



IN THE ROOM WHERE IT HAPPENS: TEACHING MUSICAL THEATRE AND CONTEMPORARY AND COMMERCIAL MUSIC (CCM) SINGING.

A study submitted by

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Abstract

The vocal demands placed on today's professional music theatre performer are considerable. In addition to singing in the more traditional music theatre styles of legit, mix and belt, current industry trends require that performers be adept at a vast range of other Contemporary Commercial Music (CCM) genres. Singing teachers of aspiring musical theatre performers therefore require an understanding of CCM genres when preparing performers to work in the highly competitive musical theatre industry.

This study explores how CCM voice function and style are currently addressed in musical theatre voice studios in select universities in the United States. The United States was chosen as the study site as it is the traditional home of musical theatre, and training for musical theatre performers is well-established within the university system. Employing multi-sited focused ethnography, data were collected using participant observation, interviews, observations, reflexive journaling, and videoing of one-to-one lessons during field visits to six universities in the United States over a ten-month period. A primary analysis of the data was conducted using reflexive thematic analysis. A secondary analysis was performed using the conceptual framework for this study. This framework combines Shulman's (2005) concepts of *signature pedagogies* with Bourdieu's thinking tools of *habitus*, *capitals*, and *field* to establish the signature pedagogies of musical theatre vocal pedagogy and to explain dissonances observed within the field.

This study makes a number of contributions to the field of musical theatre singing voice pedagogy. First, it provides an example of the use of multi-sited focused ethnography in the study of one-to-one music teaching. Second, it identifies the *signatures* of musical theatre singing voice pedagogy, using Shulman's theory of signature pedagogies. This theory identifies the *surface*, *deep*, and *implicit* structures of a pedagogy in order to understand how a pedagogy develops. In addition to these structures, signature pedagogies can identify, through omission, that which is excluded in the delivery and activation of a pedagogy. Thus, the surface, implicit and deep structures provide the foundation for the use of Bourdieu's thinking concepts of

habitus and *capital* to illuminate the exclusionary practices and hierarchical relationships within the *field* of voice pedagogy in the United States.

By identifying the signature pedagogies, exclusionary practices and structural dissonances of musical theatre voice pedagogy, this study revealed the impact of classical dominance of academic music training in the United States on CCM and musical theatre voice teachers. Findings indicate there is a need for academic programs specialising in CCM voice pedagogy to meet the demand for suitably qualified and experienced teachers. Singing teachers moving from a classical music background to working in music theatre must transition from enculturation in the aesthetic of the classical voice pedagogy to a working knowledge of musical theatre and CCM singing. Participant teachers reported that their classically based academic training left them ill-equipped make this transition. Currently such teachers must seek out specialist professional development (usually at their own expense) to fill gaps in knowledge and experience. There is therefore a demonstrated need for increased specialist graduate training in CCM and musical theatre voice pedagogy to ensure that undergraduate teaching of these styles prepares students to be competitive in the musical theatre marketplace. Whilst this was an ethnographic study based in the United States, the global nature of the musical theatre industry means that findings, although not directly transferable due to different pedagogical cultures, may be of interest to musical theatre voice teachers in other contexts, including the UK and Australia.

Certification of Study

This study is entirely the work of Dale Yvonne Cox except where otherwise acknowledged. The work is original and has not previously been submitted for any other award, except where acknowledged.

Principal Supervisor: Associate Professor Andrew Hickey

Associate Supervisor: Dr Melissa Forbes

Student and supervisors' signatures of endorsement are held at the University.

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List of Abbreviations

CCM	Contemporary and Commercial Music
DM	Doctor of Music
DMA	Doctor of Musical Arts
FURPA	Family Educational Rights and Privacy Act
HIPAA	The Health Insurance Portability and Accountability Act
MT	Musical Theatre
MTEA	Musical Theatre Educators' Alliance
NAST	National Association of Schools of Theatre
NASM	National Schools of Music
NATS	National Association of Teachers of Singing

List of Definitions

The list of definitions below is provided in order to understand the body of this thesis. More specific, technical voice pedagogy information may be found in Appendix A. In the interests of writing clarity, some voice pedagogy definitions used in this thesis, in particular the term Contemporary Commercial Music, may differ from the way these terms are used in other voice pedagogy literature. Some definitions provide examples from repertoire and are based on my understanding of the literature, industry practice and use, and my own professional experience as a musical theatre voice educator.

Term	Definition
Audition Book	The audition book is vital to the musical theatre performer and is expected to demonstrate the student's ability to sing across a variety of genres and styles in musical theatre. It contains up-tempo (faster) songs, ballads, legit, belt, and various other styles within it in 16-, 32- bar cuts and full songs. Putting together a good audition book which best displays individual capabilities is a vital asset for the musical theatre performer. This term first appears on page 154.
Audition Cut	An audition cut is a shortened version of a song performed for an audition. These cuts are usually 16 bars (short cut) or 32 bars (long cut) in length. This term is applied on page 15.

Term	Definition
Contemporary Commercial Music (CCM)	<p>Contemporary Commercial Music (CCM) is a term created by voice teacher, researcher and pedagogue Jeannette LoVetri (2008) to describe vocal music other than classical. Previously this music was called non-classical, which defines musical genres according to what they are not, rather than by what they are. CCM incorporates many genres, including musical theatre, pop, rock, country, R&B, hip hop, folk, and jazz. In existing voice pedagogy literature musical theatre is included in the umbrella term CCM. In order to distinguish between musical theatre genre-specific training and other CCM genres, for the purposes of this thesis the use of the term CCM does not include musical theatre singing. In this thesis CCM refers to contemporary singing genres <i>except</i> musical theatre. This term is first applied on page i.</p>
Conservatoire	<p>Conservatoire, conservatory, and conservatoriums are all names for specialist music training institutions. These institutions are often incorporated into larger universities and comprise the music and performing arts school within these larger institutions. This term is applied on page 4.</p>

Term	Definition
Function	<p>Functional teaching implies an understanding of vocal anatomy, physiology, vocal health and voice function and how these concerns apply to specific stylistic considerations of a genre and an individual student’s ability. Functional training “conditions the muscles of the vocal mechanism, over time... to respond automatically” (LoVetri, 2013). This term is first applied on page 2.</p>
Genre and Style	<p>Genre refers to classifications of ways of singing, e.g., classical, rock, pop, musical theatre, country. Style refers to ways of producing sung sounds within a genre which are genre specific. For example, classical style is not used in country singing, country style is not used in classical singing. These terms are first applied on page 2.</p>
HIPAA and FERPA	<p><i>The Health Insurance Portability and Accountability Act (HIPAA) and Family Educational Rights and Privacy Act (FERPA)</i> are concerned with the privacy of individuals concerning health treatment information. Teachers commonly interpret these acts as meaning they are not allowed to ask if students have pre-existing medical conditions or take medications which may impact in any way on their vocal training. These terms are applied on page 142.</p>

Term	Definition
Legit, Belt and Mix	<p>Legit, belt and mix are the main types of singing heard in traditional musical theatre productions (LoVetri et al., 2014). The following provides working definitions of these terms based upon literature and my own practice as a musical theatre voice teacher.</p> <p>Legit as a term emerged from roles in Golden Age (pre-1964) musical theatre productions traditionally performed by classically trained, or “legitimate” singers (LoVetri et al., 2014). Legit may be used as a term to describe both a body of work (legit shows) and a style of singing (Hall, 2014). Legit musical theatre songs include “Think of Me” from <i>The Phantom of the Opera</i>, “I Could Have Danced All Night” from <i>My Fair Lady</i>, and “So in Love” from <i>Kiss Me Kate</i>. Legit singing is similar to classical voice production, featuring legato, classical resonance and registrational approaches. However, what differentiates legit from classical voice production is a strong articulation of speech throughout these songs. Further, recent legit singing draws strongly on other, more contemporary influences and is less classical in sound than older forms of legit singing (Edwin, 2003; Melton, 2007; Hall, 2014).</p>

Term	Definition
	<p>Belt is a bright, energised sound common to musical theatre productions since the 1920's. Traditionally belt was a term ascribed to female singers, however all genders sing in belt style (Edwin, 1998). Belt musical theatre songs include "Cabaret" from <i>Cabaret</i>, "All That Jazz" from <i>Chicago</i> and "Don't Cry for Me Argentina" from <i>Evita</i>. Belt is also found in other contemporary singing genres (pop, rock, country, etc) and has specific characteristics which include a dominant chest register production, strong vocal fold closure, and a high sub-glottal pressure (Bourne, 2010; Bourne & Kenny 2016) when compared with classical singing. For further details on belt voice production see Appendix A.</p>
	<p>Mix is a perceived registrational blend of chest register and head register which has a strong speech quality and is used throughout musical theatre (Bourne & Kenny, 2016; Hall, 2014; LoVetri et al., 2014). Mix can also be used to describe the way a song is to be performed, for example "could you mix that rather than use belt". See Appendix A for further, more specific, explanation of registration and mix in the singing voice.</p>
	<p>The terms legit, mix and belt denote specific stylistic and functional vocal</p>

Term	Definition
	<p>attributes all of which use speech quality. Mix and belt are also found in other CCM styles, while legit is notably only associated with musical theatre singing and some cabaret singing. These terms are first applied on page 2.</p>
Quality	<p>Quality is a subjective term often used to describe the perceptual interpretation of a vocal sound. It is a contextual term, with multiple interpretations based not only on who is using the term but the context in which the term is discussed, and the kind of music being performed. Quality is used to incorporate many kinds of voiced sounds including the timbre, function and style of singing heard by a listener. While voice teachers may freely use the term “quality” to describe a vocal sound, it is also associated with the Estill Voice Training Model (Speech, Falsetto, Sob, Twang, Belting and Opera) and primal voice sounds including cry, howl, wail, laugh, groan, call, grunt, sigh yawn, and whimper (Brown, 1996; Chapman, 2006). In this thesis the term quality will usually be used mainly in conjunction with speech quality, or when a participant uses the term to describe something in their own experience/work. This term first appears on page 31.</p>

Term	Definition
Speech Language Pathologist	In the United States speech therapists are usually referred to as Speech Language Pathologists. This term first appears on page 192.
Speech Quality	Speech quality is a specific type of singing practiced in musical theatre. It requires very strong articulation of both consonants and speech-like vowels in the appropriate accent (as opposed to traditional formulations of Italian, French, and German vowels typical of classical singing). Speech quality is also found in other CCM styles, however, the kind of speech quality in musical theatre is often distinctive. This is due to the songs in musical theatre being used to propel the action or character development within the production, and so intelligibility is of paramount importance for the audience to understand the plot. Speech quality is one of the distinctive markers of musical theatre singing (Bourne & Kenny, 2016). This term is first applied on page 31.

Term	Definition
Summer stock	Summer stock is the name given to repertory companies who produce a season of productions in summer. Performers audition and may be cast in one show or in multiple shows over the season. This is considered a steppingstone into the discipline, with important professional experience and networking provided through this performance opportunity. This term is applied on page 140.
Technique	When used in this thesis, technique refers to the appropriate functionality of a singer's voice combined with appropriate stylistic features which produces a technique specific to the genre of music being performed. Thus, musical theatre singing technique has different stylistic and functional parameters of the singing voice when compared to, for example, classical voice technique. Additionally, the technique of singing within different CCM genres differ, for example, rock singing technique is different to pop singing technique. This term first appears on page 2.
Vocal load	Vocal load is the amount of vocal use, both in speech and singing, a student is experiencing at any time. This term is applied on page 141.

Term	Definition
VoicePrint	VoicePrint is the brand name for a spectral analysis tool used to visualize particular qualities of the voice. This term appears on page 462.

Part One

This thesis has a three-part structure. The first part of the study contains Chapters 1-4 and represents background and preliminary information. Chapter 1 introduces this study and Chapter 2 establishes the research questions against the background of the CCM voice pedagogy field, situating this project within previous research into CCM voice pedagogy. Chapter 3 outlines the conceptual framework of this study which draws on Shulman's *signature pedagogies* and Bourdieu's theories of *habitus*, *capital* and *field*. Chapter 4 presents the methodological processes involved in the design of the research and the argument for validity and credibility.

Part Two of this study consists of Chapters 5-7 and contains the findings and discussion of themes identified through reflexive thematic analysis. These themes are presented within the conceptual framework of Shulman's signature pedagogies. Part Three consists of Chapters 8-10 and contains further discussion on the findings of the analysis through the conceptual framework of Bourdieu. Chapter 10 concludes the study by acknowledging limitations and examining the significance of the findings with regards to the research questions.

Chapter 1:

Introduction

The vocal demands placed on current professional musical theatre performers are considerable. Performers must be technically adept at adapting to a vast range of Contemporary Commercial Music (CCM)¹ genres (Green et al., 2013) in addition to the traditional musical theatre singing styles of legit, belt and mix (LoVetri et al., 2014). Moreover, performers must be vocally healthy enough to perform these styles in multiple shows per week.

CCM is a term initiated by Jeanette LoVetri to classify all vocal music which is not classical in function or style (LoVetri, 2008). CCM includes genres such as jazz, rock, pop, country, gospel, folk, *and* musical theatre and each of these genres requires the singing voice to function in specific ways to deliver a stylistically appropriate performance. The distinguished body of singing voice teachers, The American Academy of Teachers of Singing, released a statement in 2008 stating unequivocally that classical singing is physiologically and acoustically different to CCM singing and that “the vocal techniques required to produce those styles are not likely to be interchangeable” (American Academy of Teachers of Singing, 2008, p. 1) and that teaching the diverse demands of singers and styles within CCM requires “different pedagogical approaches” (American Academy of Teachers of Singing, 2008, p. 1). Musical theatre productions increasingly incorporate many of these

¹ While “popular music” and “popular contemporary music” are also terms used for contemporary music styles, in voice pedagogy literature CCM has been widely adopted to delineate contemporary music styles from classical music.

CCM genres and it is not unusual for a contemporary musical theatre performance to have a number of different CCM genres represented in one production.²

There has been increased demand for musical theatre degrees in the United States as aspiring performers look for education and training to equip them for future employment (Edwards, 2018c). To meet this demand, universities have created degrees to cater for students training for the musical theatre industry. Private singing lessons with a voice teacher are a central part of the “triple threat” (acting/singing/dancing) training students receive in these degrees. Singing voice training in academia has traditionally been the preserve of the classical voice establishment. Universities have historically reassigned voice teachers from classical music departments to theatre departments to teach the singing components of a degree in musical theatre (Boardman, 1987). Many of these teachers teach both musical theatre and classical styles (LoVetri & Means Weekly, 2003) with little training or performance experience in specific CCM or musical theatre voice pedagogy (Means Weekly & LoVetri, 2009).³ The recent shift to increased CCM genres within the musical theatre repertoire has problematised the pedagogical approach for voice teachers whose voice training background may have been largely within a classical framework, yet whose daily work is to teach musical theatre singers.

Another strategy used in academia to find staff to teach musical theatre students is to employ musical theatre performers to teach voice, following the traditional master/apprentice pedagogical model used by classical voice teachers who practice teaching singing alongside a performance career. While performance

² In order to distinguish between musical theatre genre-specific training and other CCM genres in the voice studio, for the purposes of this thesis the use of the term CCM does not include musical theatre singing. In this thesis CCM refers to many contemporary singing genres *excluding* musical theatre.

³ It is interesting to note that since Boardman (1987) and the work of LoVetri and Means Weekly (2003; 2009), there has been little discussion in the literature of this redeployment, perhaps indicating this practice has been, up until fairly recently, “business as usual”.

experience alone might have previously created access to academic employment within the music performance education field, increasingly teachers are also expected to have post-graduate qualifications. Due to a lack of CCM-based graduate programs in the United States, the majority of these qualifications are still based on classical singing performance (DeSilva, 2016). Recent literature reporting on conservatoire training of voice students continues to place classical voice training as a default, making mention of musical theatre voice training as a separate sub-section of voice teaching, with no reference at all to the field of CCM voice pedagogy within the conservatoire environment (King & Nix, 2019). This default to classical training implies that CCM singing in the conservatoire environment, other than musical theatre styles, does not exist, yet university programs which focus on CCM genres are expanding within the United States university system (Baldwin et al., 2017).

This study focuses on how musical theatre teachers in select universities in the United States use their pedagogical skills to train musical theatre voice students in CCM genres, and in particular how application of pedagogical philosophies, principles, and training background relates to practice. While there is literature to support the emergence of CCM vocal pedagogy as a field (Bartlett, 2010; Edwards, 2014; Edwin, 2005; Garner, 2016; Hall, 2014; Harrison & O'Bryan, 2014; Hoch, 2018; LeBorgne & Rosenberg, 2014; LoVetri, 2003; Mindel, 2016; Robinson-Martin, 2016; Shapiro, 2015), there is no current research into *observed* application of pedagogical practices within musical theatre or CCM voice studios. Moreover, there has been no field-based research into the larger hierarchical power structures within voice pedagogy, and how these structures have impacted on approaches to CCM and musical theatre voice training within academia.

To illuminate current practice, this study involved a multi-sited, focused ethnographic design which allowed the observation of singing teachers in their place of work. A participant observation approach was used for the study. This participation was negotiated at each site and engagement was varied according to each participant's discretion. The project draws on data produced and analysed from twelve weeks of field work during a ten-month period.

This research presents a contribution to the field of voice pedagogy by examining specific practices, approaches, and principles of musical theatre voice

pedagogy through observation of the private voice studio. Further, this study examines the impact of the historic dominance of classical voice pedagogy in academia on musical theatre voice teachers within the specific context of current academic practice. Through examining existing practices of voice pedagogy by musical theatre voice teachers, structural dissonances between the principles underpinning the field of voice pedagogy and the practices of the studio were revealed. Given the site-specific nature of the research design, while this kind of research cannot claim to produce findings which can be easily generalised, the structural issue may prove relevant to future voice pedagogy training programs.

1.1 Research Aim and Questions

The aim of this study is to explore how singing teachers in select universities in the United States apply CCM singing pedagogy in the instruction of musical theatre students. The research questions that frame this project are:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How do musical theatre singing teachers differentiate the various functions and styles within CCM singing genres for musical theatre students?
- How do musical theatre singing teachers trained in CCM apply their practice?
- How has the educational background of musical theatre singing teachers assisted them in their work?

By investigating existing practice, this research establishes a current *signature pedagogy* of musical theatre voice pedagogy, constructed using the ethnographic project informing this study. The focus on CCM genres within the research questions locates the practice of CCM teaching within musical theatre training and examines the positionality of CCM teachers and in particular musical theatre voice teachers within the larger field of voice pedagogy. Through the identification of the signature pedagogy of musical theatre singing voice teaching, this research discovers exclusions to the defined structures of current practice. These exclusions and resulting structural problems within the field will be further analysed and discussed

using the conceptual framework of Bourdieu. Using the theory of practice outlined in Bourdieu's (1979/2010) *Distinction: A social critique of the judgement of taste*, the concepts of *habitus* and *capital* will be applied to examine the structure of the *field* of musical theatre voice pedagogy.

1.2 Positioning the Study

Currently little is known about how teachers learn the required functionality and stylistic nuances of CCM singing. While voice pedagogy training has moved towards an evidence-based approach (Ragan, 2018), learning about voice functionality and having a selection of exercises to use in lessons is different to understanding *what* appropriate application is required in the lesson *when*. Voice teachers' ears need to be educated to understand *when* to apply *what* technique (LoVetri, 2014). This knowledge and application of skill is often gained over years of practice in the field (Ragan, 2018), through learning how to work with many individual students, and mediated through an understanding of the personality, learning style, individual goals, and background of the particular student. Each vocal instrument is unique and learning how to develop and 'play' each voice takes skill and discernment by both the singer and the instructor. Voice pedagogy skills have traditionally been passed down through a master/apprentice model in the one-to-one teaching structure over many years, largely via observation. Voice teachers and performers are increasingly seeking graduate pedagogical degrees for higher qualifications, specific skills and resources, and the symbolic validation this confers on their practice in a problematically unregulated industry (Rollings, 2019). These programs may include classroom style teaching on physiology, function, acoustics, and style, in addition to traditional one-to-one training in voice via private lessons.

If singing teachers working within the university system are educated by this same system, and universities predominately provide training in classical singing rather than CCM genres (Baldwin et al., 2017), how, in practice, are teachers managing the transition towards teaching musical theatre style and function? Further, how do they use their pedagogical training when addressing the other CCM genres now required within the musical theatre industry? While there is an increasing body of interview-based literature describing the methods of eminent CCM and musical

theatre singing teachers (for example, Benson, 2020; Hoch, 2018; Melton, 2010; Naismith, 2019) and limited voice science-based research in CCM genres, there is little to no research based on observation of practice of CCM/musical theatre voice teaching *within* the one-to-one studio. This study fills this gap in the research, identifying what teachers are doing in practice through observation and by extension, identifying exclusionary practices within the field of CCM voice pedagogy training within academia.

1.3 Scope of the Research

The United States is the traditional home of the musical theatre artform, and training for musical theatre performers is well-established and plentiful within academia. The project involved six two-week visits at universities in the United States observing voice lessons over a ten-month period of residency. This involved immersion into the culture of each musical theatre school to understand the context of the voice lessons and their place within the framework of the musical theatre degree. Singing is usually taught in the master/apprentice tradition in a one-to-one environment (Harrison & O'Bryan, 2014). The private voice lesson has a personal dimension to it, and a third party would traditionally be considered an intrusion, potentially impacting on the performance of the student and/or the teacher (Gaunt, 2008). Using an ethnographic approach meant addressing this sense of intrusion through careful negotiation with participant teachers over each two-week period to cultivate familiarity. Choosing university-based singing lessons to observe was strategic—disruptions to the private one-to-one lesson from accompanists, other teachers, and other students are more common in the university environment than in the private sector. By immersion into the musical theatre education community within select universities I was positioned within the musical theatre education culture, “belonging” as a fellow teacher and performer, rather than as an outsider who intrudes on the privacy of one-to-one voice lessons (Gray, 2002).

Universities were selected because they are places of teaching and learning where students are being trained for professional entry into the workforce, and not for other reasons present in non-institutional studio voice lessons (personal pleasure, hobby, amateur-level skills). Teachers at universities are assumed to have highly

developed skills and knowledge in their field, and so were selected as participants in the study. The United States was chosen as the country for fieldwork because of the large population involved in musical theatre training, and the fact that musical theatre and many CCM genres originated in the United States. While musical theatre is considered an American artform, it also has a traditional home in London's West End, and is practiced, performed, and taught in institutions around the world. This study therefore has international significance in the field of musical theatre voice pedagogy.

1.4 Epistemological and Ontological Position

The following section is offered as an interpretive framework through which to view the production of this study (Creswell, 2014). This qualitative research adopts an ontological position regarding the nature of reality as being multiple and dependant on the individual. As a researcher I have a concept of reality which may be different to my participant's, and in turn to the reader's. This positionality asserts that multiple realities can co-exist based upon subjective experience and is illustrated within this study via the inclusion of participants' multiple experiences, words, and forms of evidence that created the dataset for the project that underpins this study. The ability to hold reality as different for different people in different contexts, for both myself as participant-researcher and for my participant teachers, recognises a multiplicity of viewpoints, which may be contradictory and complex in nature. The inclusion of multiple realities reflects a depth of understanding and inclusiveness regarding the intricacies involved in the research. It acknowledges the expertise of participants and the fact that individuals acquire and demonstrate this expertise in various ways. Fundamental to this project was the assumption that vocal pedagogy and what constitutes knowledge in the field of vocal pedagogy is complex, nuanced, and cannot be reduced to a singular viewpoint. This allows for the stories of the participants to be woven throughout the study, for their voices to be heard and included, and gives a richness to the project which is both personal and specific to the context of this study.

This research assumes a constructivist epistemology. Constructivism is an approach to research that emphasises that "meaning" is a mental construct which

may be multiple in nature, is based on individual experiences and history, and is created through human social interaction and engagement (Lincoln & Guba, 1994; Lincoln et al., 2018). This generation of meaning is a social phenomenon which is location and time specific (Crotty, 1998) and shapes the action (or inaction) of practices (Guba & Lincoln, 2005). This assumes that the meanings of the pedagogical experiences and ideas of singing teachers that this project seeks to understand are multiple. Meaning is constructed, or created, by the teachers through their experiences and history in musical theatre training, performance, and teaching, via interactions and engagements with their own teachers, colleagues, and students.

In addition to these epistemological and ontological positions, the axiology, or role of values in the research requires acknowledgement. My own values, biases, and long-held beliefs were challenged throughout this project, requiring extensive self-reflection. My own concepts of reality and knowledge required explanation in order to position myself as the researcher firmly at the centre of the research. This impacted every part of the research design, from the subject matter and the research questions to the decisions regarding methodology, how to collect data, how to analyse data, and what conceptual frameworks I chose to apply to the data to determine my findings. This will be discussed in more detail in Chapter 4.

1.5 Research Design

In order to investigate practice in musical theatre voice studios I chose to conduct a multi-sited focused ethnographic study. This methodology allowed me to have access to the traditionally private space of the singing studio, to be able to see and hear what was happening in the moment of the lesson with my own eyes and ears. This use of ethnography in the field of voice pedagogy is novel—most voice pedagogy research involves quantitative voice science with instrument-based measuring approaches, surveys, or interview-based data collection and collation. While video has been used to collect data within the one-to-one lesson space (Gaunt, 2010; O'Bryan, 2014), I have been unable to locate other examples of singing voice research which uses ethnographic fieldwork to gather data. See Chapter 4 for a detailed discussion of methodology used in this study.

My ability to build relationships with those teachers who agreed to be participants and their trust in me to represent what they do in their daily practice was essential to the process. The nature of this research is unique to this project and was constructed through my own understanding of practice in combination with, by connection to, and through observation of the participants in the study. Data was collected from multiple sources to meet validity and credibility requirements, including observational note taking, video recording of lessons, semi-structured interviews with selected participant teachers and reflexive note taking. Once compiled, the data set was analysed using reflexive thematic analysis to identify major themes. These themes were then further analysed through the project's conceptual framework which combined the theoretical frameworks of Shulman's *signature pedagogies* (2005) and Bourdieusian field theory (Bourdieu, 1979/2010).

