further information about the research project, please contact the researchers. Their contact details are listed at the start of this plain language statement. This research project has been approved by the Human Research Ethics Committee of The University of Melbourne. If you have any concerns or complaints about the conduct of this research project, which you do not wish to discuss with the research team, you should contact the Manager, Human Research Ethics, Office for Research Ethics and Integrity, The University of Melbourne, VIC 3010. Tel: +61 3 8344 2073 or Fax: +61 3 9347 6739 or Email: HumanEthics-complaints@unimelb.edu.au. All complaints will be treated confidentially. In any correspondence please provide the name of the research team or the name or ethics ID number of the research project.

What happens next?

Thank you for considering this invitation to participate in our research project. If you do decide to participate, please complete the accompanying consent form, indicating that you have read and understood this information by signing and returning it to one of the researchers. Whether or not you decide to participate, this plain language statement is yours to keep.

Appendix Q
Consent Form – Participant Teachers

Project Title:
Content, Delivery, and Perception:
Investigating the Voice Teacher's Approach in Australia – The Observational Study

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: j.davidson@unimelb.edu.au Phone number: 0435 514 524
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Amanda E Krause, Postdoctoral Research Fellow, Co-Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: krausea@unimelb.edu.au Phone: 03 8344 4000

Heather Fletcher, Student Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: heather.fletcher@unimelb.edu.au Phone: 0405 630 660

I have read and understood and agree to the following:

16. I consent to participating in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.

17. I understand that after I sign and return this consent form, it will be retained by the researchers.

18. I understand that my participation in this research project will involve *teaching my typical singing lessons which will be recorded for later transcription.*

19. I agree that the researchers may use my contribution as described in the plain language statement.

20. I acknowledge that this project is for the purpose of research.

21. I acknowledge that the possible effects of participation in the research project have been explained to my satisfaction.

7. I understand that my involvement in the observation is completely voluntary and I am free to stop and withdraw my contribution.

8. I understand that I can elect to either to be named or use a pseudonym.

9. The confidentiality of any personal information I provide will be safeguarded subject to any legal requirements.

10. I consent to the outcomes of this research being published in forms such as a thesis or articles.

Please tick:

In any work arising from this research project, I would like to be referred to:

☐ by name ☐ by pseudonym ☐ anonymously

I consent to my singing teaching to be observed:

☐ and both video-recorded and audio-recorded, with field notes taken
☐ and audio-recorded with field notes taken
☐ with field notes taken

I wish to review the transcript of my observed teaching

☐ yes ☐ no

I consent to the outcomes of this research being published
in forms such as articles or websites

☐ yes ☐ no

I wish to receive a copy of the chapter from your thesis
that includes a report of my data

☐ yes ☐ no

My email address to which I would like information to be sent:

Name of participant: _____

Participant signature: _____ Date: _____

Appendix R

Casual Statement for Adult Students – Observations

I'm Heather Fletcher, a music researcher from The University of Melbourne.

Your singing teacher has agreed to allow me to observe their teaching in order to gain insights into elite voice teaching. I am approaching you to explore whether you would be open to having your lessons observed. You would enjoy your participation in your lesson as normal. I would be present making notes on your teacher's skills.

If possible, I would also like to record your teacher, since it is difficult to capture all behaviours in real time. I could either video- or audio-record the lesson, depending on both you and your teacher's preference. Note that the camera would focus only on the teacher, though on occasion, you may come into shot – and also, your responses to instruction would be captured. As an alternative, I could simply observe while taking notes if recording is not okay with you. Note, as the Plain Language Statement attached explains, the focus of this study is on your voice teacher.

Your participation is voluntary and you may choose to stop participating at any time. The information recorded will be anonymous and you will not be identifiable in any way.

This research will be published in the form of a PhD thesis and/or articles and websites, pending your consent to participate.

Please let me know if you have any questions or concerns about this.

Appendix S

Plain Language Statement – Students

Project Title:
Content, Delivery, and Perception:
Investigating the Voice Teacher’s Approach in Australia – The Observational Study

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: j.davidson@unimelb.edu.au
Phone: 0435 514 524

Amanda E Krause, Postdoctoral Research Fellow, Co-Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: krausea@unimelb.edu.au
Phone: 03 9035 6134

Heather Fletcher, Student Researcher,
Melbourne Conservatorium of Music, The University of Melbourne
Email: heather.fletcher@unimelb.edu.au
Phone: 0405 630 660

What is this project?

You are invited to participate in this research project conducted by Heather Fletcher, PhD candidate at The University of Melbourne, who is working under the supervision of Jane Davidson, the Responsible Researcher and Amanda Krause, Co-Researcher. The project has been approved by the Human Research Ethics Committee at The University of Melbourne.

What are the aims of this study?