Shulman's signature pedagogies identifies the *surface*, *deep*, and *implicit* structures of a pedagogy in order to understand how a pedagogy develops. In addition to these structures, signature pedagogies can identify though omission what is excluded in the delivery and activation of a pedagogy. To provide a framework to understand potential reasons for these exclusions, I engaged with Bourdieu's theories of *capitals* (symbolic and cultural), *habitus*, and *field* (Bourdieu, 1979/2010). Combining these approaches created a conceptual framework through which I conducted a secondary analysis to create my findings. See Chapter 3 for a detailed discussion of the conceptual framework used in this study.

1.6 Overview of the Study

CCM repertoire was performed in the private voice studios at every university I visited.⁴ Some universities had CCM repertoire embedded within the program and addressed directly within the syllabus or through specific group classes focused on CCM performance practices. While some participant teachers were

⁴ While I was resident at Shenandoah University throughout the duration of my data collection period in the United States, no data was collected from Shenandoah University for this study and no teachers from Shenandoah were participants in this study.

actively engaged with the stylistic and functional nuances between various CCM genres, others only addressed this specific repertoire when an audition piece was presented, or the student brought the repertoire to the lesson. I observed teachers using various methods to address both vocal function and style within lessons. In terms of background three participant teachers had musical theatre degrees, however, the majority of participants had voice training in classical singing during their academic training. Some teachers had actively pursued branded teaching methods for further instruction in CCM pedagogy to fill the gaps in their understanding about what they needed to teach their students. All interviewed participants were forthcoming about their own academic training experiences, in particular where this training was inappropriate for their career path.

The primary analysis of the data was conducted using reflexive thematic analysis. A secondary analysis was then conducted using the conceptual framework for this study. Chapters 5 to 7 contain the identification of the signature pedagogies of musical theatre voice pedagogy based on the themes identified through the primary analysis. Chapters 8 to 9 use the findings of Chapters 5 to 7 to explore Bourdieu's theoretical concepts of habitus, capitals and field to examine where musical theatre teachers are positioned within the larger field of voice pedagogy and how this impacts on current practice. In Chapters 5 to 9 the findings and discussion are interwoven using the structure of the conceptual framework to examine how voice pedagogy as a field reproduces itself within academia. Chapter 10 identifies the study's key findings, contribution to the field, acknowledges the limitations of the study, and presents concluding thoughts and recommendations.

Chapter 2:

Background and Literature Review

This chapter contains a review of the background and literature relevant to the research topic in three main sections. The first section will examine industry requirements and expectations of professional musical theatre performers and how university programs aim to prepare students for professional practice, with particular attention given to how the singing voice lesson is situated within these degrees. The second section will provide a brief overview of current voice research into CCM voice pedagogy, situating this research topic within the framework of existing research into CCM and musical theatre singing research. Section three will examine the training options in CCM/musical theatre voice pedagogy currently available to musical theatre voice teachers.

2.1 Training the Musical Theatre Performer: Industry Requirements and the Professional Degree

The musical theatre industry is a highly competitive one, with aspiring musical theatre performers expected to be triple threats, with (reasonably) equal skills sets across the areas of dance, acting, and singing. The synthesis of these skills requires high level training and the ability to perform at the professional level for generally eight performances per week, often with contracts lasting anywhere from weeks to years. This expertise and high-level performance over a long period of time requires enormous amounts of physical, emotional and vocal stamina. While acknowledging the tri-partite nature of musical theatre training, this study focuses on the voice teaching component of musical theatre training in degree programs in the United States.

2.1.1 Singing Styles Required by Musical Theatre Performers

Historically, the singing skills required by musical theatre performers include the ability to transition from legit style singing to belt and mix (LoVetri et al., 2014). The need to appeal to audiences who listen to rock, pop, and other contemporary genres has greatly influenced the musical content of contemporary musical theatre (Stempel, 2010). As new musical theatre productions reflect the CCM genres found outside of the musical theatre world, revivals of older, legit-styled productions are being “challenged” (Melton, 2007, p. 200) and updated in vocal style to appeal to a broader audience including “pop and rock-influenced sounds” (Edwin, 2003) sometimes using more “mix/belt production” (Hall, 2014, p. 64).

The need to appeal to commercially popular styles of singing is not a recent phenomenon. Musical theatre emerged from nineteenth century variety shows in the United States. Variety shows included both minstrel shows and later, vaudeville. These shows included comedy acts, singing of popular songs, and dancing. At the same time operetta was also a popular entertainment. Operetta provided a lighter entertainment option than opera, incorporated spoken dialogue and dance, requiring “singers with classical training” (Stempel, 2010, p. 98). The classical training of the operetta performer continued to be found in the legit singers of golden age musicals (early 1940s to early 1960’s) and are still popular today, the long running *Phantom of the Opera* being the most prominent example of a legit-based musical theatre production.

Variety shows gradually adapted into the new form of *musical comedy*, which was “a spoken play with music inserted” (Stempel, 2010, p. 133). This form of entertainment was highly influenced by Tin Pan Alley, the location of the music publishing business in the United States which became shorthand for the popular music business in America from the 1890’s to the 1950s (Stempel, 2010, p. 145).⁵

⁵ Music publishing houses were first located around Twenty-eight street and Broadway, moved to Times Square in the 1920’s, and then in the 1930’s to the Brill building on Forty-ninth Street and Broadway (Stempel, 2010).

Popular songs originating from composers working out of Tin Pan Alley were often found in musical theatre productions and early musical theatre songs were heavily influenced by the “the styles and structures ... [of] the Tin Pan Alley song” (Stempel, 2010, p. 229). Jazz became a popular style and “shaped most of music to Broadway’s songs and dances of the period, and the distinctive sound and swing associated with it were the most salient musical features that separated musical comedy as a Broadway genre from operetta with its more ‘classical’ bent.” (Stempel, 2010, p. 229). From these musical comedies developed musical theatre, as the genre moved towards the musical play with songs presented as “intensified thought or speech” (Stempel, 2010, p. 307).⁶ Musical theatre from its inception has been highly influenced by the popular music listened to by audiences away from the theatrical stage.

While most CCM singers confine themselves to only one genre, musical theatre performers are now expected to authentically appropriate the stylistic and functional forms of many different CCM genres, not only the belt, legit, and mix singing required in traditional musical theatre practice (LoVetri et al., 2014). Solo CCM performers may cross genres, or establish new ones, but they are rarely called upon to sing in many different CCM genres. Musical theatre singers must be able to sing across genres, sometimes within a single performance (LoVetri, 2013; LoVetri et al., 2014). In this highly competitive industry, versatility produces the widest range of employment opportunities for musical theatre performers. Two examples of this include the character of Rosalie Mullins in *School of Rock* who performs both a rock ballad and an adaptation of the Queen of the Night aria from Mozart’s *The Magic Flute*, and the character The Lady of the Lake in *Spamalot* must be able to sing legit, traditional Broadway belt, pop, and jazz styles.

⁶ Stempel (2010) points to *Oklahoma* as an example of the move from “musical comedy” with its generally light-weight entertainment subjects and presentational performance style to musical theatre, and the integration of music (singing and dance) with the dramatic intention and trajectory of the script.

Many singing genres found in the CCM taxonomy have been assimilated into musical theatre repertoire. Green et al. (2014) analysed the voice styles required by musical theatre performers to audition for professional work in the United States over a six month period. In this study, auditions included work for Broadway productions, national tours, regional and Off-Broadway productions, workshops, theme parks, and cruise ship employment opportunities. Of the audition opportunities advertised, 55% were for pop/rock and other CCM genres, traditional musical theatre styles made up the remaining 45% of audition notices, and only 5% were for 'legit' style. In 2009-2010, 72% of touring productions in the United States required pop/rock singing (Edwards, 2018b). A recent production of *Oklahoma!* won the Tony for Revival of a Musical with a "seven-member hootenanny-style band" with "well-known melodies ... reimagined ... with the vernacular throb and straightforwardness of country and western ballads." (Brantley, 2019, para. 11). Reflecting industry awareness of a shift towards the inclusion of a large variety of CCM genres in musical theatre and the market for performer support through appropriate resourcing, Musicnotes.com, a large online sheet music company, has partnered with New York based vocal coach Sheri Sanders to provide audition cuts of CCM songs for performers requiring various CCM repertoire (<https://www.musicnotes.com/audition/>).⁷

Table 1 is a select list of musicals incorporating CCM genres. Some productions will appear in more than one category because they have multiple styles within the production. This table demonstrates the dominance of CCM genres within

⁷ Sheri Sanders is a musical theatre vocal coach specialising in preparing musical theatre performers for auditions in CCM styles. Industry practice requires performers to sing 32 bar or 16 (or even 8) bar cuts of songs in musical theatre.

contemporary musical theatre and the requirement for students to have appropriate functional and stylistic training to increase employment opportunities.⁸

⁸ This table is indicative, and not intended to be a definitive examination of musical theatre productions containing CCM styles—I acknowledge that others in the field may disagree with some of these classifications. The table was drawn up early in the research process to map the terrain of the musical theatre field and the presence of CCM genres within musical theatre productions for my own understanding. To create this table I drew on my working practice, observation of studio practices and general knowledge of CCM and musical theatre.

Table 1

CCM Genres in Musical Theatre Productions

Genre	Musical
Rock	<p><i>Hair</i> (1967), <i>Jesus Christ Superstar</i> (1970), <i>Godspell</i> (1971), <i>The Rocky Horror Show</i> (1973), <i>Evita</i> (1979), <i>Carrie</i> (1988), <i>Chess</i> (1988), <i>The Who's Tommy</i> (1993), <i>Rent</i> (1996), <i>Hedwig and the Angry Inch</i> (1998), <i>Aida</i> (2001), <i>Bat Boy</i> (2001), <i>tick, tick...BOOM!</i> (2001), <i>We Will Rock You</i> (2002), <i>High Fidelity</i> (2006), <i>Rock of Ages</i> (2006), <i>Spring Awakening</i> (2006), <i>Next to Normal</i> (2008), <i>American Idiot</i> (2010), <i>Spider-Man Turn Off the Dark</i> (2011), <i>Once</i> (2012), <i>American Psycho</i> (2013), <i>School of Rock</i> (2015), <i>SpongeBob SquarePants</i> (2017), <i>Be More Chill</i> (2018).</p>
Country	<p><i>Shenandoah</i> (1979), <i>The Best Little Whorehouse in Texas</i> (1982), <i>Big River</i> (1985), <i>Cowgirls</i> (1996), <i>Volter</i> (1997), 9-5 (2008), <i>Bonnie & Clyde</i> (2009), <i>The Bridges of Madison County</i> (2014), <i>Bright Star</i> (2015), <i>Waitress</i> (2016), <i>Oklahoma!</i> (Revival, 2019).</p>
Pop	<p><i>The Wiz</i> (1974), <i>Cats</i> (1982), <i>Joseph and the Amazing Technicolor Dreamcoat</i> (1982), <i>Baby</i> (1983), <i>The Leader of the Pack</i> (1985), <i>Starlight Express</i> (1987), <i>Chess</i> (1988), <i>Miss Saigon</i> (1989), <i>Jekyll & Hyde</i> (1997), <i>The Lion King</i> (1997), <i>Footloose</i> (1998), <i>Saturday Night Fever</i> (1998), <i>The Marvelous Wonderettes</i> (1999), <i>The Full Monty</i> (2000), <i>Aida</i> (2001), <i>Back to the 80's!</i> (2005), <i>Jersey Boys</i> (2005), <i>Priscilla, Queen of the Desert</i> (2006), <i>Tarzan</i> (2006),</p>

Genre	Musical
Folk	<p><i>The Wedding Singer</i> (2006), <i>Legally Blonde</i> (2007), <i>13: The Musical</i> (2008), <i>Billy Elliot</i> (2008), <i>In the Heights</i> (2008), <i>Mamma Mia!</i> (2008), <i>Dreamboats and Petticoats</i> (2009), <i>Bring it On</i> (2011), <i>Sister Act</i> (2011), <i>Dogfight</i> (2012), <i>Disaster!</i> (2012), <i>Ghost</i> (2012), <i>Once</i> (2012), <i>The Bodyguard</i> (2012), <i>Beautiful: The Carole King Musical</i> (2013), <i>Kinky Boots</i> (2013), <i>Aladdin</i> (2014), <i>Heathers</i> (2014), <i>Dear Evan Hansen</i> (2015), <i>Hamilton</i> (2015), <i>Waitress</i> (2016), <i>SpongeBob SquarePants</i> (2017), <i>The Cher Show</i> (2018).</p>
	<p><i>Jacques Brel is Alive and Living in Paris</i> (1968), <i>Godspell</i> (1971), <i>Big River</i> (1985), <i>Spring Awakening</i> (2015 revival), <i>Waitress</i> (2016), <i>Hadestown</i> (2019).</p>
R&B, Soul, Hip Hop	<p><i>The Wiz</i> (1974), <i>Dreamgirls</i> (1981), <i>Smokey Joe's Café</i> (1995), <i>In the Heights</i> (2008), <i>The Bodyguard</i> (2012), <i>Hamilton</i> (2015).</p>
	<p><i>The Leader of the Pack</i> (1985), <i>Buddy! The Buddy Holly Story</i> (1989), <i>Return to the Forbidden Planet</i> (1989), <i>Smokey Joe's Café</i> (1995), <i>We Will Rock You</i> (2002), <i>Back to the 80's!</i> (2005), <i>Jersey Boys</i> (2005), <i>Priscilla, Queen of the Desert</i> (2006), <i>Rock of Ages</i> (2006), <i>Mamma Mia!</i> (2008), <i>Dreamboats and Petticoats</i> (2009), <i>American Idiot</i> (2010), <i>Million Dollar Quartet</i> (2010), <i>Baby it's You!</i> (2011), <i>Disaster!</i> (2012), <i>The Bodyguard</i> (2012), <i>Beautiful: The Carole King Musical</i> (2013), <i>Motown: The Musical</i> (2013), <i>The Cher Show</i> (2018), <i>Ain't Too Proud</i> (2019).</p>
Jukebox	

Genre	Musical
Gospel	<i>The Wiz</i> (1984), <i>Leap of Faith</i> (1992), <i>The Color Purple</i> (2006), <i>Sister Act</i> (2011).
Latin, Hispanic	<i>Evita</i> (1979), <i>In the Heights</i> (2008), <i>Women on the Verge of a Nervous Breakdown</i> (2010), <i>Hamilton</i> (2015), <i>On Your Feet</i> (2015).
Jazz, Blues	<i>Ain't Misbehavin'</i> (1978), <i>City of Angels</i> (1990), <i>The Wild Party</i> (2000), <i>Hadestown</i> (2019).
Early Rock 'n' Roll	<i>Bye Bye Birdie</i> (1960), <i>Grease</i> (1978), <i>Leader of the Pack</i> (1984), <i>Buddy! The Buddy Holly Story</i> (1989), <i>Return to the Forbidden Planet</i> (1989), <i>The Marvellous Wonderettes</i> (1999), <i>Memphis</i> (2009), <i>Million Dollar Quartet</i> (2010), <i>Return to the Forbidden Planet</i> (1989).
Motown	<i>Little Shop of Horrors</i> (1982), <i>Smokey Joe's Café</i> (1995), <i>Motown: The Musical</i> (2013), <i>Ain't Too Proud</i> (2019).
“Movicals”—Musicals written after movies which include various CCM styles.	<i>Leap of Faith</i> (1992), <i>Beauty and the Beast</i> (1994), <i>The Lion King</i> (1997), <i>Footloose</i> (1998), <i>Saturday Night Fever</i> (1998), <i>Priscilla, Queen of the Desert</i> (2006), <i>Tarzan</i> (2006), <i>The Color Purple</i> (2006), <i>The Wedding Singer</i> (2006), <i>Legally Blonde</i> (2007), 9-5 (2008), <i>Billy Elliot</i> (2008), <i>Women on the Verge of a Nervous Breakdown</i> (2010), <i>Bring it On</i> (2011), <i>Once</i> (2012), <i>The Bodyguard</i> (2012), <i>Kinky Boots</i> (2013), <i>Heathers</i> (2014), <i>Aladdin</i> (2014), <i>The Bridges of Madison County</i> (2014), <i>School of Rock</i> (2015), <i>Waitress</i> (2016), <i>Moulin Rouge</i> (2019).

In this highly competitive industry, musical theatre performers are required to sing in the appropriate contemporary versions of musical theatre singing styles of legit, mix, and belt, while also being able to embrace CCM genres such as rock, pop, country, R&B, and so on, to be in consideration for the largest number of employment opportunities. The requirement for the performer to be able to produce appropriate vocal sounds in many genres is unique to musical theatre singing. To maximise student employment opportunities, voice teachers in musical theatre programs need to possess appropriate teaching skills to prepare students to perform in a variety of CCM genres, as well as the traditional musical theatre singing styles of belt, mix, and legit.

2.1.2 Training the Musical Theatre Performer: Singing Training Within the University Degree

In 1968, the first institutionally based degree program in musical theatre in the United States was established at College-Conservatory of Music, University of Cincinnati. There are now approximately 169 undergraduate musical theatre programs in the United States delivering bachelor level degrees, with some institutions also providing post-graduate programs in musical theatre, and the numbers of these degrees increase yearly (Pitchford, 2019). Institutions delivering these degrees include universities and conservatoires. Traditionally conservatoire-based education conducted in the United States focuses on professional level performance skills required in the arts (Bachelor of Fine Arts), while universities may offer both liberal arts-based degrees (Bachelor of Arts/Sciences) and professional degrees (Bachelor of Fine Arts). These degrees are generally of four years' duration. Continual employment in the musical theatre industry is rare and based on many factors, not simply skill level and role suitability. While a degree does not necessarily result in employment within this industry, given the number of programs available in the United States, musical theatre programs are a popular choice within the conservatoire/university environment to acquire professional level performance skills.

In the United States, musical theatre programs may be accredited with the National Schools of Theatre (NAST) or National Schools of Music (NASM).

Accreditation is voluntary, and some universities choose not to be accredited by these bodies, preferring internal accreditation which allows for more flexibility in program delivery. The NASM/NAST guidelines do, however, provide a useful insight into the requirements of bachelor level musical theatre degrees in the United States. Accreditation requires that schools meet the standards established in the NASM/NAST handbooks which are updated and released regularly. According to the 2019-2020 handbook, a professional degree, or Bachelor of Fine Arts program, will have at least 65% of the training program dedicated to musical theatre subjects, while a liberal arts degree, or Bachelor of Arts/Sciences will contain at least 30-50% subject content in musical theatre subjects to be considered a musical theatre major (National Association of Schools of Theatre, 2019).

The NAST (2019) provisions for musical theatre degrees state that students are required to have a common body of knowledge and skills for career entry upon graduation. These are broken down into two areas: *performance skills* and *professional development*. Requirements for both musical theatre and opera degrees are:

A. Performance Skills

1. Voice production and technique sufficient to present complete roles in full productions.
2. Vocal interpretation and role preparation skills that enable understanding and performance of roles in a wide variety of styles and formats.
3. Musicianship, sight-singing competence, and analytic skills.
4. Theatre skills, acting competence, script analysis, stage movement, and related physical skills such as mime, stage combat and fencing, modern dance, ballet, and period stylised dance. Understanding of basic production elements such as make-up, costume, sets and props, and lighting.
5. Language skills.
 - a. For Opera: diction/pronunciation skills in English, Italian, German, and French; reading/speaking

proficiency in Italian; and working knowledge of French and German.

- b. For Musical Theatre: diction/pronunciation skills in English and dialects.

B. Professional Development

1. Repertory. Knowledge of the opera and/or musical theatre repertory, the history of its development, and the relationship of this history to styles of performance.
2. Business. Basic understanding of such elements as self-promotion, knowledge of the structures and practices of performing organisations, portfolio development, management, unions, contracts, tax structures, and professional ethics.
3. Audition Technique.

(National Association of Schools of Theatre, 2019, p. 140).

The NAST further states that programs must provide “specialised faculty appropriate to the scope and level of the program” (National Association of Schools of Theatre, 2019, p. 141). NASM/NAST guidelines provide a useful indication of the type of education a student can expect from tertiary institutions.

Both inside and outside of the academic system, acting and dancing have traditionally been taught in group classes and although one-to-one lessons do occur, they are less common than group teaching in these disciplines. Additional classes, such as repertoire, business skills, and audition technique are also typically taught in a group setting. Singing is usually taught one-to-one in a private studio setting (King & Nix, 2019; O’Bryan & Harrison, 2014). Group classes may exist for ensemble work, performance training, sight singing, and diction/dialect work, and these skills may also be taught within the one-to-one studio lesson.

The model for training voice in musical theatre programs has emerged from the traditional conservatoire model for training musicians. In this model, it is usual for students to receive one-to-one lessons, as well as participation in group classes

(ensembles, performance studio) and masterclasses (King & Nix, 2019).

Masterclasses occur in a group setting outside of the one-to-one studio. Generally, a student performs a piece, and a teacher from the voice faculty, who may be different to their usual one-to-one teacher, works with the student in front of the entire class. Masterclasses are considered an important form of student learning because they can affirm music students' self-concept as they emerge from student into professional, are beneficial in extending performance skills, and are useful as networking opportunities for emerging performers (Long et al., 2014). Performance studio classes work in a similar structure to masterclasses and may include teachers from acting or dance backgrounds to give adjustments or critique to the student, who is then expected to repeat the piece incorporating suggested changes (Kornetsky, 2017). In musical theatre programs these classes may be directed by a cohort of teachers from the school to gain a multiplicity of viewpoints (acting, dance, and voice), or by one teacher working alone.

2.1.3 Research into the One-to-One Lesson

The usual model for one-to-one singing lessons within musical theatre programs has emerged from the conservatoire model of one-to-one instrumental teaching, with singing teachers for musical theatre programs traditionally recruited from classical music programs (Boardman, 1987). More recent research has indicated that many private voice teachers approach teaching CCM genres and musical theatre with little specific training or performance experience in these genres (LoVetri and Means Weekly, 2003; Means Weekly & LoVetri, 2009). Apart from these sources, an exhaustive search of published literature revealed little research interest into the training and background of musical theatre voice teachers. This is unsurprising given the relatively recent emergence of musical theatre training within universities compared to the long history of classical voice pedagogy both within and beyond the academy.

The effectiveness of one-to-one teaching in the singing studio is difficult to measure objectively, and it is not the intention of this study to undertake such an evaluation. "Effectiveness" in pedagogy and instruction is often characterised by divergent opinions. In musical theatre, achievement is often measured via extrinsic

criteria beyond those of the singing studio, including successful student employment, competition/awards success, or financial success, with these measures not necessarily demonstrating learning outcomes. Additionally, effectiveness in the singing studio cannot be measured over a short time, as the instrument, the human voice, may require years of training for high-level skill acquisition. This is similar to the expectation surrounding proficiency on any other musical instrument and is closely related to the performance of professional athletes, where specific muscular skills are practiced over many years until they become automatic requiring little conscious thought (Emmons & Thomas, 1998). Rather than attempt to measure the ambiguous and highly subjective concept of effectiveness within the voice studio, this study will identify the signature pedagogies of musical theatre voice pedagogy. This specific field of musical theatre voice lessons is yet to be represented in one-to-one research.

Research into the field of one-to-one music teaching is emerging, despite acknowledged difficulty accessing the private singing studio in the moment of instruction. One-to-one music lessons have been perceived as an “indispensable, intense and intricate” component of learning (Gaunt, 2008, p. 230) and follow the master/apprentice tradition (O’Byrne & Harrison, 2014). Accessibility issues include the architecture of the one-to-one lesson because teaching takes place “behind closed doors” (Gaunt, 2008, p. 216), with teachers often resistant to the presence of others during teaching and the disruption research conduct brings to these sessions. Teacher resistance to change of the teaching paradigm within the conservatoire model (Mauleon, 2004), reluctance and scepticism of teachers (Gaunt, 2009), and the secretive nature and culture of concealment surrounding one-to-one teaching in the conservatoire setting (Association Européenne des Conservatoires, 2010; Carey et al., 2013) stifles intensive, observation-based research on this mode of practice. In addition to access difficulties, the studies which do exist on one-to-one teaching in academia focus on a variety of instrumental disciplines, classical voice teaching, or a combination of these practices.

2.1.4 Summary of Research into One-to-One Music Performance Lessons

The following summarises the published research into one-to-one teaching and the methods used in existing one-to-one research. This summary serves to position both the methodology used in this study within the context of the one-to-one research field as novel, and to illustrate the lack of research into one-to-one teaching in the CCM/musical theatre voice pedagogy field.

A variety of methods have been used to examine one-to-one teaching since questions about efficacy were raised in the literature by Persson who used observation to examine seven performers who had transitioned into teaching within a conservatoire setting (Persson, 1994; Persson, 1996). Nerland (2007) used participant observation in a case study examining one-to-one teaching as cultural practice in orchestral instrument teaching. Gaunt (2008) used semi-structured interviews to examine the perceptions of studio teachers regarding experiences of one-to-one teaching. This study had 20 participants with four voice teachers (genre unspecified). This study was followed by further investigation into student perceptions of one-to-one lessons (Gaunt, 2009) using semi-structured interviews of 20 student participants recommended by teachers in the 2008 study, and a study comparing the teacher and student perceptions of the one-to-one teaching relationship (2011). Gaunt et al. (2012) examined the role of one-to-one tuition in mentoring and professional development of 34 students in a longitudinal study using semi-structured interviews, while Haddon (2012) used semi-structured open-ended questions to interview nine new instrumental teachers about their experiences in the studio and learning how to teach. Johansson (2012) used focus groups and semi-structured interviews with twelve professional musicians teaching one-to-one in tertiary institutions about the conflict between the need for long term artistic training and society's demands for flexible knowledge producers and artistic entrepreneurship.

In a large quantitative study, 78 hours of video recordings were used to identify pedagogical practices of six teachers across various instrumental specialties (Carey et al., 2013). The authors observed two main styles of teaching in private

instrumental and vocal lessons: *transformative* and *transfer* pedagogy.

Transformative pedagogy has the primary goal of increased student ability through the acquisition of new knowledge of skills, an open or exploratory approach with an emphasis on the “depth of student understanding and ownership” (Carey et al., 2013, p. 361). Transfer pedagogy occurs when the teacher enacts a didactic approach, uses mimicry and is focused on assessment outcomes rather than deep learning. Transfer pedagogy is aligned with a defined excellence and with narrower learning outcomes than transformative pedagogy (Carey et al., 2013).

Further research illuminating one-to-one practice within this larger study included an investigation into the perspectives of teachers and students involved in one-to-one music performance pedagogy within universities (Carey & Grant, 2014). The authors noted that one-to-one tuition is considered essential to instrumental and voice student development despite there being little empirical evidence supporting this teaching method. Using interviews, focus groups, and videoed lesson observations, the authors reported that there were diverse perceptions about one-to-one lessons and that discrepancies existed between teacher intentions and pedagogical practices. The study noted that one-to-one lessons are valued by both teachers and students because they allow the teacher to tailor each lesson to the needs and skills of the individual student, although sometimes the student needed to adapt to the teaching style of the teacher. Relationships between the teacher and student were also examined in this study. These relationships were diverse in nature, ranging from friendship-type relationships, mentorship and role-modelling relationships to a more authoritarian approach towards teacher-student interactions. Self-sufficiency and student responsibility for learning was a stated goal of teachers but not always enacted in their teaching practices. The authors note that generalisation is difficult within the one-to-one studio because practices and expectations of both students and teachers varied greatly.

O’Bryan (2014) used interviews and video in a case study examining values beliefs, experiences, and practices of classical voice teachers in Australian institutions to identify the signature pedagogies of classical voice instructors in Australia (a focus that is applied to a different context in this research). Carey et al.

(2017) examined the effect of reflexive journaling in the one-to-one studio and the impact on collaborative and autonomous student learning. Using survey data Daniel and Parkes (2017) examined the influence of previous teachers and teaching experiences on tertiary educators, with the master/apprentice tradition continuing to dominate higher education musical training.

This survey of literature into one-to-one teaching in higher music education illustrates the focus on instrumental and classical voice teaching within this field of research. This summary also provides substance to the claim that the use of ethnography in this study is innovative within CCM/musical theatre one-to-one pedagogy research, as is the focus on CCM pedagogy within musical theatre training in academia. This study extends the field of one-to-one pedagogy research by presenting the field of one-to-one training in musical theatre voice pedagogy within the context of higher music education in the United States.

2.2 Review of Voice Pedagogy Specific to CCM and Musical Theatre

This review of the literature has, to this point, examined the nature of instruction typical within the studio context. Extending these observations, this section has a twofold purpose. The brief overview I present here of CCM voice pedagogy research establishes the study within the context of the literature on teaching CCM singing specifically. Within this, I also establish my own credentials as a practitioner and a pedagogue in CCM voice pedagogy and draw reference to selected literature to illustrate the current state of the field. A more extensive review of voice pedagogy with reference to specific voice functions and stylistic characteristics of CCM and musical theatre voice performance can be found in Appendix A. I provide this review in order to substantiate my insider status within the field. This is of particular methodological relevance due to this project's usage of participant observation within a focused ethnography where the researcher should be familiar with the field of research prior to the data collection process (see Chapter 4).

There are great nuances and variability involved in the singing voice. Each singer produces sound in unique ways. Teachers need to understand a variety of

complex physiological, acoustic, and mental/emotional interactions in the one-to-one studio. The complexity of voice teaching is evidenced not only by the variability of performers and how they perform tasks but by the multitude of styles and the fact that the singing instrument is housed in a human body, which in itself is unique to each individual. The pedagogy of voice teaching is complex, and the next section will situate this study within the framework of existing research into singing voice function of CCM genres.

2.2.1 Genre Specific Research into CCM Singing Function

This section provides a brief overview of published voice science literature into specific functional and stylistic concerns of CCM genres. Voice science of the singing voice is an emerging field of research interest and singing voice teachers may incorporate voice science research into their pedagogical practices. While there is a large body of literature and research supporting classical voice pedagogy, less research is available on CCM stylistic and functional considerations. Most CCM research focuses on understanding the resonant properties and physiological functioning of the belt voice or relates to comparisons between musical theatre belt voice and classical voice production. These studies may be useful for classical voice teachers learning how to train students for music theatre singing. Below I outline the limited stand-alone studies on singing function in CCM genres. There is a considerable lack of research into CCM genres when compared to the volume of research conducted on classical music singing, and there is more voice science research conducted into the function of music theatre voice (especially belt voice production, overviews of which are provided in Appendix A) compared with research into other CCM genres.

Published voice science papers on genre specific CCM voice production include CCM voice pedagogue Daniel Zangger Borch's research with voice scientist Johann Sundberg examining the spectral distribution of pop singers (Zangger Borch & Sundberg, 2002), vocal fold and supraglottal mucosal vibration in rock ornamentation (Zangger Borch et al., 2004), and phonatory and resonant characteristics of rock, pop, soul, and Swedish dance band singing (Zangger Borch & Sundberg, 2010). The respiratory, resonant, and phonatory characteristics of

country singing were explored in the late 1990s (Cleveland et al., 1997; Hoit et al., 1996; Stone et al., 1999; Sundberg et al., 1999). Guzman examined the laryngeal and pharyngeal activity of CCM singers (Guzman et al., 2015), the usefulness of voice function exercises as a warm up for pop singers (Guzman et al., 2013), and the use of growl and reinforced falsetto in rock singers (Guzman et al., 2014).

The few voice science based peer reviewed published papers examined above indicates that there is limited scientific research into many CCM genres. While there has been considerable research into the production of belt singing, which is found in both musical theatre and CCM genres, this research has been performed using participants who are musical theatre performers rather than performers of CCM genres (see Appendix A). Scientific-based research into vocal production of genres such as folk, R&B and hip hop are missing from the literature. An overview of general vocal style and function in CCM singing is provided in Table 2 and in Appendix A.

2.2.2 Approaches to Voice Pedagogy

Since William Vennard's *Singing: The mechanism and the technic* (1967) voice science has impacted on singing voice pedagogical practices. In 2014, the American Academy of Teachers of Singing released a statement in support of fact-based pedagogy and terminology, recognising that the central tenets of singing training include cognition, breathing, phonation, resonance, registration, and articulation (American Academy of Teachers of Singing, 2014). This scientific understanding of the voice has led to a movement towards a functional voice training framework in voice pedagogy where the artistic component of stylistic performance is separated from the function during training processes (Benson, 2018; LoVetri, 2013). Functional voice training is an approach to voice training which:

allows a vocalist to develop mechanical control over any sung sound without sacrificing freedom or authenticity. It conditions the muscles of the vocal mechanism, over time, indirectly, through exercises, to respond automatically ... functional training aims at the parameters of a style and the personal capacities of one singer

within a style.

(LoVetri, 2013, p. 80)

A functional foundation can produce sounds which identify the singer as singing appropriately within in a specific genre (music theatre, opera, jazz, blues, pop, rock and so on), and is built on the strength, flexibility, and technical agility of the vocal instrument. Functional training of the voice is not centred on any one particular methodology, rather it combines an understanding of voice physiology, psychology, motor learning, and exercise physiology principles to develop singing voices.

Another pedagogical framework recently identified is evidence-based voice pedagogy (Ragan, 2018). This approach combines voice research, voice teacher expertise and experience, and student goals and perspectives. Voice research draws upon studies into fields including voice science, singing voice, sports science, cognition and learning research, medicine, speech and hearing research, acoustics, psychology, and historical voice pedagogy. Voice teacher expertise and experience incorporates highly trained vocal skills, the ability to train vocal technique, artistry, musicianship, stylistic accuracy, and the ability to find creative solutions. Student goals and perspectives mean teachers are collaborative in their approach to working with students based on individual student interests, values, and needs. One of the strengths of evidence-based voice pedagogy is “that it does not exclude anecdotal evidence acquired from years of teaching ... voice science research provides a foundation from which to build an approach, but the art of teaching comes from experience” (Ragan, p. 160).

Singing training can be approached by a multiplicity of methods—just as there is no universal singer, there is no single method used by all singing teachers: “While it is true that all singers must breathe, phonate, resonate, and articulate, they do not necessarily approach these technical elements in the same manner” (American Academy of Teachers of Singing, 2008, p. 1). Recent scientific research has debunked the historically popular theory (largely with classically trained voice teachers) that to train classically was appropriate training for all singing genres. For example, it has been acknowledged that respiration pressure and flow for CCM singers requires a different approach to that used by classical singers (American

Academy of Teachers of Singing, 2008; Bartlett, 2010; Cleveland, 1998; Fisher, Kayes & Popeil, 2014; Zangger Borch & Sundberg, 2010).

Appendix A contains a detailed overview of CCM and musical theatre voice pedagogy. This has been included for two reasons. First, it confirms the professional knowledge I possess as a CCM and musical theatre singing voice teacher (and thus my insider status for the purposes of ethnography). Second, it provides detailed pedagogical context for the singing lessons which were observed during fieldwork for this study. For the sake of brevity, this overview or synthesis of various pedagogical concepts and applications is more appropriately included as an Appendix, rather than here, as part of the literature review.

2.2.3 Musical Theatre and CCM Genres.

Music theatre is a commercial enterprise and contemporary in style, however some of the vocal styles heard in music theatre are unique to the music theatre world, in particular strong speech quality and legit style singing. Music theatre, being a commercial venture and needing to appeal to the paying public also incorporates many CCM genres within its fluid boundaries. Conversely, it is rare for some of the specific music theatre styles to be heard outside of a theatrical or cabaret setting. In the western classical music tradition, it is the composed material and not the artist which determines the appropriate genre. Fisher et al. (2014) comment that music theatre is an outlier in the CCM world because, like classical works such as opera, the entire work is classified rather than the performer or band. However, unlike classical works, the composer may choose to change musical genres, and a musical theatre production may have many different CCM genres within the one work. Edwards commented that recent musicals with CCM genres may not be performed in the same way as non-theatrical CCM performances and that “they require a unique skill set that merges elements of both CCM and musical theatre styles and techniques” (Edwards, 2018d, p. 23). However, CCM genres and music theatre *are* integrating, as evidenced by CCM artists performing in musical theatre productions for limited engagements. Examples include Sarah Bareilles in *Waitress*, Brendan Urie from *Panic at the Disco* in *Kinky Boots*, Josh Groban in *The Great Comet*,

Ingrid Michaelson in *The Great Comet*, Mya in *Chicago*, Clay Aitkin in *Spamalot*, and Carole King and Petula Clark in *Blood Brothers* (Culwell-Block, 2017).

2.2.4 Singing Style and “Cross Training”

A common term used by those teaching music theatre *and* classical genres is *cross training* (Spivey & Saunders-Barton, 2018). This is the term generally used to describe how classical singers learn the necessary vocal function and stylistic changes required to sing the traditional music theatre styles of belt, legit or mix (Bos, 2010; Browning, 2016; Catania, 2004; Cooper, 2003; Ness, 2014; Spivey & Saunders-Barton, 2018). However, there is also literature supporting cross training to classical singing for musical theatre artists (Browning, 2016; Edwin, 2008; Spivey & Saunders-Barton, 2018, Turnbow et al., 2014). The concept of cross training appears to have emerged from classically trained pedagogues assisting students to find increased performance opportunities within musical theatre. It has also become a standard term in classical voice literature for pragmatic reasons, as increasing numbers of students wish to learn genres other than classical (Catania, 2004). However, traditional legit singing style, which is more closely associated with the classical genre, is less common than in the past, and recent legit singing has changed to a new contemporary style which is strongly influenced by rock and pop (Edwin, 2003). Cross training requires students to be able to sing classical style and function, as well as the ability to sing in appropriate style and function for contemporary music theatre, including belt and mix singing (see Appendix A for detailed explanations of these terms).

2.2.5 CCM Singing Function and Style Specifics

Each CCM genre has its own distinct vocal requirements which are not necessarily generic to the entirety of CCM singing. It is useful for CCM teachers to understand where the commonalities and differences lie between these genres—the elements distinguishing functionality and style in CCM require “a level of specialized knowledge, training and competence by the people teaching it”

(Chandler, 2014, p. 35). Table 2 delineates some of the specificities involved in various CCM singing genres.⁹

⁹ All information compiled in this table is based on the literature quoted and serves to illustrate the specificity of function and style within CCM genres. It should be noted that some of these elements of function and style intersect between genres.

Table 2

Comparison of CCM Function and Style by Genre

CCM genre	Voice functions heard	Style elements
Rock (Chandler, 2014; Edwards, 2014)	<p>Female: mostly chest and chest mix (chest belt), medium to high pitches belted. High subglottal pressure, low - medium breath flow (harder rock and earlier female rock singers used more airflow).</p> <p>Male: chest, chest mix, reinforced falsetto, ^a high subglottal pressure, low - medium breath flow</p> <p>Neutral to high laryngeal position</p>	<p>Clean to gritty tone. Powerful singing. Intense emotional content. Unique sounds highly valued.</p> <p>Speech quality, not necessarily precise. Consonants at the end of words dropped. Highly rhythmic articulation.</p> <p>Clean, breathy and glottal onsets and releases. Vocal fry.</p> <p>Closed mouth vowels for faster tempos, open mouth vowels for ballads/epic rock. Tongue position can vary from flat to high and arched forward. Diphthongs sung (vowel “morphing”).</p> <p>Effects - distortion, grunts, growls, creaks, cry.</p>

CCM genre	Voice functions heard	Style elements
Country (Garner, 2016)	Female: chest, mix, head, belting, yodel ^b , fry, whistle Male: chest, chest mix, yodel, ^b fry May have a slightly higher subglottal pressure due to use of belt.	Rhythmic, speech like, conversational phrasing. Effects - fry, cry, “dip and push”, fall off, breathy high notes, rich warm low notes. Vowels very bright, use of twang. Southern American vowels most common. Exaggerated use of diphthongs common. Forward “mask” placement.

CCM genre	Voice functions heard	Style elements
Pop (Chandler, 2014)	<p data-bbox="587 275 963 584">Female: all registrations may be used, although mostly mix—both chest mix and head mix. Head register used rarely. Specialty singing in whistle register.</p> <p data-bbox="587 636 963 779">Male: chest mix, mostly head mix, head/reinforced falsetto.^a</p> <p data-bbox="587 831 932 925">Larynx is neutral to raised. Very occasionally lowered.</p> <p data-bbox="587 976 963 1559">Breath flow and pressure not as great as for rock, more conversational, too much breath pressure and airflow can be damaging and cause constriction and damage. In moments of emotional intensity belt may be used and the breath pressure increased, and flow decreased accordingly.</p>	<p data-bbox="997 275 1382 696">Short conversational phrasing. Speech like articulation. Very rhythmic, often syncopated and linked closely to the groove of the song. Consonants at the end of words and phrases are generally de-emphasised.</p> <p data-bbox="997 748 1382 1111">Onsets and releases may be glottal, breathy, scooped, creaks, fry, cry, sob. Effects such as fry, creak, breathiness, growls, and grunts are also used as desired.</p> <p data-bbox="997 1162 1382 1305">Vowels are generally bright, although not always. Generally American accent.</p> <p data-bbox="997 1357 1382 1393">Individuality is highly prized.</p> <p data-bbox="997 1444 1382 1592">Runs (long melismas) and riffs (shorter melismas) often improvised.</p> <p data-bbox="997 1644 1187 1680">Subtle vibrato.</p>

CCM genre	Voice functions heard	Style elements
Jazz (Shapiro, 2015)	<p>Female: chest, chest mix, head mix, head, occasionally belt.</p> <p>Male: chest, chest mix.</p> <p>Breath flow may be high (breathiness) to low (belted sounds).</p>	<p>Individuality highly prized.</p> <p>Rhythmic embellishments may be for expressive purposes or musical purposes, focus on 2 and 4 beats. Often back phrased. Internalisation of grooves such as Latin, swing, etc. important. Rubato phrasing also an important element.</p> <p>Vowels may be warmer, darker, or brighter, depending on the performer's choice.</p> <p>Free sounding tone with laid back, relaxed phrasing. Conversational delivery.</p> <p>Effects: growls, moans, cries. May emulate instrumentalists.</p> <p>Improvisation. Scat singing. Pitch bending, accenting specific words for emotional interpretation. Blue notes. Good "jazz ears" for harmonic chordal structure.</p> <p>Straight tone to vibrato - dependant on singer.</p>

CCM genre	Voice functions heard	Style elements
Gospel (Robinson- Martin, 2016)	<p>Female: mostly chest, chest mix, and belting. Also head mix (brassy), occasionally head</p> <p>Male: chest, chest mix, head mix, falsetto.</p> <p>Fry.</p> <p>Register flips.</p> <p>Registration will depend on the emotional content of the song.</p> <p>Breath requires efficiency with rib cage stabilisation, high sub glottal pressure, low airflow for chest dominant/belted sounds.</p> <p>Dynamic range from soft to very loud. Breath/vocal folds must be co-ordinated to maintain vocal strength and health.</p>	<p>Expressiveness of personal faith via voice and body.</p> <p>Sounds and style of singing may differ from congregation to congregation depending on cultural concerns.</p> <p>Individuality of soloist highly prized—reflective of faith.</p> <p>Speech dominant vowels: Bright and brassy to warm and dark. Most common is full bright, brassy or edgy sound.</p> <p>Effects: Fry, glottal attacks, breathiness, gravel onset.</p> <p>Nasality acceptable, especially in high registers.</p> <p>Gravel sounds include squalls, whoops, growls, and midvoice. Vowel distortion.</p> <p>Vibrato, terminal vibrato.</p>

CCM genre	Voice functions heard	Style elements
Gospel (continued)		<p>Melodic improvisation requiring great vocal agility. Slides, glissandos, leans (appoggiatura), blue notes, falls, scoops, neighbour tones, passing tones, escape tones, turns, tails, runs, melodic alterations, scat, textual interpolations, ad libbing.</p> <p>Rhythmic improvisations. Fermatas, shortened phrases, back phrasing, front phrasing, syncopation.</p> <p>Gospel “feel” 6/8, 9/8, 12/8. Tempo varies according to interpretation.</p>
Folk (Mindel, 2016)	<p>Female: chest, chest mix, head mix, and head.</p> <p>Male: chest, chest mix, head mix, falsetto.</p>	<p>Straight tone, close harmony. Short speech like phrasing and articulation. Speech like vowels. Forward, “nasal” resonance.</p> <p>Registration flips, yodels, and exploiting the “break”.</p> <p>Bright vowels, many colours, not “trained” vowels, often smaller mouth shapes.</p>

CCM genre	Voice functions heard	Style elements
Folk (continued)		<p>“honesty, humility, introversion ... not showing off” (Mindel, 2016, p. 61).</p> <p>Rhythmic patterns speech like, syncopated, anticipation, and behind the beat, off-beat shuffle. Slurs.</p> <p>Melodic variations and ornamentations often improvised. Flip upwards at the end of a word.</p> <p>Volume stays the same - no increase or decrease in intensity.</p> <p>Vocal perfection is not required, authenticity and naturalness are preferred.</p> <p>Sometimes stillness (deadpan) facial muscles in performance.</p>

^a Reinforced falsetto (men) is equivalent in function to head mix (women) (LoVetri et al., 2014, p. 63)

^b A yodel is a functionally a quick registration flip between chest and head.

Table 2 represents an overview of some of the stylistic and functional features of various CCM genres which have been examined within voice pedagogy

literature. This articulation of specific stylistic characteristics orients this study in terms of identification of CCM pedagogical practice within the data analysis presented, particularly in Chapter 5.

2.3 The Training of the CCM and Musical Theatre Singing Voice Teacher

Historically, classical voice teachers have undertaken training from a conservatoire or university-based education, while because of the relatively recent phenomenon of CCM, CCM specialist voice teachers have been based outside of academia. Emphasis has been placed on classical styles within voice pedagogy research and academia, and CCM genres have been regarded as vocally dangerous and aesthetically displeasing by some classical voice pedagogues (American Academy of Teachers of Singing, 2008; Bartlett, 2010; Bunch Dayme, 2006; Fisher et. al., 2014; LoVetri & Means Weekly, 2003). While academia is skewed towards classical music education, total classical music consumption in America in the first half of 2019 was only 1% of total music sales while CCM genres including hip hop, rock, and country make up the bulk of purchased music, both by download, streaming, and in CD sales (Nielson, 2019).

The trend away from classical music is also affecting enrolments in classical music degrees. Between 2010 and 2016 there was a 30% decline in undergraduate classical voice performance voice enrolments in the United States, while over the same period there has been a 33% increase in enrolments in music theatre major studies at the university level (Edwards, 2018c). To meet this demand the numbers of music theatre training programs increased to 169 programs in the United States and continues to rise (Pitchford, 2019). There has also been an increase in the number of programs specialising in other CCM style performance studies to 23, although these numbers are still considerably fewer than the number of classical voice programs (386) (Baldwin et al., 2017). The increase in musical theatre and CCM specific programs at the academic level has led to a need for voice teachers to train the students in genre appropriate function and style.

To graduate appropriately skilled students, university teachers are expected to be experts in their discipline. Historically, voice teachers from the music departments of universities were expected to teach music theatre voice students, and these teachers tended to be classically trained (Boardman, 1987) yet classical singing and music theatre singing have different functional and stylistic requirements (American Academy of Teachers of Singing, 2008). Finding skilled teachers in musical theatre and CCM genres who have the requisite qualifications may prove challenging to academia (DeSilva, 2016; Edwin, 2009b). While post graduate training is becoming the standard requirement for voice teachers at universities, most post graduate voice pedagogy programs currently have a classical focus (DeSilva, 2016; Edwin, 2009b; McCoy, 2014).

LoVetri and Means Weekly (2003) conducted a survey examining the performance and training background of CCM voice teachers. In this study the term CCM includes musical theatre. The largest group of respondents were university-based voice teachers. Most respondents had experience teaching and performing traditional music theatre, with the numbers teaching and performing other CCM genres dramatically smaller. Of the teachers who taught music theatre styles, 96% were also teaching classical style, primarily to the same students who were learning music theatre. Only 21% of respondents had received any training in CCM genres. Of university-based respondents, 34% reported teaching music theatre singing style with neither professional experience nor university training in this field. The authors discovered that the teachers in the survey believed that the biggest different between classical singing and CCM singing was the music, despite literature supporting voice function differences between the two genres (American Academy of Teachers of Singing, 2008). Trail blazing voice pedagogue Robert Edwin commented that university programs need to teach music theatre students appropriately, and that the universities would need to “go outside their departments to find experienced and qualified instructors in that area” (Edwin, 2005, p. 292).

In their statement supporting CCM voice pedagogy, the American Academy of Teachers of Singing (2008) wrote that in-depth study was required to fully understand specific vocal techniques required for specific genres. A follow-up survey

was conducted in 2009 to assess improvements in the field of CCM voice pedagogy training (Means Weekly & LoVetri, 2009), including clarification of the length and type of training received by respondents. In this study only 19% of respondents who taught music theatre styles were professionally trained in music theatre voice pedagogy. LoVetri and Means Weekly concluded that there continued to be “a significant number of people teaching CCM at colleges and universities who have no professional experience or appreciable training related to it” (p. 373) and that there was a need for universities to offer CCM voice pedagogy programs. Supporting this research, Edwin commented in the same year that “there are still far too many college and voice faculties claiming to teach musical theatre with no one on staff who understands the various CCM styles and the voice techniques to support them” (2009, p. 72).

DeSilva (2016) examined the number of CCM (inclusive of musical theatre) voice pedagogy programs available for post graduate students. He noted that, to be considered for employment universities in the United States, it was standard for voice teachers to have at least a masters degree, and increasingly a doctorate. Boston Conservatory and New York University offer voice pedagogy programs in classical and music theatre genres. Penn State University offer a Master of Fine Arts in Musical Theatre Vocal Pedagogy and Carthage College offers a Master of Music in Musical Theatre Voice Pedagogy. The only specialized program for CCM voice pedagogy in the United States at the time of writing is the Master of Music in CCM Voice Pedagogy at Shenandoah University. Shenandoah University previously offered a Doctor of Musical Arts (DMA) program which included CCM pedagogy and style as *part* of the program, however prospective students needed to already have experience in classical repertoire to audition for this program, making it inaccessible to CCM teachers who have no experience in classical voice (Edwards, 2018a). Shenandoah Conservatory will launch a new DMA in CCM voice pedagogy in 2020 where the requirement to sing in classical style will be removed from the audition process.

Other doctoral level programs in voice pedagogy exist, but to date students cannot generally exclusively concentrate on CCM or musical theatre genres—

classical voice pedagogy still dominates most academic training programs in the United States (DeSilva, 2016). Outside of the United States, the Queensland Conservatorium, Griffith University offers a Master of Music Studies program where applicants can focus on CCM voice pedagogy and do not need to audition with classical style. A search of graduate voice pedagogy programs at the time of writing did not reveal other programs focused solely on CCM singing, perhaps indicating that this gap in academic provision of specialist CCM pedagogy for aspiring voice teachers may not exist exclusively in the United States.

Appropriate genre-specific training in voice pedagogy is becoming more necessary as universities look for more teachers with these skills to meet the repertoire demands of contemporary music and contemporary musical theatre. Aside from academic employment considerations, there is a need for teachers outside of academia, for choir directors, school teachers, and teachers in private practice to understand how to teach CCM and musical theatre genres to their students with appropriate stylistic and functional training to ensure vocal health. Considering 91.6% of singing teachers worldwide are teaching CCM genres (Fisher et al., 2014), and there are so few academic programs specialising in CCM voice pedagogy, the need for more training has resulted in the development of unregulated, branded training methods teaching CCM voice pedagogy.

2.3.1 Branded Voice Teaching Methods

Beyond academic institutions, CCM singing pedagogies have been developed by private voice teachers attempting to cater for the demand for training in the field. Examples of these teaching methods include *Complete Vocal Technique* (Cathrin Sadolin), *Estill Voice Model* (Jo Estill), *Somatic Voicework™: The LoVetri Method* (Jeannette LoVetri), *Speech Level Singing International™* (Seth Riggs), and *Voiceworks Method™* (Lisa Popeil). For further information about these methodologies please see Appendix A.

These branded voice teaching methods are problematic for teachers wishing to pursue further training (McCoy, 2016). These courses are also usually based around a charismatic head teacher. Historically this has been a recognised and

valuable way of learning where experienced teachers pass on their methods following the traditional master/apprentice model (Harrison & O'Bryan. 2014). However, trademarking of materials leads to a lack of transparency outside of each training system. While they may have excellent content and be of great benefit to voice teachers, questions might be raised about the academic rigour of some of these courses. Some of these short courses have been academically validated through university associations. *Somatic Voicework™: The LoVetri Method* holds some academic credibility through its long association first with Shenandoah University, more recently with Baldwin Wallace University, as well as presentations at tertiary institutions outside of the USA (White, 2020).¹⁰ Similarly, the *Estill Voice Model* is taught through a variety of university affiliations including the California University of Pennsylvania, Carthage College, the University of Central Florida and Northampton University (<https://www.estillvoice.com/affiliates/>).