To investigate the approach that tertiary classical and music theatre singing teachers are using to implement their methodology.

What will I be asked to do?

Should you agree to participate, you will be asked to contribute in the following way: We will ask you to participate in your music lesson in a typical manner. A student researcher will be present in order to observe your teacher during the lesson. The focus of the study is on your singing teacher so his/her teaching will be video recorded. To the degree that is possible, you will not appear in the video frame; however, you may be audibly heard in order to understand your responses to the teaching. If video recording is deemed unacceptable by you, audio recording will be conducted as an alternative. If audio recording is deemed unacceptable by you, field notes will be taken.

How long will this take?

As it is a naturalistic investigation, you will be asked to participate your typical singing lesson. Thus, the amount of time required in your participation is the normal duration of your regular music session.

How will any potential risks be minimised?

The risks involved in the observation are envisaged to be minimal as you will be attending your singing lesson as usual. Any concerns that may arise either during or after the observation will be addressed by the student researcher.

Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of your relationship with the researcher or The University of Melbourne either now or in the future.

While we do not foresee any direct benefits from your participation in this research, your participation will contribute to important research concerning the community of practicing teachers.

Will I be able to be identified as a participant in this project?

No. The information recorded will be anonymous, therefore your participation in your lesson will not be personally identifiable.

What about confidentiality?

The data will be stored in password-protected digital files, available only to the named researchers, to protect the confidentiality of data that you provide. As there are legal limits to data confidentiality, it is possible for data to be subject to subpoena or freedom of information request.

What happens to my contributions after the project has finished?

Materials collected during this study will be retained for a minimum of five years after the publication of the student researcher's PhD thesis, after this time the data will be destroyed in accordance with the University's Code of Conduct for Research.

Pending your approval, your contribution to the results of this research will be published in forms such as my PhD thesis, articles, and/or websites.

If you would like to find out the results, when available a copy of my PhD thesis can be sent to you via email, as indicated on the consent form.

What if I have concerns?

If you have any questions or concerns, or would like further information about the research project, please contact the researchers. Their contact details are listed at the start of this plain language statement. This research project has been approved by the Human Research Ethics Committee of The University of Melbourne. If you have any concerns or complaints about the conduct of this research project, which you do not wish to discuss with the research team, you should contact the Manager, Human Research Ethics, Office for Research Ethics and Integrity, The University of Melbourne, VIC 3010. Tel: +61 3 8344 2073 or Fax: +61 3 9347 6739 or Email: HumanEthics-complaints@unimelb.edu.au. All complaints will be treated confidentially. In any correspondence please provide the name of the research team or the name or ethics ID number of the research project.

What happens next?

Thank you for considering this invitation to participate in our research project. If you do decide to participate, please complete the accompanying consent form, indicating that you have read and understood this information by signing and returning it to one of the researchers. Whether or not you decide to participate, this plain language statement is yours to keep.

Appendix T
Consent Form – Students

Project Title:
Content, Delivery, and Perception:
Investigating the Voice Teacher’s Approach in Australia – The Observational Study

Researcher details:

Jane Davidson, Professor of Creative and Performing Arts, Responsible Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: j.davidson@unimelb.edu.au Phone number: 0435 514 524
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Amanda E Krause, Postdoctoral Research Fellow, Co-Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: krausea@unimelb.edu.au Phone: 03 8344 4000

Heather Fletcher, Student Researcher, Melbourne Conservatorium of Music, The University of Melbourne Email: heather.fletcher@unimelb.edu.au Phone: 0405 630 660

I have read and understood and agree to the following:

22. I consent to participating in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.

23. I understand that after I sign and return this consent form, it will be retained by the researchers.

24. I understand that my participation in this research project will involve *participating in my regular singing lesson, which will be recorded.*

25. I agree that the researchers may use my contribution as described in the plain language statement.

26. I acknowledge that this project is for the purpose of research.

27. I acknowledge that the possible effects of participation in the research project have been explained to my satisfaction.

7. I understand that my involvement in the observation is completely voluntary and I am free to stop and withdraw my contribution.

8. I understand that I will remain anonymous in this study.

9. The confidentiality of any personal information I provide will be safeguarded subject to any legal requirements.

10. I consent to the outcomes of this research being published in forms such as a thesis or articles.

Please tick:

I consent to my lesson participation to be observed:

- ☐ and both video-recorded and audio-recorded, with field notes taken
- ☐ and audio-recorded with field notes taken
- ☐ with field notes taken

I consent to the outcomes of this research being published

in forms such as articles or websites

☐ yes ☐ no

I wish to receive a copy of the chapter from your thesis

that includes a report of my data

☐ yes ☐ no

My email address to which I would like the chapter to be sent:

Name of participant: _____

Participant signature: _____ Date: _____

Appendix U

Sample of observation transcript with Interpretative Phenomenological Analysis

Lesson with Morgan and Raymond

Raymond: It's just gonna be a matter of practicing it.