Without this university affiliation, it is difficult to ascertain if these some of these courses meet the same academic and practical standards required of a graduate course in voice pedagogy without spending time evaluating them, and it is also difficult to evaluate them without attending and participating in the courses. Attending and participating in some or all of these courses may be a costly and time-consuming exercise, with no formal academic recognition (such as a masters or doctoral degree) resulting from these studies. While the courses are valuable to many teachers,¹¹ none of these private methods currently meet the “terminal” post graduate qualification (masters / doctorate) now considered necessary to gain employment at the tertiary level.

¹⁰ I have completed the Somatic Voicework: The LoVetri Method levels I, II and III and was an associate faculty member at the presentation of this course at The University of Southern Queensland.

¹¹ Including myself. I have participated in short courses on specific pedagogical teaching approaches and found them very useful to my teaching.

2.4 Conclusion to Background and Literature Review

This chapter examined the structures around training musical theatre performers in the area of voice in the United States. The first section of this chapter examined where the teaching of voice is situated within the musical theatre degree, and the market expectations of the performance skills requirements of graduating musical theatre performers in the United States. Further, this section identified the need to include CCM singing genres within musical theatre training to maximise employment opportunities for graduating students. The background of one-to-one voice pedagogy was presented, noting relevant literature into this teaching modality to situate this study within current research. The second section of this chapter introduced an overview of current research and approaches to voice pedagogy, observing the trends towards functional training and evidence-based pedagogy. Notably, research into CCM singing genres remains scant when compared to the body of literature surrounding classical voice performance.

Appendix A contains an extensive review of voice pedagogy and the relevant studies into CCM and musical theatre voice production, placing this study in context of the literature and the field of voice pedagogy and situating myself as researcher for methodological purposes as an ‘insider’ within the field of CCM voice pedagogy. A selection of CCM genres traits were tabled, illuminating distinguishing functional and stylistic characteristics of these genres. Relevant musical theatre productions utilising CCM genres were also tabled to position the study’s relevance to the industry of musical theatre. The third section of this chapter situated the study in terms of the vocal pedagogy training currently available to voice teachers in the United States both in academia, and through a selection of branded voice teaching methods available to teachers wishing to specialise in CCM or musical theatre.

Chapter 3 will continue to situate this study within the literature by describing the conceptual framework of this project. This chapter will draw on my personal journey through academia and as a performer to contextualise the conceptual framework through which this study is being presented. This conceptual framework will introduce Schulman’s signature pedagogies as a way of understanding a pedagogical discipline and explain the use of Bourdieu’s theories of

social structures and symbolic capitals to present a way of viewing the positionality of CCM and musical theatre voice pedagogy in context of the larger field of singing voice pedagogy.

Chapter 3:

Conceptual Framework

The following chapter will outline the conceptual framework for this study. First, I explain why it is necessary to combine two theories, Shulman's conceptualisation of *signature pedagogies* (Shulman, 2005) and Bourdieu's theories of *capital*, *habitus* and *field*, as outlined specifically in his seminal work *Distinction: A social critique of the judgement of taste* (Bourdieu, 2010). This combination of theories provides the conceptual framework through which the analysis, findings and discussion contained in the later chapters was produced. Second, I discuss the specific reasons for choosing Shulman's theory of signature pedagogies to examine musical theatre voice pedagogy, its use in previous arts research, and the rationale for using this theory in the study. In addition, this section will explain why further theory was required to supplement Shulman's conceptualisation of signature pedagogies. Third, I introduce Bourdieu's theoretical framework which explores the complexities of the social world and the relationship between the concepts of habitus, capital, and field. To conclude, I introduce the ways Bourdieu's theories intersect and extend Shulman's theory of signature pedagogies, arriving at the conceptual framework used to interpret the data in this study.

3.1 Development of the Conceptual Framework

Maxwell identifies a conceptual framework as “a conception or model of what is out there that you plan to study, and of what is going on with these things and why” (Maxwell, 2005, p. 39). He states that existing theory can provide useful modules, which when combined with a researcher's own experiential knowledge can help to form a conceptual framework for understanding a research problem. Theory is a “coat closet ... a framework for making sense of what you see” and a “useful theory illuminates what you see ... and sheds light on relationships that might otherwise go unnoticed or misunderstood” (Maxwell, 2005, p. 49). Just as a coat closet contains pieces of clothing which can be utilised and combined in ways appropriate to the needs of the wearer according to weather conditions, for example,

a winter coat may be combined with a hat, a scarf, or an umbrella, I will demonstrate why the theories I will be using in this study are being combined to create a conceptual framework appropriate to the content and nature of the data collected. Thus, this conceptual framework is the creative utilisation and mobilisation of theoretical ideas which illuminate the research problem.

The conceptual framework for this study combines two distinct theories, and in this section, I outline the decisions that were involved in the selection of these theories and how mobilising modules within these theories created a useful conceptual framework for this specific research project. After Maxwell (2005), this process was closely informed initially by my own experiential knowledge of the research topic but came to be informed further by the work of Lee Shulman and Pierre Bourdieu. Shulman's theorisation of the *signature pedagogies* that guide professional practice provides a useful framework for thinking about how practice within a profession is produced, and how a pedagogy reproduces a discipline.

Chapter 2, combined with Appendix A and its focus on the knowledge and theory surrounding CCM voice pedagogy, served a two-fold purpose. First, the establishment of my own credentials as a practitioner in CCM voice pedagogy is particularly necessary to support the use of focused ethnography in a highly specialised field. Second, the review of the existing literature supports the presentation of musical theatre voice pedagogy as a specific discipline within the wider disciplinary terrain of voice pedagogy. This validates the use of Shulman's signature pedagogies as one of the theories supporting the conceptual framework of this study. Writing about the requirements of an education in a discipline, Shulman comments: "professionals must learn abundant amounts of theory and vast bodies of knowledge. They must come to understand in order to act and they must act in order to serve" (Shulman, 2005, p. 53).

While singing voice teaching may not be regulated and certified in the same way as disciplines such as medicine, law, and accounting, it meets Shulman's conceptions of a profession through the vast body of knowledge and theory required to be synthesised in order to teach an embodied art in a spontaneous and creative way. The "abundant amounts of theory and vast body of knowledge" specific to CCM and musical theatre voice pedagogy further justifies the existence of genre-

specific voice pedagogy as a discipline in its own right without reference to classical voice pedagogy as a default. By identifying the structures of teaching and learning within a pedagogy, Shulman's theory illuminates and distinguishes what is included in the pedagogical practice of a discipline. Shulman's theories provide a clear framework through which to view the data of this project, concerned as it is with the identification of pedagogical practices within musical theatre voice pedagogy.

While Shulman provides a framework to identify included practices within a pedagogy, this identification implies that there are practices *excluded* from a signature pedagogy. My own experiences in academia and my readings on the field of voice pedagogy indicated that it was likely I might find data pointing towards a lack of specific CCM training in my participants. If this hunch was supported by the data collection and analysis process, I knew I would be interested in the reasons behind these exclusions, and Shulman's theory does not provide a framework for *explaining* exclusion. After examination and rejection of other philosophical theories,¹² I found that Bourdieu's theory of the cultural "game",¹³ and his concepts

¹² This time of reading philosophical theories was one of great consternation and confusion to me, not having a background in philosophy. I called this time my six weeks in the wilderness. I was reading Maxwell's (2005) discussion on the development of a conceptual framework and realized that Shulman's theory was only partially going to do what I needed it to do. In particular, Maxwell contends that the researcher's experiential knowledge is a valuable component to the research. At this point I realized that my own intersections with academia have brought up issues related to power, that I was interested in power in music education research, and that this was an essential component to the research design. My response was dismay, as I did not actually want to go into the power issues present in higher music education. However, my experiences, which to this point I had tried to ignore in relation to this project, were leading to a gut instinct that there might be a bigger issue at play. At this point I was focused on identifying practice without really considering what might have influence over specific practices. I ruefully contacted my supervisor, Dr Melissa Forbes, who suggested I look at Foucault. After several daunting weeks wrestling with philosophy books based on Foucault, I dismissed this theory. It did not feel like a close fit. However, as I continued to read, I noticed Bourdieu coming up in discussions within the literature. I read *The State Nobility* (Bourdieu, 1996), *Social Space and Symbolic Power* (Bourdieu, 1989) before reading *Distinction* (1979/2010). By the time I had finished *Distinction* I was certain that Bourdieu's theories would work to fill the gaps I felt were present in Shulman's signature pedagogies.

¹³ Bourdieu comments that "there is no way out of the game of culture" (Bourdieu, 2010, p. 4). This game is about the hierarchies of social spaces within a field, or social group, and the "self-positionings" of people within each social group.

of “cultural” and “symbolic” capital in particular provided a framework for examining the position of CCM/musical theatre voice pedagogy within the wider field of voice pedagogy. For instance, Bourdieu theorises the notion of cultural capital as that relating to educational attainment and cultural knowledge and goods, while symbolic capital corresponds with attributes and conditions valued and given status through general societal agreement within a particular social grouping. In this study these concepts (and the idea of the “field”, discussed in detail further below) offered the means for thinking through the disciplinary practices conceptualised via Shulman’s work. Further, these concepts offered a way to consider the wider cultural dynamics that influence practice within the musical theatre voice studios in academia. These two complementary theoretical frameworks offered the project a foundation from which to consider CCM/musical theatre pedagogy in light of the predominantly classical context of higher education voice training.

My pathway into teaching CCM and musical theatre genres, my own performance experiences and my interactions with academia were central to my approach to the research topic and the conceptual framework I assembled here. My own “insider” position as a CCM teacher within the larger field of voice pedagogy, and my “outsider” experiences in higher education worked in alliance with the conceptual resources provided by Bourdieu and Shulman. My positionality allowed me to examine the field as an insider, a teacher whose initial training and subsequent professional development has been focused on CCM and musical theatre voice pedagogy and performance, as opposed to examining the field of voice pedagogy as an outsider who examines CCM and musical theatre voice pedagogy through the lens of how it *differs* from other fields, for example, classical voice pedagogy.

The development of the conceptual framework for this study was based on Maxwell’s (2005) approach to qualitative research design. This process involved reflexively considering my unique positionality and experiences (researcher experiential knowledge) with the two theories (prior theory and research) to illuminate the data of this project in the particular context of the research questions. The discussion that follows will draw upon this personal, “insider” knowledge of musical theatre and CCM voice pedagogical practices to consider the relationship between current practice of musical theatre voice teaching and the positioning of

CCM voice pedagogy within the social structure of CCM in higher education. My own reflections of a career in CCM and musical theatre and as a researcher within this field will intersect with the data that follows in the analyses offered later in this study to inform a perspective for understanding CCM and its place in within musical theatre programs in the United States. The choice of these two theories was influenced by my hunch, or “foreshadowed problems” (Hammersley & Atkinson, 2007, p. 3) anticipated prior to data collection. This hunch was informed by both my own experiences in higher music education and through examination of the background literature presented in Chapter 2 and Appendix A prior to entrance into the ethnographic field.

3.2 Signature Pedagogies

I began this study with research questions focused on how voice teachers address CCM styles with musical theatre students, and how teachers pass on specific skills and knowledge in this discipline. Shulman suggests “if you wish to understand why professions develop as they do, study their nurseries, in this case, their forms of professional preparation” (Shulman, 2005, p. 52). Signature pedagogies is a framework to understand how future practitioners are educated for their profession, and how a profession is reproduced, through identification of the practices, values, and structures which support this reproduction. To examine how future musical theatre performers were being prepared to sing both in terms of style and function, for future professional work, this study involved observations of teaching practices within the university degree setting.

Shulman states that in signature pedagogies, novices are instructed in three dimensions of professional work. These three dimensions are how *to think*, how *to perform* and how *to act with integrity*. He suggests that “we all intuitively know what signature pedagogies are” (Shulman, 2005, p. 52). A signature is an identifier, a stamp which authenticates and signifies the identity of a person. In the context of Shulman’s theory, “signature” refers to a way of teaching a discipline which is uniquely identifiable within that discipline. For example, Shulman demonstrates that doctors learn through medical rounds. This practice has been established over time and is generally understood as a training practice within medicine and is thus a part

of the signature pedagogy of medicine (Shulman, 2005). In a similar way, the modality of one-to-one teaching has previously been identified as a signature modality of music performance teaching (Don, 2009; O'Bryan, 2014), therefore, this study was conducted through the observation of practices within the one-to-one lesson. Shulman states that a pedagogy requires a thorough understanding of theory and knowledge pertinent to the discipline, and this understanding is required to be incorporated into practice upon entry to the profession, Chapter 2 (and Appendix A) provided an overview of the theory and knowledge voice teachers need to incorporate into their practice. Signature pedagogies shape the character of future practice and symbolise the “values and hopes of the professions” (Shulman, 2005, p. 53).

For Shulman (2005), a signature pedagogy is comprised of three identifiable “structures” (see Figure 1). The first structure is the surface structure, consisting of “concrete, operational acts of teaching and learning” (Shulman, 2005, p. 54). The second structure in a signature pedagogy is the *deep structure*, which is concerned with the assumptions about how to disseminate knowledge and skills. The third structure is the *implicit structure* which illuminates the values, moral beliefs, and attitudes of the pedagogy. The identification of each of these structures illuminates what is included in a signature pedagogy, reinforcing the selections made by a profession about what is deemed important for reproduction within a discipline.

Shulman notes that signature pedagogies have evolved to facilitate student learning and are pervasive and routine across institutions. The signature approach to teaching singing has been established as the one-to-one studio (O'Bryan & Harrison, 2014), and this modality of teaching is pervasive across institutions internationally (King & Nix, 2019). Through the identification of surface, deep, and implicit structures, signature pedagogies convey what is valued and important in a pedagogical practice. This identification process also signifies, by implication through exclusion, what is not valued or important. Additionally, while signature pedagogies become habitual and useful frameworks to scaffold learning, these frameworks may

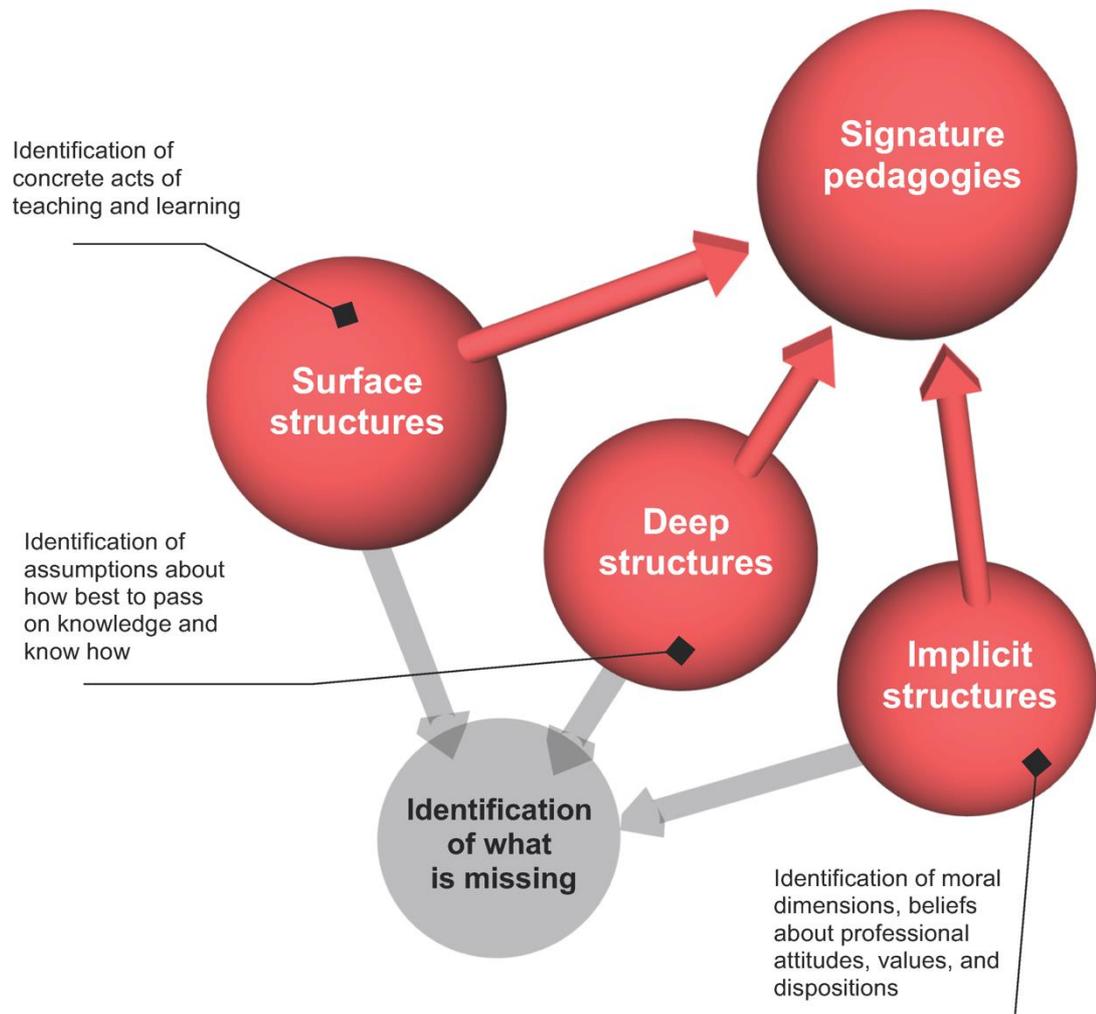
persist even when they begin to lose their utility precisely because they are habits with few countervailing forces. Since faculty

members in higher education rarely receive direct preparation to teach, they most often model their own teaching after that which they themselves received.

(Shulman, 2005, p. 57)

Figure 1

The Structures of a Signature Pedagogy According to Shulman



Changes in a signature pedagogy do occur, generally when the professional field itself changes so dramatically that changes to the training *must* occur in order to be of practical use to students; for example, when technological innovation changes a field and using obsolete technology might make a student potentially less employable upon graduation, requiring the integration of new technology into a pedagogical discipline.

3.2.1 Identification of Signature Pedagogies in Performing Arts Research

To situate this study within existing literature on signature pedagogies, this section will identify examples where signature pedagogies is used in various arts education settings. While signature pedagogies was initially presented by Shulman as a framework to understand professional fields such as law, medicine, and engineering, the use of signature pedagogies has expanded to include disciplines within the humanities, social and natural sciences, and fields within the fine and creative arts (Chick et al., 2012).

Don et al. (2009) examined the signature pedagogies of both music theory teaching and music performance teaching within higher music education. One-to-one lessons were identified as the fundamental signature of music performance education. Within these lessons the authors asserted that teachers use critique, modelling, coaching, and explanation to teach performance skills, and that the content of the lessons include standard repertoire and technical exercises which increase in difficulty over the years of the degree. The *teacher* in music performance education is, paradoxically, considered to be representative of a successful *performance* career. Further, the authors asserted that most music programs are performance orientated, and that pedagogical courses are not required in all music programs, despite the fact teaching is considered a normal career pathway for music performance students. The authors note that at the time (2009) there was a paucity of teaching and learning research within the music performance education field and hypothesise that this may be due to the fact that most teachers with Doctoral of Musical Arts (DMA) or Doctor of Music (DM) degrees:

are not trained in systematic inquiry in their disciplines. When writing on the subject of teaching, applied teachers are most likely to explain their methodologies and discuss what worked for them and their students, but most never empirically examine teaching effectiveness.

(Don et al., 2009, p. 93)

The authors noted that evidence is not often used to make conclusive assertions about effective teaching practices in higher music education. However, somewhat incongruously, these authors, without empirical evidence and based largely on descriptions of historic practice, assert that the structures they use to identify the teaching of both music theory and music performance, are “effective” for “successfully (creating) a complete musician” (Don et al., 2009).

In a similar overview of creative arts educational practices, *critique* has been identified as a major component of signature pedagogy within the disciplines of art and theatre (Klebasel & Kornetsky, 2009). Responsibility for critique within theatre arts often rests with the master-teacher in a classroom or group setting—an actor or group of actors perform, and the master teacher then critiques the performance and process. The authors identified problems with this format including the power imbalance between the teacher and the student and indicated critique can be problematic when used with young artists without appropriate evaluative criteria. The authors called for a student-centred classroom with discussion, reflection, and the creation of environments where student’s voices are valued. Kornetsky (2017) further explains the use of critique within acting training and suggests its usage should be considered within an atmosphere of respect, collaboration, and honesty.

In a broader conversation about the use of critique as a signature pedagogy in the arts, Motley et al. (2017) discussed how critique as a signature pedagogy across the arts and humanities can give structured disciplinary feedback. They argued that critique can make students’ thinking visible to themselves, their teachers and the class in a guided process facilitated by the teacher. Further, the authors asserted that process is considered to be as important as the product within the arts and humanities, making values visible and scaffolding the journey towards expertise. The authors distinguish between permanent educative products, such as writing, and performative products like music and dance, whose learning processes involve unrepeatable events. They observe that within performative pedagogies it is easy to consider that the end product is the objective (a performance) rather than the whole educative experience, or the process. Critique as a signature pedagogy in the arts may be used to change the person’s “habits of mind and heart” which, the authors claim, “will naturally remake habits of hand” (Motley et al., p. 227).

Extending the notion of critique as a signature pedagogy into the field of higher music education, Hastings (2017) examined the use of critique as a signature pedagogy in music performance education. Focusing on classical instrumental music pedagogy, Hastings identified the preparation required for effective practice sessions leading to effective performance. He defined four dimensions of critique in music performance pedagogy—teacher-coach critique, self-critique, audience critique, and peer critique. In one of the few empirical studies that considers signature pedagogies in the performing arts, Love & Barrett (2019) examined the signature pedagogies surrounding a classical music orchestral composers' workshop. The authors identified three themes in their study—*risk*, *practical apprenticeship* and *cognitive and moral apprenticeships*. Risk consisted of exposure to criticism and failure, while practical apprenticeship focused on appropriateness of the composer's work in terms of craft, instrumentation, notation, and score preparation. Cognitive and moral apprenticeships indicated how composer-teachers represented professional behaviour in their interaction with workshop participants.

In a study identifying the signature pedagogy of classical singing O'Bryan (2014) used data from case studies to distinguish how the implicit structures of the one-to-one voice lesson enculturates students into the operatic profession. In particular, O'Bryan focused on how environmental influences and a teacher's previous experiences of teaching and learning influence their approach to teaching. In addition, she identified implicit assumptions about singing that classical voice teachers transmit to students through their lessons. She noted that enculturation into the operatic community occurred throughout the singing lessons, shaping how both teaching and learning develops in classical voice and how attitudes towards opera as a profession are constructed.

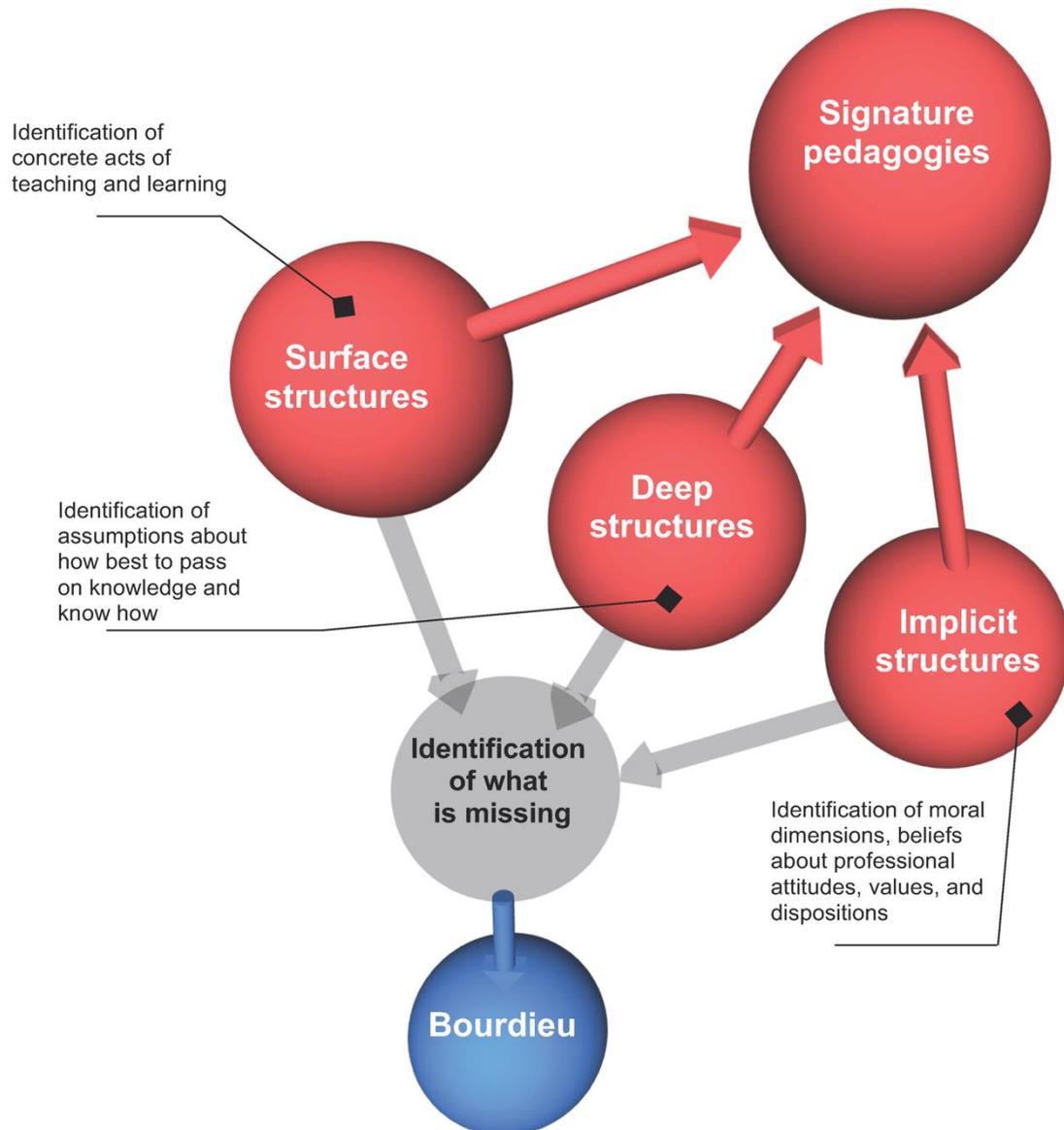
This section has identified that signature pedagogies provide a useful theoretical frame for considering teaching and learning within the performing arts in academia. It remains notable however that, to date, studies have been limited to the disciplines of theatre and classical music. In addition, initial studies into the identification of signature pedagogies within the performance field were largely descriptive of historic and current practices, although later work by O'Bryan (2014) and Love & Barrett (2019) used research data to support the authors' identification

of signature pedagogies in classical singing and orchestral composition pedagogy respectively. The current study will draw on data collected in the field using an ethnographic approach to identify the signature pedagogies of musical theatre voice pedagogy, establishing this discipline within the scholarship on signature pedagogies. While the identification of the surface, deep, and implicit structures within Shulman's signature pedagogies implies, through omission, the exclusion of certain practices, Shulman's theory does not allow for deeper critical inquiry into these exclusions. The next section will examine the rationale for the use of Bourdieu's theories to understand the significance of what is excluded, or missing, from the field of musical theatre voice pedagogy.

3.2.2 Signature Pedagogies and Exclusion

Identification of the three structures of the signature pedagogy of musical theatre voice pedagogy is central to this study, and the identification of these structures includes recognising what is "excluded" from the pedagogical field (see Figure 2). In conducting this study, I was interested in what I would discover in the studios of my participant voice teachers, to explore teachers' practice, and to identify what tools and skills are being used to train musical theatre singers. I was also interested in what was *not* being used, and furthermore, *why* these elements of pedagogy might be absent. I recognised that as a CCM/musical theatre voice teacher, my field was not as well represented within academia as classical voice pedagogy, and I wondered why this was so. I recognise that there may be more complex explanations including justifications outside of the scope of this study, for example financial endowments, and other funding arrangements. However, what I needed was a theory to underpin my conceptual framework, to examine and explain what was missing from the signature pedagogy. The theory of signature pedagogies alone did not provide a lens for interpretation of exclusions. I looked to the theories of Bourdieu to explain what pedagogical practices I found to be missing within the context of this particular ethnography.

Figure 2

The Pathway to Bourdieu from Shulman's Signature Pedagogies

3.3 Bourdieu's Theoretical Constructs

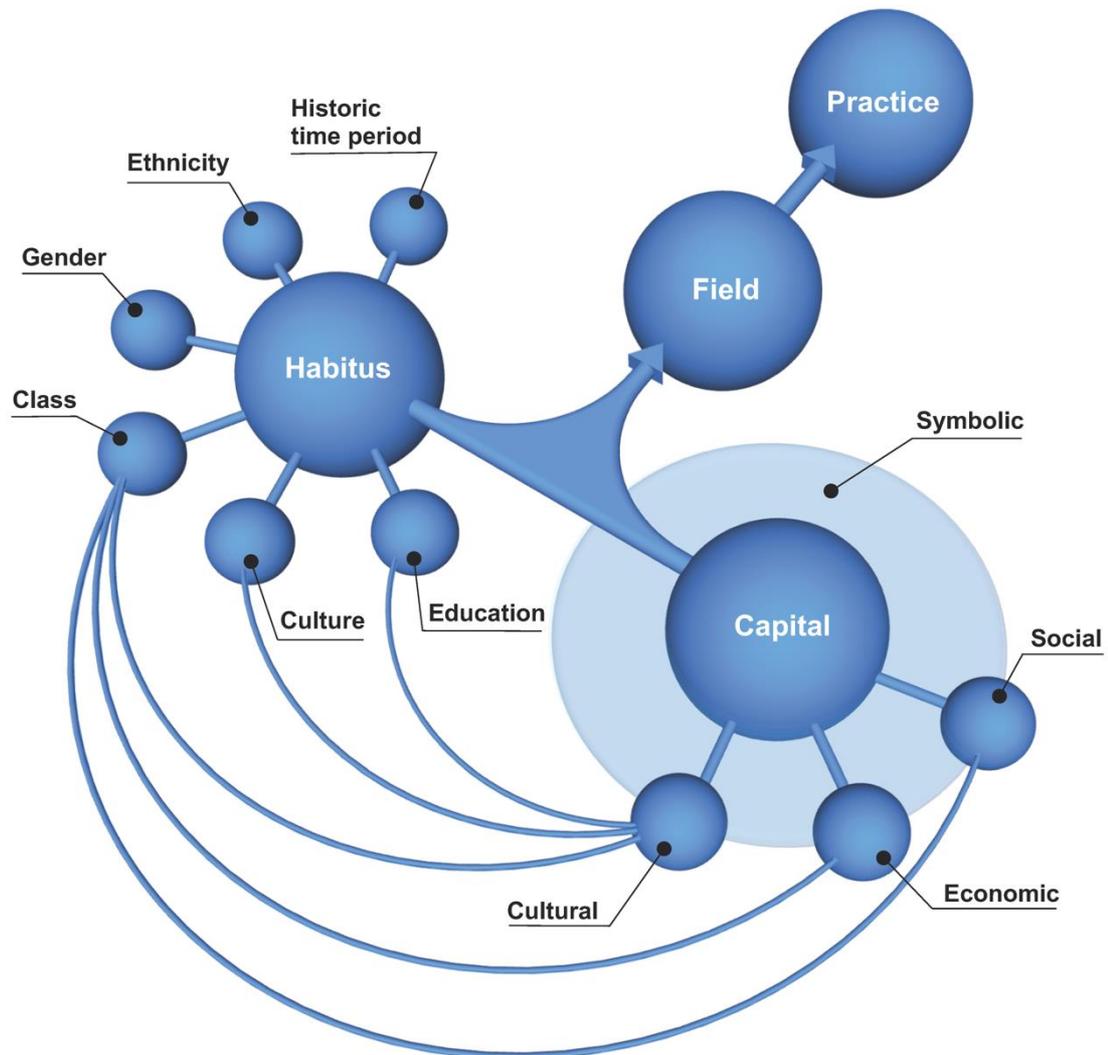
Bourdieu was a French philosopher whose theories are based on an extensive ethnographic study of French culture. *Distinction* (1979/2010) analyses how tastes generate social class, and how taste and class are reproduced within social structures. His work is concerned with not only observing the various hierarchical social structures within cultural groups, but with understanding the relationships between them, particularly the competitive striving found in the “game of culture” (Bourdieu, 1979/2010, p. 4). While Bourdieu’s work is particular to the French society he was

examining—France in the late 1960s—he states that the theory produced through his ethnographic study was “a particular case of the possible” (Bourdieu, 1979/2010, p. xiii), and thus holds application for considering social settings and cultural groups outside of this specific usage.

Bourdieu uses an “integrated theoretical and methodological approach that seeks to overcome sociological dichotomies ... to understand the practical logic of everyday life, and social action, to understand relations of power and dominion, and to develop a reflexive sociology” (Power, 1999, p. 48). That is, rather than simply look at explanations for social structures and practices using an either/or approach—for example, micro/macro, freedom/necessity—Bourdieu asserts that social life is complex and nuanced, and that many factors may play a part in understanding the way society operates. He examines the consumption of culture and the different tastes, or preferences, of different classes, observing that “taste classifies, and it classifies the classifier” (Bourdieu, 1979/2010, p. xxix), thereby providing a distinction between the classes. The sensibility of *taste* is the pathway to understanding Bourdieu’s theories. The examination of the concepts, and the relationships between the concepts, of *habitus* and *capital*, *field*, and *practice* (see Figure 3) provide a framework for understanding of the ways that practices and ways of being permeate certain activities, in this case, the musical theatre voice studio.

Figure 3

The Relationship Between Practice, Field, Habitus, and Capitals in Bourdieusian Theory.



3.3.1 Habitus

Habitus is central to understanding how tastes are both generated and reproduced in Bourdieu's theoretical framework. Habitus is made up of dispositions which are reflective of the social environment surrounding one's upbringing and create "symbolic practices in organising social life" (Bennett, 2010, p. xix). These dispositions form consolidating principles which position a group of people within a social space, which is always relative to other groups within the same social space. Dispositions which make up the habitus of a group of people include gender identity, class identity, ethnicity, cultural background, education level and the historic time period in which a cultural group lives. The dispositions acquired in childhood tend to

be durable and while education may be used as a change agent to move in an upward trajectory within a social space, Power (1999) notes: “even if an individual moves away from the class background of her childhood, subtle aspects of her accent, mannerisms, and bodily comportment may betray her origins” (p. 49). Habitus is embodied, often unconsciously, within the individual. Accent is an example of a marker which can be embodied unconsciously, identifying the speaker in a social space as belonging, or as a stranger and out of one’s “class”. Habitus is often reinforced and reproduced in a social space, shaping and producing practice, but does not necessarily determine practice. The combination of dispositions create habitus, and the habitus merges with the capitals to position the individual within a social/cultural space, or field.

3.3.2 Capitals

Bourdieu’s theoretical framework in *Distinction* identifies three types of capitals an individual can possess—*economic, cultural, and social* (Bourdieu, 1979/2010, p. 108). In addition to these capitals, *symbolic* capital has a role to play in the calculation of the value of the capitals an individual or social group possesses (Power, 1999).

Economic Capital.

Economic capital is concerned with the power that accumulates to those who possess money and wealth. Bourdieu compares the working class “submission to necessity” (Bourdieu, 1979/2010, p. 377), where descriptions of living accommodation, food, and clothes are utilitarian, practical, and pragmatic in nature, with the monetary capacity of the bourgeois to make aesthetic lifestyle choices around food, clothes, conversation, and entertainment. Tastes are dictated by necessity in the working classes, while the middle classes have the economic capital to make aesthetic decisions about the way they live. Further, Bourdieu teases out the attitudes and behaviours according to taste and conformity within class, for example, the working class with lower economic capital may not feel comfortable being served in hotels or high-end restaurants. When experiences and choices around food, clothes, entertainment, etc., conform to economic expectations of appropriateness for

the class one inhabits, Bourdieu discovered a cohesion in between economic capital, economic behaviours and consumption drawn along economic lines.

Cultural Capital.

Cultural capital is made up of cultural goods, educational attainment and cultural understanding as embodied in the mind and body. Cultural capital includes objects such as books, art, pictures, and other goods which are reflective of taste. Cultural understanding is evident not only in the types of culture a person “consumes”, but it is also reflected in the experience of this culture as form of embodied knowledge and physical manifestation. Bourdieu discusses the example of “cultural nobility” of art and high culture, where the audience is expected to view but not participate in an entertainment through a socially mediated understanding of how to observe—an “aesthetic distancing” (Bourdieu, 1979/2010, p. 26). This detached observation, where understanding of the art form is more important than immersion in content, perpetuates a lack of involvement and participation by the cultural consumer: art is for aesthetic observation, not participatory embodiment. An example of this might be the way a classical music audience understands not to clap between movements of a symphonic piece. This is both an embodiment of culture, to withhold applause until the end of the whole piece of music, and a disposition of the mind, to understand that expression of appreciation must be withheld until the entirety of the piece is played regardless of whether one wishes to express appreciation at an earlier stage. This aesthetic distancing means the audience member may not be “carried away” by the music into applause or other forms of appreciation until the end of the piece, and then “brava” might be considered the only appropriate vocal acclaim.

Bourdieu compares high culture to “popular entertainment” which “secures the spectator’s participation in the show” (Bourdieu, 1979/2010, p. 26), citing circuses and blockbuster movies as examples of this type of entertainment. Continuing the music analogy by comparing a classical music concert with a rock concert, physical enjoyment of the rock concert through participation (clapping, singing along, dancing, mosh pits, yelling, and screaming) is an expected part of the consumption of a rock concert. Behaviour by a classical audience would be as “inappropriate” in a rock concert setting as rock concert patron behaviour would be

at a classical concert. These two different approaches to experiencing and consuming music are examples of how cultural capital is embodied by the cultural consumer.

Educational capital is an important component of cultural capital. Formal educational qualifications, sanctioned and legitimised by the state, verify status and provide an objective measure of cultural capital. In *Distinction*, Bourdieu links cultural capital to educational capital, or the level of educational attained, with social origin (measured by father's occupation), noting that as the level of educational achievement rises, there is a corresponding rise in cultural capital (Bourdieu, 1979/2010). Bourdieu's ethnography is particular to temporality and location, concerned with France of the late 1960s, and the education system he refers to is the Grand École system of education in France. It should be noted that popular culture itself may now be studied within the higher education systems of many countries, and Bourdieu comments at the time of writing that cinema, jazz, and other popular cultural practices were in the process of legitimisation. Educational capital is often used as a way of moving in an upward trajectory from one class to another, in the "game of culture" (Bourdieu, 1979/2010, p. 4).

Within the singing teaching community those teachers with terminal degrees (the highest level of attainment at a university level in a profession) would be considered to have the highest educational capital. There are different types of terminal degrees awarded within the field of voice pedagogy and performance, and these will be examined in terms of Bourdieu's theories and relative educational capital value in more detail in Chapter 8.

Social Capital.

Social capital is concerned with the relational networks an individual possesses. These social networks often arise through institutionalised structures, such as family, professional organising bodies inside and outside of the workplace, or through educational connections such as alumnus organisations. Other forms of social capital include special interest groups such as sporting clubs or social media interactions (Julien, 2015). Family networks are inherited, and often used by the middle and upper classes both to reproduce existing social capital and to promote upward trajectories in the cultural game. In addition to family networks, educational

and professional networks contribute to total social capital. These social connections are considered to be an essential asset when moving in an upward trajectory through a specific field; for example, embarking on a political career. Social capital relies on those within a social group recognizing and reinforcing the social connection, and results in “elements of exclusion, distinction and restriction” (Julien, 2015, p. 357). This exclusion of outsiders from accessing the social capital of a group can happen through a concealment of specific knowledge or information: “knowledge is concealed from those who do not have the distinguishing capabilities necessary to perceive specific knowledge” (Julien, 2015, p. 362). The social capital one has from membership of a specific social group is enacted through members collectively recognizing and legitimising each other through:

occasions (rallies, cruises, hunts, parties, receptions, etc.), places (smart neighbourhoods, select schools, clubs, etc.), or practices (smart sports, parlor games, cultural ceremonies, etc.) which bring together, in a seemingly fortuitous way, individuals as homogenous as possible in all the pertinent respects in terms of the existence and persistence of the group (Bourdieu, 1983/1986, p. 22).

Professional organisations create occasions (conferences or symposiums) in specific places (specific cities, hotels, universities) with practices (lectures and workshops, discussion panels) where members are recognised. These occasions have rules regarding who can present, how to present, and how to interact with other members. Social media has expanded the ways in which membership of specific groups can recognise, legitimise, and exclude outsiders (Julien, 2015), for example, closed Facebook groups of professional organisations where information may be freely shared, to the exclusion of those who do not belong or are not permitted entry to the group.

Bourdieu comments that the *nobiles*, or title holders, may represent the group and in this way become symbolic representations of the group, and those with “a great name” (Bourdieu, 1983/1986, p. 23) within the group have high levels of social capital. Relationship with these individuals within a social group bestows an increased level of social capital. The larger the group and the larger the individual’s network within a given group, the larger an individual’s social capital within that

group. Alternatively, “association with a rare, prestigious group” (Bourdieu, 1983/1986, p. 22) can also increase social capital and these associations can in turn be usefully turned into both symbolic profit and material profit when mediated through the social group within a specific field. For example, within a specific professional organisation, serving on an executive board elevates the social capital of a member of that organisation. Further, this status involves being part of a smaller, elite group which provides access to and recognition by other *nobles* of the organisation. This access and recognition enable both reproduction and increase of an individual’s social capital within that group. Examination of how musical theatre voice teachers in particular acquire social capital will be examined in Chapter 8.

Symbolic Capital.

Symbolic capital is a validation given by a society for a status which a society, or social group, accepts as being of symbolic importance. For example, veterans and serving military personnel are given a particular status and position within United States society. During my travels in the United States, I have observed that serving military personnel are invited to preferential boarding on many airlines. I attended a baseball game at Yankee Stadium where a veteran was invited down to the pitch to receive the grateful applause of the crowd. No explanation was given as to why serving military are afforded preferential boarding, or why this veteran was being feted at a baseball game. It was taken for granted that the general public understood the special position of these people. Both serving military personnel and veterans are afforded a symbolic status of recognition within the culture of the United States, a status I found strange. In Australia, while veterans and serving military are respected, they are not afforded the same symbolic capital I observed in the United States. Symbolic capital is specific and particular to the social space in which validation is granted. Consideration of how voice teachers acquire symbolic capital will be examined in Chapter 8.

The relationship between the capitals is not always straightforward— Bourdieu found that workers in the professions often had both a high economic and cultural capital, while higher education teachers had lower economic capital but high cultural capital. Possession of high capital in one dimension may not equate to high capital in another arena. In addition, habitus impacts on capital, for example an

individual belonging to a higher class without high economic capital may rely on social capital to increase total volume of capital, thereby improving their position in the social structure of the field.

Bourdieu contends that a combination of the volume and composition of capitals, and the change in these capitals over time (either in an upwards or downwards trajectory, or stable) defines the “classes of conditions of existence” (Bourdieu, 1979/2010, p. 108), or social class to which an individual belongs. These capitals are “usable resources and powers” (Bourdieu, 1979/2010, p. 108), and combine with habitus to determine the social structures, or hierarchies, present in a field.

3.3.3 Field

Bourdieu’s concept of *field* refers to structured, hierarchical social spaces that are not geographic or physical spaces, but symbolic spaces which rely on the agreement of those within them for existence. Fields which Bourdieu investigated included art, law, and education. Within each field are groups of members who possess particular capitals combined with habitus to influence their position within this social space. Using Bourdieu’s theory, it is the relative amounts of capital and habitus that manifest the field, and this manifestation of field generates practice. A field has a hierarchical structure where position is determined by volume, composition and trajectory of capitals combined with habitus, and this structured positioning is always relative to other groups and individuals within the field. Taste is essential to this positioning and there is “a distinction of taste between those whose tastes are regarded as “noble” because they have been organised and legitimated by the educational system, and those whose tastes, lacking such markers of nobility, are accorded a more lowly status” (Bennett, 1979/2010, pp. xix-xx). The interconnection of “class-based principles ... (organise) the cultural values and practices through which classes organize, symbolize and enact their differences from one another” (Bennett, 2010, p. xx). Taste here is reflective of class, and the tastes generated through habitus and field classify and organise the field. How different types of voice teachers “organize, symbolize and enact their differences from one another” (Bennett, 2010, p. xx) will be examined in Chapter 8.

3.3.4 Practice

Practice is generated by the relationship between habitus, capital, and field, and produces “classifiable acts” (Bourdieu, 1979/2010, p. 469). Bourdieu writes that his theory, while being a

structuring activity is not ... a system of universal forms and categories but a system of internalized, embodied schemes which, having been constituted in the course of collective history, are acquired in the course of individual history and function in their *practical* state, for *practice* (and not for the state of pure knowledge).

(Bourdieu, 1979/2010, p. 469)

Bourdieu asserts that actions and responses—the *practices* of an individual—are influenced heavily by the embodiment of habitus and capitals and that these embodied functions often operate below the level of consciousness. These practices might be the way culture is consumed, for example, how a house is decorated (bare necessities, carefully chosen pieces of furniture, expensive artworks), what type of entertainment one attends (opera, theatre, circus, a rock concert, movies), or how one experiences the entertainment (as a participant, as an observer, as a critic). An example of practice might include how someone with a perceived “high” cultural capital observes an artwork, referring to the form while distancing themselves from an emotional response to the art. The individual’s amount of cultural capital might be perceived by themselves through “self-positioning” as “high” perhaps due to the attainment of a university level education in art history, for example. For Bourdieu, a person with less education in art history might respond more emotionally to an artwork based on whether it would be appropriate to hang in a lounge room, or whether or not they like the artwork. Art is viewed (or practised) by the person with more education in art history as an aesthetic experience informed by “a capacity to see” through “cultural competence” (Bourdieu, 2010, p. xxv) while the person viewing the art through a lens lacking this cultural coding views the art through the senses and emotions. This is not to ascribe a value judgement on whether one way of viewing art is “better” or “right”—Bourdieu is careful not to ascribe judgements to the relative values of the hierarchies, noting that they exist and can be understood by

examining habitus—yet class-orientated ways of engaging with culture and demonstrating one’s “taste” is a recognisable phenomenon.

3.3.5 Bourdieu’s Theories in Performing Arts Education Research.

Bourdieu’s research included identifying music preferences and the relationship between these preferences and habitus and capital (Bourdieu, 1979/2010). This section provides a brief overview of research utilising Bourdieu’s theories to examine larger structures and sociological issues within music education. Studies into performing arts education, and music education specifically, using Bourdieu’s theories include Brändström’s (1999) discussion on the way 12-13-year-old children use music and music education provided by municipal music schools in Sweden. These municipal music schools were established to ensure that children had access to instrumental music education regardless of the financial ability of parents to pay for this education. Findings from this study included identifying a large drop-out rate of children who disliked classical music, suggesting that the repertoire studied in these schools had an impact on student retention (Brändström, 1999).

Moore studied experiences in higher music education (HME) of students from diverse musical backgrounds enrolled in undergraduate music programs in Ireland (Moore, 2012). This study examined parental involvement, prior learning, and issues of self-confidence/self-doubt in students. Findings indicated that there was a privileging (higher cultural capital) of those students who had engaged with formalised learning of music prior to commencement of HME when compared with students from a less formalised or self-taught music education background. In addition, students with backgrounds (habitus) unfamiliar with western classical music prior to enrolment were less confident and at a socio-cultural disadvantage in the HME environment than students whose background exposed them to classical music prior to HME enrolment.

Using historical documentary research, Legg (2012) examined the conservatism of the repertoire chosen for study in the UK’s A level music examinations. These examinations serve as gatekeepers for access into tertiary education in England, and although the stated aims of the examinations are to reflect the diversity of candidates and candidate knowledges, in practice the music

examinations required knowledge of the western classical musical canon. The exclusion of other types of music encouraged a cycle of reproduction in HME accepting and generating students with backgrounds in western classical music. This resulted in the exclusion of groups of students from participation in HME without this experience or education (*habitus*). Legg used Bourdieu's concept of cultural capital's role in social mobility for an under-privileged group to demonstrate the impact of the dominance of western classical music in these gate-keeping examinations.

Using a case study approach, Perkins (2013a) examined how students learn to position themselves within the conservatoire hierarchy and how this positioning affects what and how they learn. Perkins uses Bourdieu's theory of field to explain how two students embodied their position through their practice and by extension, their learning. This embodiment of position in the hierarchical structures within the student body was further expanded to illustrate how the construction of cultural and symbolic capitals within the institutional hierarchy of the conservatoire contributed to the perceived symbolic value of the conservatoire itself as an institution.

Perkins (2013b) also examined the specific learning cultures of the UK-based conservatoire utilising participant observation within an ethnographic study. Participants included students, teaching staff, and non-teaching staff and examined the learning cultures of performing specialism, social networking, musical hierarchies and vocational position taking. Multiple sources of data were analysed to consider how Bourdieu's concepts of *habitus* and capital "interact with the conservatoire's dominant practices" (Perkins, 2013b, p. 203). Findings from this study indicated that students find their position within the conservatoire hierarchy, and that this positioning has implications for what and how students learn. Perkins (2015) further examines the implications of this self-positioning in the social space of the conservatoire, contending that effective preparation of students for a music performance profession requires understanding "what students bring to their studies (their agency) and how this interacts with, and is shaped by, institutional priorities and practices" (p. 108).

In a study focusing on the consequences of the academisation of popular music in Norway, Dyndahl et al. (2017) examined academic theses produced in the

Norwegian higher music education field between 1974 and 2012. Using Bourdieu's theories of taste, cultural capital, and the legitimisation conferred on a field by academia, Dyndahl et al. identified which popular music styles were included and which were excluded from academic writing. Jazz was found to be the most popular academic research subject, followed by rock and pop, while funk, hip-hop, contemporary R&B, electronic dance music, and Swedish dance band music styles had significantly less academic interest. The authors examined how this has impacted on music research outputs and what structural forces govern "musical gentrification" in higher music education in Norway.

Burnard et al. (2015) presented a collection of sociological music research based on Bourdieusian concepts. Their work examined how power and inequality are central to music classifications recognising issues of power, struggle, and hierarchical structures in music sociological studies. While the focus of this book is "the role of music in social life and on the symbolic values of music" (Söderman et al., 2015, p. 1), music as a major field of "cultural production" was recognised as having subfields including "the musicians who teach classical western music in music academies" (Söderman et al., 2015, p. 6). Bourdieu's suggestion that "the education system is a hidden system of inequalities" (Söderman et al., 2015, p. 8) is extended to the field of higher music education which has its own hierarchies. The authors comment: "when we create higher music education programs in popular music, ... [they] can be perceived as worth less on the educational market" (p. 8) than classical HME programmes.

Söderman (2015) used ethnographic interviews to examine the academisation of hip-hop in the United States, identifying gatekeepers in the use of hip-hop as an entry point into academic culture. In turn, the academy has used the integration of hip-hop scholars as a particular marketing strategy which resulted in boosted enrolments, however hip-hop scholars themselves experienced resistance from existing faculty. Hip-hop professors "were not equal" and experienced a "lower status within the university" (Söderman, 2015, p. 17). One hip-hop scholar noted that hip-hop has a "power" in academia, but that the hip-hop scholars were in turn manipulated by the universities who employed them, also indicating that hip-hop was a kind of special case out of CCM genres in terms of academic interest—

“nobody became rock ’n’ roll professors in the 1950’s and 1960’s” (Söderman, 2015, p. 17).