Morgan: Look, it's almost immediately happening.

Raymond: Yeah.

Morgan: I'm really impressed. You're very quick.

Raymond: (laughs) I try, I try.

Morgan: You're quicker than you give yourself, yeah?

Raymond: Yeah.

Morgan: Yeah, yeah you need to be a bit kinder to yourself I think, mate. Just a little, a little kinder would be nice. Yeah? I'm not picking on you. What do you do when you're not doing musical theatre and singing? What the one thing you love to do?

Raymond: Um—

Morgan: Do you read?

Raymond: No.

Morgan: Do you go to movies?

Raymond: Not really. I—

Morgan: You're working?

Raymond: Back home, I used to go to the beach a lot.

Morgan: Have you been to the beach since you've been (here)?

Raymond: Yeah, I do like the beaches back in (another Australian city) better.

Morgan: That's very debatable!

Raymond: I just feel (here) it's like going in—for a swim in a bay. There's no waves and all of, there's so much wind and like—

Morgan: There's no waves here?

Takes a break –
Diffuse intensity/tension
of vocal workout

Positive
feedback

Nod
Finger to head

Affirmation

Again uses positive
feedback following
vocal work

Shares personal assessment
– positive

M adjusts
R's posture

Encourage
ment

M kicks behind
R's knee- release

Encouraging,
reassuring

Talking through
mirror reflection

Cares –
Detour into self-
interests, seeks to
support other
aspects in R's life

Interest in
student
well-being
(non -
vocal)

Smiling

Eye-
contact/
focus

Warmth

Curious,
sympathetic,
supportive

Humour,
Keeps things light,
Redirects

Appendix V

Pedagogical influences on Australian classical and music theatre voice teachers (N=13)

The following list comprises pedagogical influences on Australian classical and music theatre voice teachers (N=13). This list includes teachers, répétiteurs, pedagogues, performers, physio therapists, and movement/posture specialists.* Note some names were purposefully left off this list preserve participant anonymity.

Accent Method ³	Paul Hamburger	Heinrich Panofka ²
Alexander Technique ²	David Harper ²	Geoffrey Parsons
Angela Caine	Edgar Herbert-Caesari	Liz Pascoe
Joan Arnold	Thomas Hixon	Peter Pears
Stephen Austin	Frederick Husler	Leslie Perrin
Deb Birnbaum	Vicki Jacobs	Candace Pert
Jussi Björling	Kenneth Jennings	Rudolf Piernay
Tom Burke	David Jones	Jeremy Powell
Jean Callaghan	Jonas Kaufmann	Jan del Pratt ²
Maria Callas	Mary King	Leontyne Price
Enrico Caruso	Otakar Kraus	Patricia Price ²
Janice Chapman ⁸	Giovanni Lamperti ³	Dodi Protero
Giuseppe Concone ³	Anthony Legge	Merlyn Quaife
Raymond Connell	Jenny Lind	Thomas Quastoff
Anna Connolly ⁴	Kristin Linklater	Vera Rozsa
Roma Conway	B. Lütgen ²	Margaret Schindler ²
Will Conyers	Gary Macpherson	Neil Semers
Pamela Davis	Marlena Malas ²	Anne-Marie Speed
Luana DeVol	Judith Malone	Annie Strauch
Ghena Dimitrova	Lucy Manén	Anna Sweeney
John Dingle	Barry Manilow	Johan Sundberg ³
Jo Estill ¹⁰	P. M. Marafiorti	Joan Sutherland ²
Naomi Evers	Blanche Marchesi	William H. Thorp
Farinelli Breathing Exercise	Mathilde Marchesi ³	Nicola Vaccai ⁵
Moshé Feldenkrais ⁴	Bettine McCaughan	William Vennard ³
Lindsey Field	Nellie Melba	Erich Vietheer
Deitrich Fischer-Dieskau	Meridian Tapping	Deborah Voigt
David Galliver	Robert. Merrill	Joseph Ward
Manuel Garcia I	Richard Miller ⁸	Dallas Watts
Margaret Baker Genovese	Ron Morris ²	Alex Wilchier
Linda George	Nasal Reflecting Method	Pat Wilson
Angela Gheorghiu	(Pahn)	Glenn Winslade ³
Tito Gobbi	Adele Nisbet	Yoga
Don Green	Birgit Nilsson ²	Dolora Zajick
	Lorraine Nubar	

* ² referenced by two teachers, ³ referenced by three teachers, ⁴ referenced by four teachers, ⁵ referenced by five teachers, ⁸ referenced by eight teachers, ¹⁰ referenced by ten teachers.