Examining the role of gender, Smith (2015) utilises Bourdieu’s theory of symbolic violence to examine masculine domination in private sector popular music performance education in England. He notes that use of objectifying language means that “by performing and conforming to narrow, normative, gendered practices, we are almost unable even to see the feminine in music education” (Smith, 2015, p. 69). Masculine domination is examined through the disciplines—singing is perceived as an “acceptable” female discipline, as opposed to guitar, bass, and drums, and which are considered masculine. In addition to instrument disciplines, entrepreneurship in music was identified as a masculine discipline. This gender inequality is reflected by the gender imbalance in both disciplinary teaching faculty and in the executive board. Further, no curriculum was provided for students to examine the sociological or cultural impacts of performance music where gender could be discussed and the intensification of power present in lecture-style delivery where the class had a 12-1 student-teacher ratio was scrutinised through a lens of “pedagogic authority of systemic masculine domination” (Smith, 2015, p. 72).

This section has identified the usefulness of Bourdieu’s theories to illuminate and examine the hierarchies present in higher music education and the impacts of cultural capital in specific conservatoire-type music education in the UK and Europe. It is notable that there is limited literature on the structures and hierarchies present in HME, musical theatre education, or voice pedagogy in the United States. The current study will draw on data collected through the ethnography which informs this thesis to identify the hierarchies present in musical theatre voice pedagogy in the United States according to Bourdieu’s concept of field in Chapter 9, and to identify the capitals and habitus which inform these structural hierarchies (Chapter 8).

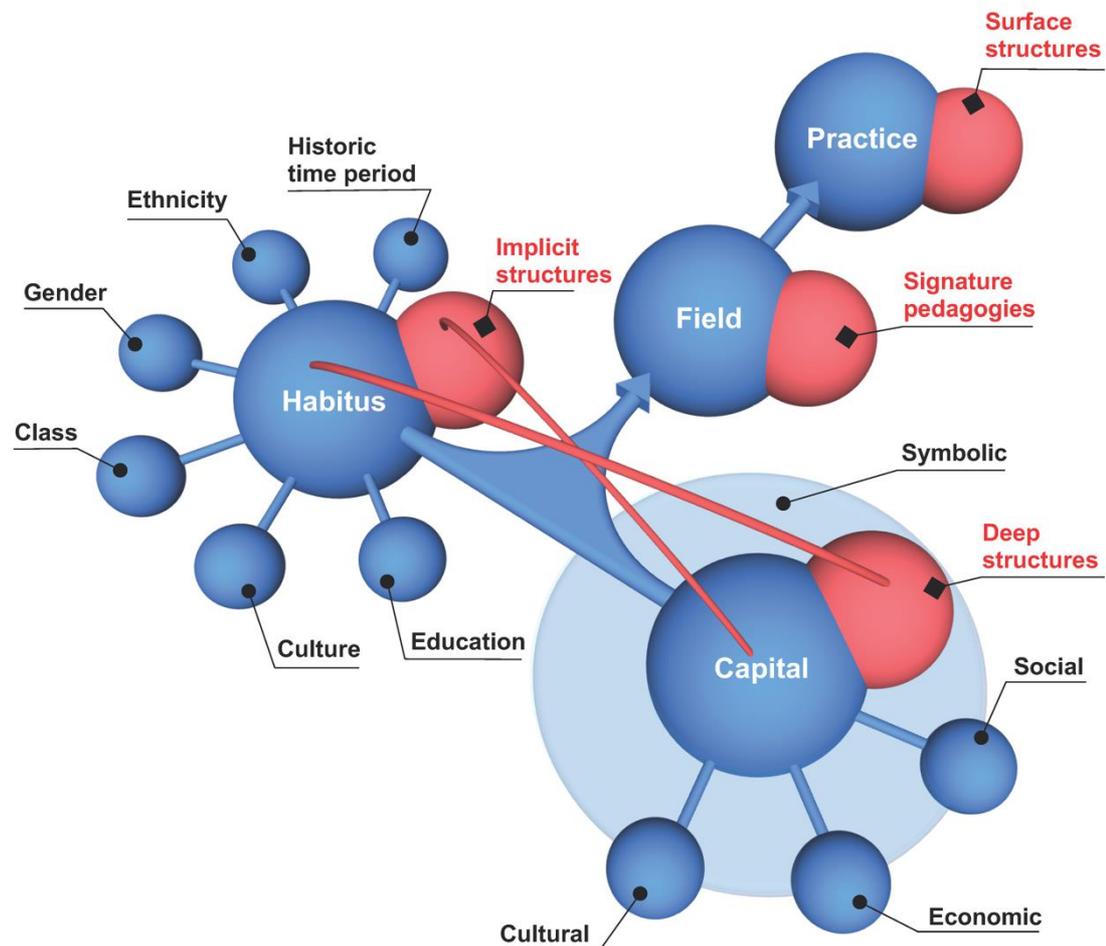
3.4 Bourdieu, Signature Pedagogies, and the Conceptual Framework

The research questions framing this study are concerned with the ways musical theatre voice teachers use pedagogical skills to teach singing and seeks to understand the relationship between the backgrounds and training of these teachers

with their practice. Shulman's theory of signature pedagogies will be used to identify the structures of the practice that constitutes musical theatre voice pedagogy, as observed in a selection of higher education/university vocal programs in the United States. In particular, and as noted above, attention will be given to what is "included", and perhaps more pertinently to this study, what is "excluded" in this practice. By using Shulman's work in this way, this project will examine what constitutes the existing "signatures" of musical theatre voice pedagogy and the way that understandings of the deep, implicit, and surface structures work to shape this field. This project then uses the theoretical concepts of Bourdieu to understand the relationships between capitals, habitus, and field in the generation of practices outlined through the identification of the signature pedagogies of musical theatre voice pedagogy. This project will specifically explore the position of musical theatre, and through this, CCM voice pedagogy, in relation to the wider field of general voice pedagogy in academia. The conceptual framework I employ in this study will utilise both theories. The following section will explain the ways I will use both Bourdieu and Shulman's theories, where they relate to each other and how Bourdieu's theories can expand on Shulman's to interpret and explain the positionality of CCM voice pedagogy within the larger field of general voice pedagogy as it relates to this study (see Figure 4).

Figure 4

Conceptual Framework: The Intersection of Shulman's Signature Pedagogies and Bourdieu's Theories of Habitus, Capitals, Field, and Practice.



In context of this particular study the field referred to is musical theatre singing voice pedagogy, a specific field (social or cultural group or structure) within the larger field of CCM singing voice pedagogy, itself a part of the general singing voice pedagogy field. The identification of the *signature pedagogies* is not equivalent to Bourdieu's concept of field, but related to it through the implicit, deep, and surface structures. Signature pedagogies is a theory which can be applied to a discipline, or field, while Bourdieu's concept of field is a symbolically accepted social structure in which members position themselves according to capitals and habitus. The theory of signature pedagogies can be used to identify the surface, deep, and implicit structures within a discipline, to explain the "how" of a pedagogy. Bourdieu uses concepts of habitus and capital to explain the relative positions within the *social* structures of a field, to explain a field is organised in the way that it is, the

“why” of a field. In the context of this study Bourdieu’s concepts were used to explain the organisation of the field of vocal pedagogy and the positioning of CCM within it.

The most straightforward connection between Bourdieu’s theories and Shulman’s signature pedagogy theory is through the concept of practice. Bourdieu’s concept of practice, when applied to a pedagogy is closely connected with Shulman’s surface structures which make up the concrete acts, or practices of teaching and learning within a pedagogical field. Further, Bourdieu’s conclusion in *Distinction* is that the rationale behind the structuring processes of field (via the identification of capitals and habitus) is to understand the constructive concepts behind practice (Bourdieu, 1979/2010). The identification of practice, of the surface structures in musical theatre voice teaching through analysis of the data generated by this ethnography, is designed to answer the research question concerning how musical theatre singing teachers in select universities in the United States apply CCM singing voice pedagogy in the instruction of musical theatre students. This identification of practice within the field of musical theatre voice pedagogy will determine both inclusive processes and detect areas of exclusion.

More nuanced is the connection between habitus, the embodied values and dispositions a person brings to a social structure, and Shulman’s implicit structures of a pedagogical field, namely those beliefs and values embodied by a profession. Beliefs and values are closely related to habitus, those embodied ways of being in the world that are carried almost unconsciously. The dispositions associated with ethnicity, gender, the values and morals of the particular time period, and class a person is born into will be embodied and carried into a field. There is also a crossover between implicit structures and capitals, namely in the form of the “values” that are embodied in capitals (for example, educational capital impacts on implicit structures in terms of professional attitudes and the way these are reproduced). The crossover between implicit structures and capitals will be discussed in greater depth in Chapter 8 in the particular context of this study and musical theatre singing voice pedagogy.

Similarly, Shulman’s deep structures of a signature pedagogy are strongly aligned to the capitals. Deep structures of a signature pedagogy are concerned with

how to best pass on skills and knowledge, and relate closely to the concepts of capitals, in particular cultural capital with its emphasis on education and the reproduction of a pedagogical model (in the context of this study). Additionally, symbolic capital with its emphasis on socially mediated concepts of value and status (in relation to the role of the performer teacher) will be discussed in the context of this study in Chapter 8. Assumptions about how best to pass on skills and knowledge, the deep structures in relation to musical theatre and CCM voice pedagogy, are also connected to dispositions found within habitus, in particular class and time period. Again, this will be discussed in Chapter 8.

A field is a social structure which requires capitals (combined with habitus) to explain the distinctions between members. If a field is a socially mediated and constructed structure, any setting within which a discipline is organised to teach or reproduce itself will constitute a field. Whether the pedagogical field be the teaching of law, medicine, architecture or music, or indeed, voice pedagogy, the field contains social structures made up of educators operating within that field. Shulman designates the deep structures of a signature pedagogy as those assumptions about the best ways to impart knowledge to the next generation within a field. These assumptions are made by those within the social structure of a pedagogy with the ability to exert reproductive power over the rest of the field. In Chapter 9 this study will identify the source of reproductive power within the field of voice pedagogy, relative to the capitals held by those in the social structure of the field of CCM and musical theatre voice pedagogy as a means of exploring why certain practices are valued and included, and why other practices have been excluded from the reproduction practices of the discipline.

3.5 Summary of Chapter Three.

This chapter has provided the background to the formation of the conceptual framework of this study. First, the conceptual framework was explained as a creative mobilisation of existing theories informed by researcher experiential knowledge, as defined by Maxwell (2005). The rationale for using Shulman's theory of signature pedagogies was presented and previous usage of the theory within the field of performing arts education summarised to position this study within existing

signature pedagogies research. The rationale for wanting to explore potential reasons for the exclusion of certain activities, ideas, and values from a pedagogy was represented, leading to the justification of the inclusion of second theoretical approach—Bourdieu’s theories from his ethnography as explained in *Distinction* (2010). Bourdieu’s concepts of *habitus* and *capitals*, their relationship to *field* and the *practice* which results from this model was followed by an explanation of how Shulman’s signature pedagogies and Bourdieu’s theories align and combine for the purposes of this study. The combination of the two theories describes the conceptual framework through which this study has been developed.

Chapter 4 will present the research methodology informing this study. The decision to conduct an ethnographic enquiry, the conduct of the ethnography, the processes for data generation, collection, storage, and analysis will be explained. Further, the ethics protocols and reflexive processes which informed the foundation of practice in the field will be made explicit.

Chapter 4:

Research Design

This chapter discusses the rationale for the methodology, methods, and processes for the conduct of this study. In order to discover how music theatre voice teachers teach other CCM genres within the one-to-one voice studio, this study used a multi-sited focused ethnographic approach. This approach to research design and the various data collection methods (participant observation, semi-structured interviews and video) were carefully selected to answer the research questions. The selection of this design enabled engagement with the complexities of private, one-to-one teaching in the context of music theatre programs and the application of CCM specific pedagogy within these private studios. Additionally, this chapter discusses the data analysis procedures, the role and positionality of the researcher, and reflexivity. To conclude, I offer a framework through which to assess the credibility of this study.

4.1 Philosophical Approach

Crotty (1998) states that justifying the approach to research design begins with the acknowledgement of the epistemology, or theory of knowledge, informing the theoretical assumptions underpinning the selection of research methods and methodology: “epistemology ... is a way of understanding and explaining how we know what we know” (Crotty, 1998, p. 3). As stated in 1.4, this thesis assumes a constructivist approach. This approach is based on a relativist ontology, meaning that realities may be considered as “multiple, intangible, mental constructions, socially and experientially based, local and specific in nature” (Guba & Lincoln, 1994, p. 110). Constructivism assumes that knowledge is “created in interaction among investigator and respondents” (Guba & Lincoln, 1998, p. 111). These epistemological and ontological positions have important implications for the selection of methods and methodological choices—for understanding why I chose to conduct research in the way I did—and to place the thesis and its findings in context for the reader.

In 1.4 I stated that I view the nature of reality as multiple and constructed according to an individual's experiences. I did not seek to discover a "universal truth" about the nature of teaching music theatre pedagogy, rather, I was interested in the different realities of singing voice pedagogy as experienced by my participants, acknowledging that my understanding of what reality is may be different to my participant's understanding of reality. I was interested in hearing the words of my participants, and focusing on "individual meaning, and the importance of rendering the complexity of a situation" (Creswell, 2014, p. 4). This is indicative of a qualitative approach to research. I considered the characteristics of qualitative research outlined in Creswell (2014):

- Occurs in a natural setting, rather than in a lab setting
- The researcher is the key instrument of data collection
- Uses multiple sources of data
- Uses inductive and deductive data analysis
- Focuses on participant meaning of a problem or issue
- Allows for emergent design
- Uses researcher reflexivity
- Provides a holistic account using multiple perspectives.

Having both a constructivist epistemological approach and in consideration of the type of information I was interested in gathering, a qualitative approach to research was selected.

In this study "subjective evidence is assembled through individual views" (Creswell, 2013, p. 20), produced by the research through the collection of data in the locations where participants live and work. This subjective, value-laden approach has informed the design of my conceptual framework, as outlined in Chapter 3, where I discussed the use of Shulman and Bourdieu's respective conceptualisation of practice as one way of analysing and interpreting the data collected in the specific context of this study. This approach allowed for the nuances, complexities, surprises, and contradictions that I observed in participants both through current practice, and in discussion of education and performance history. The decisions surrounding the design of the conceptual framework, the choice of multi-sited ethnography, the

multiple methods of data collection (reflecting multiple viewpoints), and the analytical processes were made in accordance with my philosophical assumptions combined with the specific purpose and context of the study. In accordance with qualitative design in general and ethnographic design in particular, my position within the research requires articulation (Creswell, 2013), largely because the “personal history of ethnographers but also the disciplinary and broader sociocultural circumstances under which they work have a profound effect on which topics and peoples are selected for study” (Davies, 2008, p. 5).

4.2 Researcher Background

In the interests of transparency and in accordance with qualitative research requirements (Creswell, 2013), I acknowledge that my personal biases and personal values permeate this study. In the research design I have selected, I am the instrument by which data is collected and so I here present my background, and reasons for choosing to conduct this study. I am an Australian-based singing teacher specialising in CCM styles since 2000. About half of my students focus on music theatre singing styles, the other half of my students sing other CCM styles (rock, pop, country, R&B, etc.). I began my teaching career as a performer-teacher, quickly realising I didn't know enough about singing to be comfortable with the title of teacher and having no idea that there was training in the discipline of voice pedagogy. Initially I was highly influenced by my own teachers' practices but as I began importing textbooks from the United States, I learned that there were different approaches to teaching singing. To further my education and skills I enrolled in a Masters program where I could focus on contemporary voice pedagogy. I had no idea how rare this was at the time. While I was confident I had received a good education in the voice science available at the time, including the physiology, anatomy, and acoustic considerations of the singing voice, I still had unanswered questions about the *application* of voice teaching within the CCM and musical theatre studio. I travelled to the United States seeking answers and I proceeded to have further lessons with a respected New York teacher, visited other teachers in their studios, asked questions, read more, and attended training courses. I learnt more about the diversity of approaches to teaching and I discovered applications of voice pedagogy I have found highly effective in my own work.

I have also experienced side-lining in academia through pursuing music studies as a CCM and musical theatre performer and teacher. My undergraduate degree was based on the conservatoire-based classical music model, and the complete exclusion of study into CCM music was my first hint that the private training I had received, and my preferred music styles were somehow “not applicable” to music studies in academia. The only non-classical performance opportunity available to me as a CCM/musical theatre singer was the “bush band” which played Australian folk music. This was a strange experience for a musical theatre performer and rock band belter. A year of bush band performance was followed by a “special accommodation”, pairing me with a pianist who also preferred to play CCM and musical theatre genres. In three years of general music study, (composition, history, theory, aural skills) the focus of my degree was on the western classical (and romantic, baroque, etc) music canon. While my masters program allowed—indeed encouraged—me to perform and explore all CCM genres, the online enrolment process only allowed for “jazz” or “classical” specialisation. At that time, CCM or musical theatre was not a choice I could select in the administrative processes of the program, and although I had experience performing and teaching jazz singing, I did not consider myself a specialist jazz performer or teacher. While I do not think that my experiences constitute marginalisation in the accepted use of the word in terms of diversity and equality, I did have a sense of being on the “outer”, and separate from “real” music students, particularly in my undergraduate degree. My personal history with the process of becoming a voice teacher, firstly through the performer-teacher model, and secondly through my experience in the academic environment as a CCM and musical theatre performer and teacher, has deeply informed my selection of the research topic outlined in this thesis.

4.3 Towards an Ethnographic Research Design

The design of this study was borne out of a particular visit to the United States in January 2017, where I was able to observe lessons for a full day at one particular university. I was both confused and fascinated by the practices I observed. I had questions, but I instinctively felt that I hadn’t had enough time to build the rapport and trust with the teacher to ask questions without being perceived as

critical. I watched the rehearsal of a rock musical and asked the teacher, “How do you teach your students rock style?” The teacher replied that the faculty didn’t teach rock, that they had an expert rock teacher come in to train the students to ensure that students were performing the appropriate sounds safely. I observed another teacher on faculty that day and asked about how he taught (CCM) genres other than music theatre styles to music theatre students. The teacher replied that those sounds required “adjustment” from authentic CCM sounds to a “safer” technique for music theatre singers to perform eight shows a week.

These experiences intrigued me, raising questions about how different approaches might be present within academia when training CCM genres for musical theatre students. In my own practice I taught gig singers who performed three-hour sets four nights a week without injury, who I suspected did more individual singing than a music theatre performer might do in musical theatre performance eight shows a week. The rock performers I taught sang with authentic style and function without vocal issues. Why did these sounds require “adjusting” for safety? I was confused by the idea that these highly skilled teachers seemed not to address the stylistic or functional requirements for pop, rock, country, and other CCM genres to help their students, when it was common knowledge by that stage that many music theatre productions require these types of sounds from performers. I had seen several Broadway productions during this visit, and only one used musical theatre singing sounds of legit, mix and belt—the rest sounded closer to pop voice production to me. I also noted that music theatre students in the program were learning classical singing, even though I had not heard any classical singing in any of the Broadway productions I had just seen. I was confused. Was this a bias against CCM genres within the program, the teacher’s personal choices, or simply a lack of knowledge and understanding of how to teach these skills? I wasn’t really in a position to find out more at that time, and I felt that asking those questions would have been insensitive and inappropriate.

I had been considering pursuing further study, but I knew I wasn’t interested in studying classical voice, and many of the doctoral level programs I was interested in required an audition using classical voice repertoire and function. It takes years of concentrated study to become an expert in classical singing, and I had already

invested heavily in teaching CCM and musical theatre. Additionally, this was a pragmatic decision, because in nearly twenty years of teaching I have had only one private student interested in learning to sing with classical style. At the time there were no doctoral level degrees in CCM or musical theatre voice pedagogy. I wanted to find an approach which would allow me to go into private studios and learn from multiple teachers, to fill in gaps I didn't know I had, but suspected were there. I wanted to use all my senses (Gobo, 2008), and be immersed in the field. I wanted to know what was happening in the moment, to be in the room when teachers taught, and to do this I needed to have relationships with teachers that engendered trust. This trust in me as a researcher, as a fellow teacher and as a human, would be required to enable me to “get as close as possible to the participants ... to conduct studies in the “field” ... [to get] firsthand information” (Creswell, 2013, p. 20).

Questioning another person's practice can produce sensitivities, especially when they are generous enough to open their studio doors to a stranger. I knew I needed time for teachers to get to know me, be comfortable with my presence in their studio not to misrepresent their practice. Prior to starting the doctoral program, my own observations of voice lessons were limited to my own experiences as a learner, and the observation of a few extra classical teachers during my masters program. I had observed masterclasses, but masterclasses are not necessarily reflective of what happens day to day in the studio. To answer my research questions, I needed to have extended conversations and observations with teachers in order to understand their practice. I was interested in teachers' ideas and approaches, and I suspected that would require a relationship with participant teachers, that they needed to know and trust me to share their information. The uniqueness of the one-to-one singing teaching environment required that the research design included high levels of trust, time, multiple points of contact, and lots of opportunity to observe and fully understand what was happening in the studio.

In addition to time, building relationships, and physically inhabiting the teaching spaces, I wanted to use multiple data collection methods. Relying only on interview materials to find out about practice might not be reliable—previous studies have found that *behaviours* “are more stable over time than attitudes and opinions” (Silverman, 2016, p. 115) and that there is often a “gap between what we say and

what we do, between what people think and feel and what they do, between behaviour and attitude, between sentiments and acts” (Gobo, 2008, p. 6). While my one day visit to the above university was not enough to understand what was happening in that particular singing studio, this visit became instrumental in my decision-making process to choose an ethnographic design for the project, both in the sense of “foreshadowed problems” (O’Reilly, 2012, p. 102) of my research questions, but also in my thinking surrounding the idea of how to approach researching in the one-to-one studio.

4.4 Multi-Sited Focused Ethnography

Ethnographic research is concerned with observing interactions between members of a community as they happen in defined settings at specific times, with the researcher present on site over a long duration to observe these actions and behaviours (Creswell, 2014; Gobo, 2008; Gray, 2011; Silverman, 2016). Ethnography is both a “first-hand empirical investigation and the theoretical and comparative interpretation of social organisation and culture” (Hammersley & Atkinson, 2007, p. 1) with “observation as its primary source of information” (Gobo, 2008, p. 5). Ethnographic studies involve researchers participating in a community’s daily life, gathering data through observation, listening, and asking questions, and usually involve small-scale, in-depth studies with an exploratory mindset (Gobo & Marciniak, 2016). Importantly, ethnography is relational—the ethnographer must establish relationships with the participants in order to gain access and gather information to try to understand what is happening in their lives (Gray, 2011). In participant observation ethnography, the ethnographer does not just observe from the outside, but engages in the life of the culture he or she is observing, while at the same time maintaining “sufficient cognitive distance” (Gobo, 2008, p6) to gather data. Maintaining these two contradictory mindsets—insider/outsider, or participant/observer—while in the field, requires reflexivity to negotiate the complexity of data collection as a retrospective action.

Choosing an ethnographic approach to this study allowed me to go into the field and observe the working lives of my participants. However, I was aware that I would not have the ability to go into the field for a traditional long-term

ethnographic study (a year or more). I was also interested in visiting more than one site to get the perspectives of multiple music theatre teachers. In addition, these longer ethnographic field visits assume the researcher is “starting from scratch” in terms of understanding of the field of study. I already had an understanding of voice pedagogy practice and theory, as both a teacher in the field and through my post graduate qualifications in voice pedagogy.

Focused ethnography is a field of ethnography where the researcher uses short-term visits and is interested in a specific research question, rather than a more emergent approach to a research focus typical of traditional ethnographic work (Hammersley & Atkinson, 2007; Pink & Morgan, 2013). It is useful where the researcher has background knowledge and/or insider status with the group being studied (Wall, 2015), and where background knowledge informs the research question (Higginbottom et al., 2013). Focused ethnography uses both traditional participant observation and more intensive methods of data collection such as video and audio recordings (Higginbottom et al., 2013; Pink & Morgan, 2013; Wall, 2015). Also known as quick ethnography (Handwerker, 2001), focused ethnography has been used in specialised fields where the researcher’s presence is “intensive, potentially intrusive” and not “sustainable over longer periods of time” (Pink & Morgan, 2013, p. 353) and can include intermittent and purposeful visits to the field (Higginbottom et al., 2013). It has been used in academia and healthcare service fields, is problem focused and context-specific, and uses the conceptual orientation of a single researcher (Higginbottom et al., 2013). My intense interest in the field of CCM voice pedagogy and my “insider” status as a practitioner allowed me to access my own “accumulated knowledge ... to draw on for the research” (Gray, 2011, p. 6). My experience of the practical and relational aspects of voice teaching meant that I was aware that long-term field visits would be considered intrusive, and hence a short term ethnographic approach was deemed suitable when considering what I wanted to know, how I wanted to find out, and the field of one-to-one teaching. Each site visit had a two-week span, although three site visits were cut short by a day due to participant illness and adverse weather events.

Multi-sited ethnography has been used to follow a specific cultural group or object as it moves spatially through the world. The cultural group and their

connections remain the same, but the sites of research change and the researcher follows the group movement (Falzon, 2009; Marcus, 1995). The use of focused ethnography can be used to analyse multiple sites of the same cultural group, in “highly fragmented and specialised fields of study [where] participants may not know each other” (Wall, 2015, para. 7). While each university site comprised one cultural group of voice teachers ranging in size from one to three members, each group was part of a larger cultural group of musical theatre voice teachers. Although the workplaces of the group of participants were spatially separate, their work of teaching musical theatre voice to undergraduate students connected them culturally, through subject and through positionality—all participants were working in a university music theatre program. These considerations of time, financial backing, field conditions, and previous research knowledge guided the design of this study.

4.5 Ethics Approval and Conduct of the Research

In the process of preparing for my ethics approval in Australia I underwent ethics training through the University of Southern Queensland and initial ethics approval was granted (Approval number H18REA044, 2018, April 13). During participant negotiations one university (University T)¹⁴ required me to undergo Institutional Review Board (IRB) training and approval (the equivalent of ethics training and approval in the United States) in order to conduct the study at this site. It transpired during this process that according to IRB protocols that unlike Australian protocols, research conducted within a normal educational setting in the United States does not require IRB approval. However, I was required to get IRB approval to conduct the interview part of the data collection on this particular campus. Accordingly, I undertook IRB training and was granted IRB approval through this university. This change in conduct of the research required an amendment to my initial ethics application, which was approved on July 13, 2018 (see Appendix B).

¹⁴ All university sites and participants were de-identified according to the ethics protocols of the research.

All other participant institutions accepted my Australian ethics approval in the undertaking of this study. As part of the ethics protocol, excepting University T, all participants were provided with information sheets about the study and consent forms to sign and return (see Appendix B). The IRB board of University T specifically advised me I was not to provide any information sheets or consent forms for observational research from Australia during the conduct of the study, and this protocol was followed at University T. The only form required by this university was a consent form for the interview with the participant teacher¹⁵ I provided copies of all information sheets and consent forms to participants via email in advance of my arrival. This gave teachers time to discuss my visit with students and each other, and for the study's purposes and conduct to be clarified. I arrived at each site (except University T) with enough paper copies of information sheets and consent forms and I handed these out and gathered signed consent forms for each teacher, student, and accompanist who participated in the study. At each university I also gave a brief explanation of my study to students and answered any questions students and participant teachers had about the purpose and conduct of my study.¹⁶ All signed forms were collated and returned to Australia and stored according to the requirements of my ethics approval.

Principles of non-maleficence—that no participants should be harmed by the conduct of the research (Murphy & Dingwall, 2001)—were addressed, and were activated specifically in terms of the decision to de-identify participants and universities. Each university was assigned a random letter, and each teacher, student, accompanist or other staff member was identified in the order that I met them alphabetically, for example, at University M, the first teacher I observed was teacher AM, followed by student BM, CM etc. Each university initial is not representative of the university name and was chosen randomly. Although teachers may be able to

¹⁵ I have not provided a copy of this consent form as it would lead to the identification of the participant university and teachers.

¹⁶ As a result of not being able to hand out information about my research project to students at University T, I engaged in more conversation with students about the research at this university than in other sites.

identify themselves, I intend that none of my writing causes to concern, offence, or distress to any participant. Accordingly, I have gone to lengths to remove identifying features within the reported dataset, to treat faithfully the views expressed, and to relay the viewpoints of my participants as fellow professionals and educators who are committed to their students and their profession.

During the data gathering period I was careful to ensure that all students and teachers who participated in the study were aware of the purpose and conduct of the study and gave them opportunity to opt out of involvement. This happened in three cases, when participant teachers requested that I not observe particular lessons because they judged the student would not be comfortable with me in the room. In another case a teacher and I discussed the student's reaction to my presence in a lesson in the first week of observations (the student had been advised of my observations in advance, had the research information sheet and had signed consent forms) and agreed that it would be best for me to not observe the lesson in the second week. No teachers chose to opt out of the study. Teachers and participant numbers are summarised in Appendix C.

The principle of beneficence states that research should produce "positive and identifiable benefit rather than simply be carried out for its own sake" (Murphy & Dingwell, 2001, p. 339). While it is hoped that this study produces benefits to the field of CCM voice pedagogy and music theatre voice pedagogy in particular, there is no guarantee of this positive effect. One participant told me he thought it was important to do research focusing on music theatre voice pedagogy specifically to help it gain the same level of validity and acceptance within academia as classical voice pedagogy. This view expressed a goal which aligns closely with my own prerogative as a researcher.

I have personally greatly benefitted in my teaching skills from the first-hand knowledge accrued during the observations of the 193 one-to-one lessons observed during the data collection period. I have increased awareness about the way one-to-one pedagogy is conducted in the university environment, the role of one-to-one lessons within the context of the music theatre degree, how group lessons and studio performance classes are taught in various institutions, and the importance of working collegially within the academic setting towards common educational goals. I have

developed ethnographic skills and critical thinking skills. It is hoped that these skills and knowledge will assist me in my pursuit of an academic career. In addition, the study was conducted, and this study written for a PhD award through the University of Southern Queensland; a qualification which will hopefully also benefit me in my career progression.

4.6 Selection of Participants and Negotiating Site Access

Gobo notes that “gaining access to the field is the most difficult phase in the entire process of ethnographic research. (Gobo, 2008, p. 118). While this project had specific times of difficulty, without doubt the process of finding participants was one of the most stressful periods of the study. Of course, without participants all ethnographic research becomes impossible. Here I was, asking potential participants to agree to have me come from the other side of the world and to have me sit in the private space of the one-to-one studio to observe their pedagogical practice. This was no small undertaking and required my participants to trust my motivations, my capacity to conduct this research and my ability to produce something meaningful from my observations. In order to find participants, I utilised my existing networks of colleagues and professional networks.

I was looking specifically for teachers of studio voice in music theatre programs in the United States. In order to find participants willing to host me in their studios, I relied on professional networks I have established in the United States. I have been a member of the Musical Theatre Educators Alliance (MTEA) since 2016 and hoped that within the membership there might be programs willing to host me for this study. I was invited to present at the Orlando conference in January 2018 and during this visit I approached colleagues who I thought might be interested in

participating in the study.¹⁷ In addition to colleagues at the conference, I emailed other colleagues with preliminary information about this study who I thought might be interested in participating in the study. I had also attended the CCM Institute at Shenandoah University in 2015 and 2016 where I met many colleagues teaching music theatre in universities, a selection of whom I contacted by email. In total, I discussed my study ideas in detail with colleagues from eight universities who agreed verbally to receive further information via email. Once my ethics clearance had been received, I was able to formally approach participants via email, and through this process I secured six university sites to participate in the study. The processes of negotiating site access varied for each institution. I negotiated with potential participants via email and when required secured agreement with the responsible heads of department, as well as any other teachers within the department who may like to take part in the study. In total I was able to secure 13 participant teachers, whose level of involvement ranged from the observation of one lesson (one participant) to the observation of every available booked private lesson over the two-week period (three participants).

I acknowledge that selection of participants through my association with MTEA and the CCM Institute meant that I was likely to see teachers who were interested and teaching CCM styles to students and so may skew the data towards those teachers interested in and having funding to continue professional development

¹⁷ Gobo (2008) discusses the role of luck in gaining access. I had hoped to be able to talk to as many potential participants during this conference as possible. I was elated to be accepted to present on the first day of the conference, meaning I would be known to potential participants, and from there able to spend the weekend in between presentations chatting with those I identified as potentially interested in participating in the research. I planned to fly in from New York the day before the conference but unfortunately a massive snowstorm shut down the eastern seaboard of the United States. I missed my speaking slot, arrived at 3am on the final day of the conference, managed to present with a chest infection caught while waiting for eight hours in JFK with my coat packed in my checked luggage. Needless to say, my stress levels were very high. I was terrified that I had travelled from the other side of the world to present at a conference and to network with potential participants, only to be so sick, and so late, that my best laid plans would be a complete waste of time and money. I spoke to as many people as possible and was thrilled to find teachers interested in having me follow up with more information about my research. I'm not sure if they know, but the MTEA conference in Orlando and the openness of my colleagues saved this research project.

in their field to keep up with industry trends. However, a number of teachers who participated in the study had not been to a MTEA conference or attended the CCM Institute but worked with colleagues who had and were willing to participate in the study.

I was invited to be a Visiting Research Scholar at Shenandoah University for the academic year 2018-2019. This afforded me a visa to stay in the United States from August 2018 until early June 2019 in order to complete my data collection. Shenandoah University was not a participatory institution in this study, and none of the participant teachers in the study worked for Shenandoah University. Because of my visa restrictions, site visits were negotiated to occur within the Fall 2018 or Spring 2019 semesters with each participant university. I allowed two weeks between visits to allow for transcription of data to occur, although in one case, between the last two site visits, only a one-week gap was possible. See Appendix C for a Gantt chart detailing my data collection and initial analysis periods in the United States.

4.7 Data Collection

This section describes both the approach to data collection and the data collection methods selected for this study. 4.7.1 provides information on the participant observation approach to data collection, while 4.7.2 provides information about reflexivity during the data collection process. The data collection methods, observational note taking, videoed lessons and semi-structured interviews are explained in 4.7.3, 4.7.4 and 4.7.5 respectively. Ethnographic studies gather data from multiple sources to meet validity and credibility requirements (Creswell 2013; Hammersley & Atkinson, 2007; Silverman, 2016; credibility is discussed further in 4.8). Data for this project were collected using participant observation, observational note taking, video recording of lessons, and semi-structured interviews with selected participant teachers. Because there is explicit acknowledgement in qualitative studies that “researchers shape the phenomena that they study” (Hammersley & Atkinson, 2007, p. 191) data were also collected through reflexive note taking throughout the course of the project. Data were stored on three external Seagate 1TB hard drives while I was in the United States. I travelled with two hard drives and left the third in

Winchester, VA. Upon return to Winchester, the data were transferred to the third hard drive. All paper copies of participant consent forms were sent back to Australia and stored in a locked filing cabinet in my office. This data storage procedure was followed in accordance with my ethics approval.

Table 3 illustrates the type and volume of data collected at each university site. For details about participant numbers, numbers of students observed, and lessons observed at each site see Appendix D. In total I observed 193 singing lessons as part of this study. At each site I videoed one sample lesson, and this choice of student and lesson to be videoed was negotiated with both the participant teacher and student. In sites where there was more than one teacher, the choice of which teacher's lesson to video and which teacher to interview was usually based upon the teacher with whom I had initially negotiated site access and had the most contact with during the site visit.

Table 3

Data Type and Volume Collected at Each Participant Site

	University G	University T	University X	University Q	University M	University V
Number of teachers observed	2	2	2	3	1	3
Interview duration ^a	1:11:46	1:10:35	1:01:29	1:05:08	1:34:57	54:50
Interview transcription (words)	10,713	14,587	10,442	10,754	16,520	8,699
Lesson video duration ^a	0:58:53	0:45:23	1:06:15	0:46:40	0:45:24	0:57:36
Lesson video transcription (words)	8,133	9,205	9,313	4,597	6,508	6,716
Observations lessons (words)	19,241	12,379	13,700	19,858	15,714	12,354
General observations ^b (words)	4,238	4,871	4,256	6,679	2,931	3,443

^a Duration shown in hours: minutes: seconds.

^b In addition to the above tabled data, my reflexive data across site visits constituted 28,251 words which was added to the data for analysis.

4.7.1 Participant Observation

Participant observation is a “distinct research strategy” associated with ethnography (Gobo, 2008, p. 11). Participant observation involves spending time in a setting and getting to understand “local interpretations ... to better understand the culture” (Blevins, 2018, p. 2) of observed events. Participant observation involves “showing up ... the researcher must be physically present to collect the observational data” (Blevins, 2018, p. 3). Detailed field notes need to be taken of the environment and events that the researcher observes. Participation can “vary considerably” (Gobo, 2008, p. 105) and requires a balance between “participation and observation, between involvement and detachment” (Gobo, 2008, p. 106). My participation in the study varied from mostly observational (particularly at my initial university site visit) to conducting a singing lesson with a participant teacher as *my* student (at my final university site visit). Other ways in which I participated in the life of the teacher participants included:

- presenting masterclasses for students with participant teachers observing
- conducting peer reviews for participant teachers which could be included in tenure applications
- teaching a lesson for a teacher when a home emergency meant teachers could not attend a scheduled lesson
- participating in group classes on styles
- being asked to demonstrate my teaching skill specifically within a lesson
- being asked my opinion on how to teach a specific skill or style
- being asked my advice on repertoire choice
- being asked to give the voice teacher CCM lessons (addressing belt and chest register specifically)

The extent of my participation varied greatly between institutions and was negotiated with each participant teacher. While I was initially hesitant to participate, feedback from teachers in later visits indicated they enjoyed the dynamic of another teacher in the room. I was sensitive to the teacher-student dynamic, at times, fearing I had overstepped the mark, however my last visit was the most participatory, from my perspective—in many lessons, particularly in the second week of the visit, the two

main teachers I observed asked me to teach portions of the lessons with them observing, taking notes on and discussing my practice. This also indicated my growing confidence in carrying out the research as my experience in the field progressed.

My “insider” status as a fellow voice teacher of music theatre and CCM styles meant that I could understand what was going on in the lessons with the teachers fairly quickly and could discuss functional and stylistic understanding of practice with participants. My “outsider” status was established the moment I opened my mouth—my Australian accent could not be concealed. Second, the majority of my teaching occurs in a home studio environment rather than in the university sector, and third, I was the “researcher”, looking at the familiar made strange. At times the balance between researcher and insider was very difficult to maintain, as I developed a sense of strong connection to the people and places of some sites. Gobo comments that it is important to “remember the role of emotions in the researcher’s psychology” (Gobo, 2008, p. 107), and that strong identification with participants is common in ethnography. For transparency reasons, instances of this identification were journaled reflexively.

Central to the concept of participant observation is the transformation of “lived experience into fieldnotes” (Emerson et al., 2007, p. 352). This process is selective, necessarily leaving out some things and recording those phenomena I observed and decided were significant. The next section will explain the processes I used to record my participant observational experiences through note taking and transcription of these notes.

4.7.2 Reflexivity

There is an explicit acknowledgement in qualitative studies generally, and ethnographic work specifically that “researchers shape the phenomena that they study” (Hammersley & Atkinson, 2003, p. 191). Reflexivity is being aware of the dynamics between the researcher and participant, the way the researcher’s presence can impact on the research process, and making the researcher’s position in the field explicit (Gobo, 2008, p. 43). This means that knowledge in the research process is not objective or independent of the researcher (Berger, 2015). Earlier in this chapter I

stated my background and positioning in relation to this study. Further, as a means of data production reflexive journal entries were kept throughout the preparation, design, and data collection process of this study. These entries were concerned with my responses and behaviours during the visit, checking on what I was feeling and thinking about what I was observing during the course of the site visit. These entries not only chart the processes of the study, but at times a more personal journey describing the excitement, uncertainty, fear, and challenges of doing site work. They also chart my thinking about the impact of me as a researcher in the field, on the field.

Many participants commented that during the first day or two of my visit they were a little unsettled having me in the room and taking notes on what was going on, which was to be expected. O'Reilly (2005) observes:

you need time for others to get used to you and stop seeing you as a disturbing element in their lives. People can alter their behaviour when someone new enters the scene, but they can only keep this up for a short time.
(p. 93)

This is reflected by some participant feedback I received:

After getting past the expected, “Why is she looking at me?” and getting down to the business of teaching voice as I always do, it was as if Dale was not here. She took copious notes, yes, but she was so unobtrusive as to blend right in.

(Email, Participant feedback, Teacher BX, University X)

I realised that member checking about the conduct of the study was essential, and I was sensitive to occasionally needing to put my notes away for the sake of the lesson's progress as this excerpt demonstrates:

BQ asked NQ to monologue the first page, looked at the acting intention of the piece. The student was very nervous to monologue (she said this out loud) and looked at me nervously. I sat quietly, put my book and pen down and stopped writing until she was

comfortably singing again.

(Reflexive Notes, University Q)

While in this case I was attempting to be sensitive to the student's emotional state, during the course of data collection I became (hopefully) more sensitive to the need to observe without taking notes.

I made time at each institution to reassure my participants that I was taking notes on what was happening in each lesson, and not in any way judging effectiveness. My concerns about not judging effectiveness were based on my reading of Persson's (1996) critical writing on one-to-one teaching. I imagined myself in the position of allowing a researcher into my teaching studio, only to risk having them write negatively about what they observed, and from the outset of the research design I was clear that I would not judge the effectiveness of any one teacher with this particular design, and that effectiveness was outside of the scope of the study. Additionally, effectiveness in voice teaching is difficult and highly subjective to measure. Of course, I noticed what I perceived (within my own biases and subjectivity) as "effective" teaching and benefitted from it—observing the lessons was a highly invigorating and challenging period of time for me as a teacher. However, I was clear to teachers from the outset that judging effectiveness was not the focus of the project.

When I went into the field, I wanted to know what was going on in the singing lessons. Underpinning my observational notes were my research questions:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How do musical theatre singing teachers differentiate the various functions and styles within CCM singing genres for musical theatre students?
- How do musical theatre singing teachers trained in CCM apply their practice?
- How has the educational background of musical theatre singing teachers assisted them in their work?

I observed what was going on in the lesson, how the lesson time was being used by both teachers and students and the interactions between participants, and myself, in lessons in relation to the research questions. However, beyond this focus, I also noted the environment of teaching and events and occurrences which may not be immediately obvious as related to my research questions—early in visits “the scope of the notes” (Hammersley & Atkinson, 2007, p. 144) was broad, however as visits progressed the notes became “more focused in subject matter” (Hammersley & Atkinson, 2007, p. 145).

Like my observational notes, my reflexive notes are an attempt to write down what was going on, and I acknowledge that they are strongly influenced by what I paid attention to, and what I wrote was influenced by my research questions, my past experiences, my personal characteristics and the way I approach the world (Schensul et al., 1999b). Another researcher in the same field at the same time may have made completely different observations and reflexive notes and had completely different responses. In addition, I experienced the challenging fluidity of position from insider to outsider depending on the situation at any time (Berger, 2015), and my reflexive notes are useful to record where I was positioned at different times, and how my insider/outsider position might have affected the study. An example of this was my difficulty leaving University G following strong identification with both teachers and students:

I became very close with the teacher, and the students were very affectionate towards me. I observed teaching yesterday, went out for dinner with the teacher and her husband who asked me many questions about my study, and then we saw the opening night of the mainstage production. I was so overwhelmed with sadness at leaving this university, at saying goodbye, I couldn't stay around to see the performers after the show. I was feeling quite devastated at the fact that I had to leave, and that I couldn't stay in this place where I felt quite at home. After performances it is so lovely for performers to come out and see those who have stayed to say congrats, but I honestly felt so emotional at having to say goodbye, I farewelled the teacher and left with my best wishes

and love to the students. I walked to the car and cried at having to leave. I was so very tired, but also so very, very sad to leave. I have actually felt this at every university I have visited, but especially at University V, I think because I had participated in teaching with so many of the students and they were surprised I was leaving (some of them asked me if I was staying for the semester). I felt like I had been adopted into the group, a true insider, and now I had to remove myself—I really didn't want to go. I suppose the dream of teaching at such an institution and working with these engaged and talented hard-working students who have their futures pretty firmly focused on Broadway and National Tours ... made especially real to me a few things. One was that my teaching was valued by the teacher and students, and that I **do** teach at this level or standard. It was highly validating. Two was that musical theatre people are my tribe, and helping teachers find their confidence and strength in themselves, and not just students, is also very important to me. Validation is very important, both of performers and teachers. In leaving the field in this way without congratulating the students I felt like I had purposefully removed myself from the tribe. I didn't want them to see how upset I was at leaving.

(Reflexive journal, University V)

The above excerpt might be compared to the following journal excerpt from University T:

I did observe the teacher talk A LOT, with lots of explanations, but I wonder if that isn't because I am in the room and she wants to ensure that I understand why she is doing what she is doing. My being in the room will certainly have an effect, no matter how much I would hope it doesn't. Today I hope to write fewer notes and get more impressions.

(Reflexive journal, University T)

In the first excerpt I am about to leave a site visit after being highly involved in the voice lessons of many students by invitation of the participant teacher. I had been treated as an insider, accepted into the lesson as another teacher with expertise who might be of service to the student, and treated with collegiality and friendship by the teacher. The second excerpt was from early on in my site visits, and while I experienced strong collegiality and rapport with the participant teacher and was accepted as an insider in terms of my status as researcher and teacher, I did not have the same connection to students perhaps because there was far less participation in teaching. This was an early site visit and I was extremely sensitive to the impact my presence had on the conduct of the lessons, and I spent far more time observing and almost no time participating in these lessons. While at University V my input was sought by the teacher on my first day of observation, at University T I wrote after eight days into the visit “I feel like today I was really accepted as a colleague” (Reflexive journal, University T).

The above excerpts demonstrate my attempts at transparency, trying to “constantly (update) one’s own position relative to others and repeatedly asking self ... about the current position and how it might affect the research” (Berger, 2015, p.220). I was aware that my presence in the studios would affect the ways lessons progressed, whether or not the teacher included me in the teaching of the lesson. If I was included, if I participated, then it altered the dynamic of the data that was collected, and if I was not participating in the delivery of the lesson, my presence might still alter the dynamic of the one-to-one studio, simply by being in the room. I attempted to document all evidences of participation, and to think about how my presence impacted on the study itself at every step in the data collection process.

4.7.3 Observational Note Taking

I first approached the idea of note taking after reading about ethnographic methods believing that I would observe the field and then go away and write up my notes. I ran a trial day of observations before leaving Australia where I asked a colleague if I could sit in his studio and observe his teaching for the day, and then interview him about his pedagogical practices, training, and background. While the practice of observing and making minimal notes during the observations meant that I was quite unobtrusive—so much so that my generous trial participant teacher

informed me that he forgot I was in the room for whole stretches of the lesson—I realised that while I could remember the general atmosphere of the lessons, the manner of the teacher, and I could describe the room from memory, I forgot some of the specifics of practice that I had observed (e.g., specific exercises, phrases and turns of phrase which interested me). I realised that I would need to take notes as I was observing the lesson in order to remember specific details.

After discussion with participant teachers I realised that, unlike traditional ethnographic fieldwork practice, overt note taking was expected in an educational setting, and I decided to try to record as much of the lesson that I felt was important. In every instance before starting writing notes I checked with the teacher and student (who had already signed consent forms) that they still consented to my note-taking during lessons, and I then checked during the visit about the general conduct of the study, either by email or in person (for an example of member checking during the conduct of study, see Appendix E). I did get the impression that this was occasionally a little disconcerting, even though all teachers agreed to my note taking during the lessons, and so at times when I deemed it necessary for sensitivity reasons, I put away my notes and observed without taking, writing up my observations after the lesson.

I approached my observational notes in two ways over the course of the data collection. First, I made lesson notes which occurred during my days in the studio specific to observing lessons as they happened. These notes were handwritten using OneNote software on my iPad and transcribed into Word documents at the end of each day. I then had a second set of notes, general observations, which I recorded at the end of each day during university visits into a Word document specific to each institution. For the first three site visits my lesson notes were not redrafted during transcription. These observations are catalogued as “observational field notes”. For the last three visits lesson observations were again handwritten into OneNote and redrafted each evening into a Word document. These redrafted notes were catalogued as “observational notes”.

The observations yielded thick, rich descriptions of the teaching environment, culture and the practice of the lessons. I also noticed as each visit progressed, I reached a point of data “saturation”, often in the second week of each

visit, where I was recording the multiple accounts of the same events in my observations (Gobo, 2008; Schensul et al., 1999b). This was noted in my reflexive journal:

The lessons operate very much as expected at this stage. I feel like if I write too many notes, I am repeating myself. I think this is the saturation point for data. However, when something interesting happens I am making a note of it.

(Reflexive journal, August—December 2018)

Reaching this point of saturation occurred at differing times within each visit, but always before the end of the two weeks, justifying my initial idea that two weeks would be a useful time period for data collection. My reflexive journal and my general observations often crossed boundaries from observation to reflexivity about my role in the field.

The protocols of note taking involved organising notes by site visit. Each set of notes from a site was grouped according to the teacher observed, and each lesson was date and time stamped along with the student participant's name. In each case, the teacher and student were de-identified at the completion of transcription. See Appendix F for excerpts of observational notes.

4.7.4 Videoed Lessons

At each site I videoed one lesson to verify that the data I was collecting in my observations was typical of what was happening in the lessons. The videoed lesson was negotiated between me, the teacher, and student. While in my first visit only one lesson was videoed, when the teacher at my first visit fell ill on the final days of my visit I realised that a student who was booked and negotiated to be videoed may fall sick on the day of recording, and that negotiating to record two lessons, having one as a backup, may be appropriate. Thus, I changed my protocol. In the first week's visit I discussed with the teacher which students might be approached to agree to have their lessons videoed. In all cases the teacher emailed or discussed directly with the student to gain agreement. All students had previously signed a consent form agreeing to have their lesson videoed, but this was done by additional email as a courtesy to ensure they knew the lesson would only be used for this research, that

they would be de-identified through the transcription process. Planning to video two lessons in order to have a backup proved valuable when visiting University G—the first student chosen was ill and I had a backup lesson organised to record.

Teachers did comment in the videos on the lesson being filmed, but because this was in the second week and all of the students whose lessons were videoed had experienced my presence as a researcher in lessons with them previous to the recorded lesson, teacher and student behaviour and the way the lesson progressed was similar to the lessons I had observed. Participant teachers appeared comfortable with my presence in the room by the time that the videos were being recorded, and clearly aware that the data would be carefully analysed:

AG: So, you, yeah, you're on the right track! (*she coughs*) This is going to be so fabulous for Dale's video! And then the teacher coughed! And then the teacher coughed! (*UG laughs*).

(Videoed lesson transcription, University G)

Lessons were videoed using my iPhone camera attached to a tripod, placed strategically in the studio. Because I was not judging effectiveness or the quality of the vocal sounds being produced, an iPhone 7 Plus was deemed to be of appropriate standard for recording the video. The file was then downloaded to the two external back-up drives, and then copied onto the third back up drive kept in my home location upon returning to Winchester following each site visit. Transcription of the video occurred between site visits. Each videoed lesson was a “full transcription of all verbal and nonverbal behaviours” (Schensul et al., 1999a, p. 17), with all identifying features captured in the video recordings de-identified within the transcripts. Non-verbal behaviours were transcribed in italics, and when within the student-teacher discussion, in parenthesis. Lesson times varied from 30 minutes to an hour (see Table 3 for details). Following a first transcription, I re-watched the video and reread the transcription twice, the first time checking for non-verbal transcription, the second time for verbal transcription and accurate recording of descriptions of singing. A full sample transcript is provided in Appendix G.

4.7.5 Semi-Structured Interviews

Semi-structured interviews were conducted with one participating teacher at each university site. Semi-structured interviews were chosen because they provided the flexibility of an unstructured interview to probe further, while allowing for pre-formulated questions which mean “the answers to those questions are open-ended, they can be fully expanded at the discretion of the interviewer and interviewee, and can be enhanced by probes” (Schensul et al., 1999b, p. 149). Each interview was negotiated with the participant for the second week of the site visit. Gobo states that in ethnographic interviews “the interviewer and interviewee already know each other and have previously talked together” (Gobo, 2008, p. 191), and the choice of the second week for the interview was strategic. By this time, I had observed many lessons taught by the participant teacher and would have an idea about specific questions I wanted to ask outside of my general list of starting questions. I also hoped that a relationship of trust had been established within the first week to enable participants to speak fully and freely about their backgrounds in performance, training, and teaching, where I had established “respectful, on-going relationships with ... interviewees, including enough rapport for there to be a genuine exchange of views” (Heyl, 2001, p. 369).

I negotiated to interview the teacher with whom I had made initial contact regarding participation in the study. This teacher was usually the one whose lessons I observed the most during the site visit. At one site the teacher with whom I made initial contact suggested I interview the colleague who was more senior, and this was negotiated and agreed to with the other participating teacher at that site. Again, it transpired that I observed more of this teacher’s lessons over the duration of the visit than the teacher with whom I had initiated contact. The interview location was negotiated with the teacher, and in each case the teacher’s office was deemed the appropriate place to conduct the interview. Interviews were recorded using the “voice memo” app on both an iPhone7 Plus and an iPad Pro, in order to ensure there

was a backup of the interview should any mistakes or problems occur.¹⁸ Once I returned from the field on the day of the interview the interview recording was transferred to my back up hard drives. Interviews were transcribed within two weeks of each interview taking place.

Interview questions were similar in nature in each interview (see Appendix H for sample interview questions). Interviews were generally conversational and informal. Transcription of interviews was verbatim, including disfluencies. Pauses were indicated by ellipses, non-verbal cues or additional descriptive information was recorded in italics and parentheses. In all transcriptions I was identified as R (researcher) and teacher participants were identified by their de-identified codes.

Following a first transcription, I listened to the interview while reading the transcription twice, correcting errors as I listened. I then read and listened to the interview a third time before sending a copy of the transcription to participants. I checked whether the participant would prefer the document to be emailed or posted, and two participants preferred to have a hard copy posted to their house, while other participants were happy to receive an email copy. In the transcription that was sent to the participant, the identifying comments were highlighted to indicate these would be de-identified during the next transcription process. One participant emailed me back indicating I had missed a section which needed de-identifying. There were no further changes or responses received from participants regarding interview data. In a number of cases, after reviewing the interview data I sent follow up emails to clarify issues and ask further questions. Teachers in all cases responded promptly, answering questions in full, and email data were then added to the transcription. For interview duration and word counts of interview transcriptions see Table 3, and for an interview transcript see Appendix I.

¹⁸ This was to prove serendipitous, as when leaving one interview I accidentally deleted the recording on my phone. The back up on the iPad meant that no raw data were lost.

4.8 Data Analysis

This section will outline the data analysis process as situated within the credibility and quality framework for reflexive thematic analysis as outlined by Braun and Clarke (2020).

4.8.1 Rationale: Use of Reflexive Thematic Analysis.

Data analysis proceeded using reflexive thematic analysis. Braun and Clarke (2020) outline three approaches to thematic analysis, stating that researchers using thematic analysis must specify and provide a rationale for the particular approach to thematic analysis selected in any project. One type of thematic analysis is *reflexive* thematic analysis which assumes that “meaning and knowledge are understood as situated and contextual, and researcher subjectivity is conceptualised as a resource for knowledge production which inevitably sculpts the knowledge produced” (Braun & Clarke, 2020, pp. 7-8). These ontological and epistemological assumptions align with the constructivist epistemology framing this thesis as outlined in 4.1 and provide the first rationale for the selection of reflexive thematic analysis as a method of data analysis. Unlike other forms of thematic analysis, reflexive thematic analysis assumes a qualitative approach which recognises “researcher subjectivity and that knowledge is contextual (Braun & Clarke, 2020, p. 8), and emphasises “the researcher’s subjectivity as analytic resource, and their reflexive engagement with theory, data and interpretation” (Braun & Clarke, 2020, p. 3). This aligns with the selection of ethnography as a research approach, where, through participant observation, the researcher is the instrument of data collection and therefore all data collection is subjective, there was continual engagement with reflexivity throughout the project, and my insider status within the multi-sited focused ethnographic approach is an additional analytic resource within this framework. I engaged deeply with theory to devise the conceptual framework for this study as is accommodated by reflexive thematic analysis (Braun and Clarke, 2020).

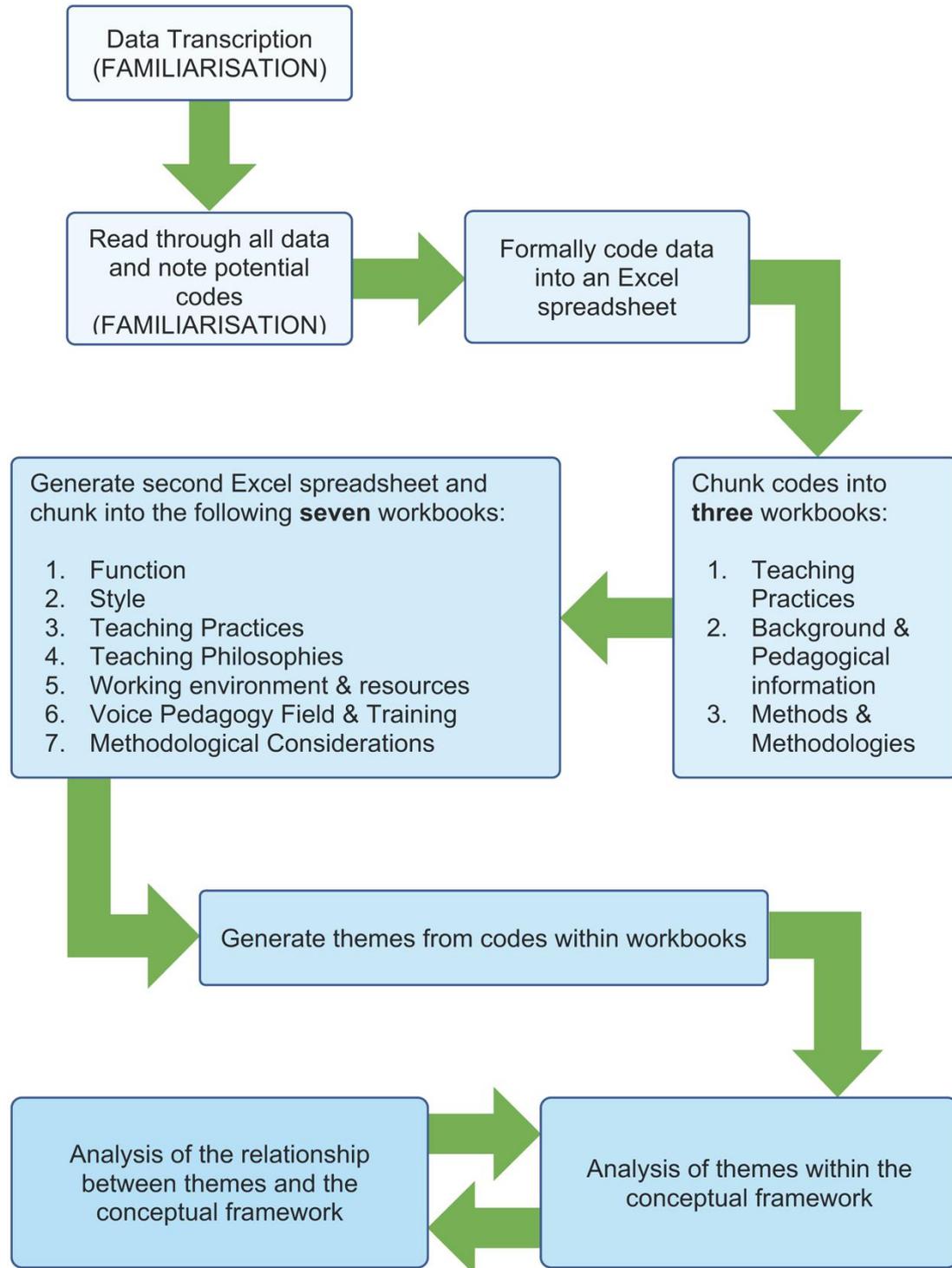
Thematic analysis is useful when identifying, analysing, and reporting on patterns of meaning in data sets (Braun & Clarke, 2006; Braun & Clarke, 2020) to identify “both implicit and explicit ideas” (Guest et al., 2014, p. 9). This data analysis method may use both inductive and/or deductive approaches to analysis and

is valuable when “capturing complexities of meaning within a textual data set” (Guest et al., 2014, p 10). This complexity of meaning and contextual approach provides a further rationale for the use of reflexive thematic analysis being a good fit with the selection of both an ethnographic methodology and with the complexity of the conceptual framework as outlined in Chapter 3. The flexibility of reflexive thematic analysis to identify that which is both explicit and implicit within a data set through both inductive and deductive coding allowed an initial inductive approach to the data for code and theme generation, while also allowing for a deductive process to answer the research questions as situated within the conceptual framework.

4.8.2 The Data Analysis Process

The use of thematic analysis requires considered thought about which specific approach to thematic analysis is appropriate for the specific study, resulting in a tailored, “reflexive” approach to analysis (Braun & Clarke, 2020). The analysis procedure had six stages: familiarisation, generation of codes, constructing themes, revising themes, devising themes, followed by producing the report of the analysis (Braun et al., 2019). This process was not rigid in terms of a step by step approach, but organic and recursive, both deductive and inductive and involved “immersion in the data, reading, reflecting, questioning, imagining, wondering, writing, retreating, returning ... (and was) neither a quick nor an easy process” (Braun & Clarke, 2020, p. 5). Figure 5 is a representation of the process of analysis produced in Chapters 5–9 of this thesis.

Figure 5

The Data Analysis Process

Data analysis occurred in three specific time frames. Once the data had been collected and transcribed from the field after the first three site visits (September–November 2018), initial analysis occurred on this material over the Christmas break (December 2018–January 2019). Following this analysis, data collection proceeded

again from late January 2019 to the end of March 2019. Transcription of the data collected from this period was completed by the end of April 2019, and initial analysis of data collected from this second period in the field was conducted from May 2019-June 2019 (see Table C1). Second and third analysis processes occurred from mid-June 2019 until the end of August 2019.

The first stage of analysis, the familiarisation process, involved me reading through the entire data set of each site. Because I had transcribed all the data, I was familiar with the data generated at each site. The immersion into the familiarisation process continued as I re-read the transcriptions and observational notes, re-watching the lesson videos I had recorded, and re-listened to the interviews while reading the transcriptions. This immersion in the data gave me an overview of the culture of each individual university site, a perspective on the differences and similarities between sites, and some ideas about initial themes.

The second step in the analysis was the generation of codes. I used an emergent coding scheme on the entire data set in this initial phase. This was useful to reflect the rich and thick data collected and because I was “investigating an under-researched area ... with participants whose views on the topics are not known” (Braun & Clark, 2006, p. 83). Accordingly, I interpreted the data in the initial analysis inductively, reading through the data and coding line by line and generating potential codes. However, as is common with ethnography, deductive analysis was also used (Schensul et al., 1999b). This deductive approach was taken in the second and third analysis periods, examining and interpreting the data in relationship to the conceptual framework outlined in Chapter 3, particularly the concepts of deep and implicit structures of music theatre voice pedagogy and the relationships this might have with Bourdieu’s concepts regarding the capitals and their impacts within a field.

Coding was approached both semantically, or looking for explicit or surface meanings, and latently, considering where the data might “identify or examine the underlying ideas, assumptions and conceptualisations” (Braun & Clark, 2006, p. 84). This complexity of approach to analysis was required in order to be able to examine the data in terms of the conceptual framework of the study. Because I chose to use Shulman’s signature pedagogies as part of my conceptual framework, I needed to capture both abstract, implicit ideas and “more explicit and concrete meaning”,

(Braun et al., 2019, para. 5) in particular for the identification of the concrete teaching and learning practices within the surface structure. Reflexive thematic analysis allowed for the initial collation of themes at a semantic level, which was useful for the broad survey of observed teaching approaches discussed in Chapter 5 (the surface structure) and thus reporting on a field not previously addressed in one-to-one studio research. This semantic approach to the analysis, however, was followed by a latent approach, allowing for the development of underlying themes which identified “implicitly or unexpected unifying patterns of meaning” (Braun et al., 2019, para. 13). This latent approach was used to identify the implicit and deep structures (Shulman, 2005), and the habitus and capitals which inform the field to create practice (Bourdieu, 1979/2010).

Practically, I printed out all data and read it through, notating potential themes. I then used Microsoft Excel spreadsheets to create workbooks for the initial coding where I generated initial themes. The initial spreadsheet had three workbooks which I named “teaching themes and practices”, “background and pedagogical theories”, and “methodology”. Some data were coded to multiple themes, and at this stage, the codes were “very close to actual concrete description” (LeCompte & Schensul, 1999, p. 57). I copied and pasted data from my word documents into as many codes as were appropriate for each section of text, meaning that while some chunks of text might be found in one code, other chunks of text might be relevant to four or five different codes.

The third, fourth, and fifth phases in the analysis as per reflexive thematic analysis consisted of constructing, revising, and devising themes (Braun et al., 2019). Theme generation was highly “creative and active” (Braun & Clarke, 2020, p. 16), that is themes did not emerge from the data but were constructed through a highly personal, contextual and subjective interpretive process. Themes revealed “multiple facets of a particular meaning or experience” (Braun & Clarke, 2020, p. 13) and are summarised in Table 4. These phases occurred simultaneously in this study. Coded data were chunked into larger related themes, and themes were also revised, reconstructed, and reabsorbed into underlying concepts. Analysis moved from a combined semantic/latent approach to a focus on a latent approach, and from an inductive to a deductive approach as I began to analyse what the themes might

mean in terms of my conceptual framework and research questions. The construction, revision, and devising of themes and how these themes informed the conceptual framework of the study began to capture “meaningful patterns across the dataset” as I began mapping the intersections of the data relative to the conceptual framework as outlined in Chapter 3.

In practice these phases of analysis resulted in seven Excel workbooks, which consisted of “function”, “style”, “teaching practices”, “teaching philosophies”, “working environment and resources”, “voice pedagogy field issues”, and “methodological considerations”. At each analytical stage I used descriptive words to arrange codes and themes. These initial workbooks were very loosely related to elements of the conceptual framework in the following way:

- Surface structures (Shulman) and Practice (Bourdieu): Function, style, teaching practices
- Implicit and deep structures (Shulman) and Habitus, Capital and Field (Bourdieu): teaching philosophies, working environment and resources, voice pedagogy field issues

Data relating to reflexivity and participant commentary on the conduct of the research tended to be coded within the “methodological considerations” workbook. These connections were generated organically, rather than intentionally, through the recursive process of the analysis.

From the coded data set contained within the excel spreadsheets I created larger thematic chunks. The themes generated from the coded data were then used to consider the relationship between the elements of the conceptual framework in even greater depth. This was a period of “reading, reflecting, imagining and wondering” (Braun & Clarke, 2020, p. 5) and tussling with the data, themes and conceptual framework. To aid my thinking processes I began creating a series of diagrams indicating themes which were relevant to the research questions and the conceptual framework. I wrestled with these themes and where each theme belonged through this series of diagrams which indicated connectivity and the intersection of themes. This was an organic process, and a difficult one, as some themes clearly belonged in

more than one place particularly within the tri-partite signature pedagogy framework.

Deciding what belonged in each category of Shulman's theory (surface, implicit and deep structures) involved firstly consideration of each theme as I observed it in practice. When those themes which involved underlying or implicit issues, I considered where these agreed with the definitions Shulman's deep or implicit structures, or whether they were illustrative of Bourdieu's concepts of habitus, capital and field. The analysis of the themes generated through the reflexive thematic analysis process when applied to the conceptual framework involved additional selective processes which were not always straightforward or formal. The informal sketches and diagrams detailing possible connections between the themes and the conceptual framework were useful to map this analysis process until the final selection of themes as presented in Chapters 5-9 appeared. Examples of these diagrams (a series of whiteboard diagrams and initial figures) are included in Appendix J.

Coding was performed manually, and all coded files stored on the three external hard drives, as well as locally on my laptop. Upon returning to Australia the coded files were stored on my desktop computer in my office and backed up to the external hard drives. All coded data selections were cross referenced to their source and identified according to the title of the document, page number, and line number. Once initial analysis of the data was completed, any printed copies of transcriptions were shredded.¹⁹ Electronic copies have been stored in accordance with ethics approval on external hard drives.

4.9 Credibility Framework

Having outlined the methods of data collection, transcription, and analysis, the next section will propose a framework through which assessment of my findings

¹⁹ It should be noted that I only used printed copies of the transcriptions during the initial analysis phase in December-January 2018 when I was in the United States. Subsequent analysis of data used electronic data from Microsoft Word.

can be assessed as credible. Creswell (2013) suggests considering validation as a process undertaken by the researcher which includes consideration of specific strategies during the research and writing process. The following will examine how I have met these strategies within the context of this research design and in the conduct of the study.

“Prolonged engagement and persistent observation” (Creswell, 2013, p. 250). The prolonged engaged engagement in the field is designed to build trust with participants, learn the culture and check for misinformation through getting close to the participants (Creswell, 2013). In focused ethnography, with its shorter time in the field, the issues of learning the culture and checking for misinformation are addressed as the researcher is already a part of the cultural group. In this study, I am a singing voice teacher in CCM and music theatre styles, and this shared knowledge base, with “insider and background knowledge of and previous experience” in the field of study (Wall, 2015, para. 9) means that a level of trust and cultural understanding was established very quickly. In focused ethnography “limited time in the field can be substituted for by a higher intensity and volume of data” (Wall, 2015, para. 37).

“Triangulation” (Creswell, 2013, p. 251). Triangulation is the use of multiple data collection methods, sources, and theories to “provide corroborating evidence” (Creswell, 2013, p. 251). Wall (2015) discusses the use of intensive data collection methods such as video or audio taping in focused ethnography. In this study I triangulated results using a combination of observational notes, videoed lessons, and in-depth, semi-structured audio-recorded interviews, supported by my reflexive notes.

“Peer review or debriefing” (Creswell, 2013, p. 251). During all stages of the design, planning, data collection, and analysis of this study my supervisors have been instrumental in challenging and refining my thinking. I have had regular (at least fortnightly, and occasionally weekly) meetings with them through the online communication platform Zoom, where we have discussed not only the progress of the study, but teased out my thinking, my data collection processes, my analytical processes and my conceptual framework and its validity of this study. Being a distance student meant I was perhaps more heavily reliant on my supervisors than

my peers, although it should be noted that my Associate Supervisor, Dr Melissa Forbes, has been a voice colleague of many years.

“Negative case analysis” (Creswell, 2013, p. 251). Negative case analysis involves including negative or disproving evidence to make sure that the research is balanced and not idealised. Instances of surprising data which did not fit with expectations based on existing research are included in the analysis chapters.

“Clarifying researcher bias” (Creswell, 2013, p. 251). I have included information in this document about my own background and positionality in an attempt to be transparent about my own subjectivity and biases. This is to provide the reader with an understanding of my background and assumptions which have shaped the interpretation and approach to the study.

“Member checking” (Creswell, 2013, p. 252). Throughout the collection of the data I asked questions of my participants to ensure that I understood the meanings they ascribed to their work. If I was uncertain, I emailed participants after leaving the field for further clarification and this email correspondence was then added to field note data. All teachers who participated in semi-structured interviews were sent a copy of the transcript of their interview. While in ethnographic case study research it is usual to return to participants for their input into the final analysis, the use of member checking of analysis in this focused ethnography was not feasible, due to the multiple sites being combined during the analysis process.

“Rich, thick description” (Creswell, 2013, p252). Providing rich, thick data involves describing in detail the participants or settings studied in order that the findings might be transferable to other contexts. My data collection included description of environment and activities (Creswell, 2013), and the analysis provided in Chapters 5 through 9 uses these details to provide a complex representation of the work of music theatre voice teachers in academia. In providing this detail I aim to provide the reader with an understanding of how the study was conducted, what occurred in the field, and to weigh the transferability of the results to other contexts.

“External audit” (Creswell, 2013, p. 252). The external auditing of this work is provided though the submission of this study for examination.

Each of the above credibility factors were specifically considered and addressed during the process of research design, planning, data collection, analysis and writing up to present this study within a valid framework consistent with standards in qualitative research. Accounting for these considerations of credibility ensure that the analysis which is presented in this study is trustworthy and presents a valid account of the data.

4.10 Summary of Chapter Four

This chapter explained the research design for this study, beginning with a statement of my philosophical approach and detailing my personal background. I outlined the rationale behind choosing an ethnographic design in general and a multi-sited focused ethnography in particular. The process of ethics approval, the conduct of the study, and the selection of participants was described. Data collection methods and transcription processes were listed, followed by a description of the processes of thematic analysis applied to the data set. This analysis, findings and discussion will be presented in Chapters 5 to 9, in the context of the conceptual framework explained in Chapter 3. Finally, I set out a framework based on Creswell's (2013) approach to standards of credibility in qualitative research.

This chapter concludes Part One of this study, containing preliminary and background information concerning the research topic, and the conduct of the study. Part Two of this study is provided in Chapters 5 to 7, containing the results of my analysis of the data according to Shulman's (2005) concept of signature pedagogies, identifying the surface, implicit, and deep structures within music theatre voice pedagogy within academia, and what might be excluded from these pedagogical structures. Further analysis, findings and discussion of the data are presented in Chapter 8 and 9 through examination of the Bourdieu's concepts of habitus and capitals.

Part Two

Part Two of this study is comprised of Chapters 5, 6 and 7 and is primarily concerned with the identification of the signature pedagogies of the musical theatre voice lesson. I have chosen to amalgamate the findings and discussion of the study in Chapters 5 to 9, which are structured using the conceptual framework outlined in Chapter 3. The findings and discussion in these chapters are based on the themes identified through reflexive thematic analysis. Chapter 5 will identify the surface structures of musical theatre lessons, Chapter 6 will identify the implicit structures of musical theatre singing lessons, and Chapter 7 will identify the deep structures. In addition, Chapter 7 will present the exclusions to musical theatre voice pedagogy discovered during analysis of the ethnographic data informing this study.

The reflexive thematic analysis process revealed four overarching themes to the study:

1. One-to-one lessons
2. Pedagogical approaches
3. Content and format of lessons
4. What is missing?

From these themes, further sub-themes were established (discussed further below and outlined in Table 4 in this section). As I continued to examine the sub-themes within each larger grouping, I realised that that depending on the ways in which I examined them, themes and sub-themes could belong to more than one thematic group and were often closely related to one another. I then performed a secondary analysis of the themes through Shulman's (2005) signature pedagogies framework, grouping themes according to the surface, deep, and implicit structures. In this analysis a similar issue occurred, where the complexity and nuances of the ways in which themes in the data were *used* by teachers meant that some themes crossed the artificial boundaries of Shulman's three-part structure. What I present in the following three chapters is a discussion of this secondary analysis.

Singing lessons are highly complex learning and teaching environments, where many factors intersect. In the next three chapters I break apart content, approaches, backgrounds, and dynamics of lessons, which all exhibited a deep interrelatedness and ideally shouldn't be separated but are artificially divided for the purposes of this study. The application of Shulman's theory of signature pedagogies in practice displayed limitations though the rigid and artificial boundaries of the surface, deep, and implicit structures (these limitations are discussed further in Chapter 10). The theory did not have the flexibility to fully account for the "messiness" and interconnectedness between the various elements of voice pedagogy I observed during my site visits. Themes which appear in the surface structure inform the deep structures and implicit structures, and vice versa. As a result, there is considerable cross referencing between themes discussed in Chapters 5, 6, and 7.

Evidence from the data set to support the themes is presented throughout these chapters, and, in the interests of brevity, in more complete form in the Appendices to provide the reader with a deeper dive into the data where this may be of interest. As stated in both the Definitions and in Chapter 1, while musical theatre singing styles are generally considered to be a subset of CCM singing styles, and I established in Chapters 1 and 2 that many CCM genres are found in musical theatre, to differentiate where and when teachers are focused on specific musical theatre singing style and function (in particular, legit, belt, and mix singing—see Appendix A) I will use the term "musical theatre". When I discuss other CCM genres (see Table 2) for the purposes of this study, the term CCM will exclude traditional musical theatre singing, but will include all other CCM genres.²⁰

²⁰ While mix and belt singing *functions* are present in other CCM singing styles, the ways in which these functions are *styled* in musical theatre is specific, and in voice pedagogy literature it is accepted that legit, belt and mix are traditional ways of singing musical theatre styles (LoVetri et al., 2014).

Outline of Themes

As noted above, reflexive thematic analysis revealed four overarching themes to the study: one-to-one lessons, pedagogical approaches, content and structure and what is missing. From these themes, further sub-themes were established:

1. The one to one lesson, through the very architecture of the teaching space and tradition of practice, allows for idiosyncratic approaches to lesson delivery (including the content, structure, and teaching approach), and also leads to, in this study based in a university context, a noticeable pastoral/holistic approach. Problematically, the one-to-one lesson appears to be a surface structure when applying Shulman's conceptual framework but upon deeper analysis it also has considerations in keeping with both implicit and deep structures.
2. Within the theme of content and format of lessons, there were three additional themes: repertoire, technical work, and the inclusion/exclusion of CCM genres. While initially these concerns appear to correspond to the surface structure of a lesson (in terms of content delivery), the ways in which these issues are activated within lessons have both deep and implicit structural implications and required additional consideration.
3. Within the larger theme of pedagogical approaches, through exploring the background and training of teachers, the theme of classical training and the importance of a performance background in teachers was clear. This background and training impacted on the ways in which teachers entered their careers as musical theatre teachers, and the ways in which teachers addressed CCM genres. The themes of background and training are both deep and implicit structures within the pedagogy, but these also have a relationship to the surface structure concerns of content and practice of musical theatre voice pedagogy.
4. What was missing in the data included limited to no academic training of teachers in specific CCM voice pedagogy, musical theatre voice pedagogy and, in some cases, any academic training in voice pedagogy prior to employment as a musical theatre voice teacher. Additionally, teachers often had extremely limited experience of performing CCM

singing genres. There was a noted lack of the use of amplification in studios, even when working on CCM genres, and limited to no practice in synthesizing dance and singing voice.

Table 4 is an account of the main themes to be discussed within the analysis and discussion chapters to guide the reader.

Table 4

Themes Identified in Reflexive Thematic Analysis and their Location in the Thesis

Themes and location reference	
One to one lessons	Private space
5.3 (Surface)	5.3 (Surface)
7.2 (Deep)	8.3.1 (Bourdieu: Capital)
	Idiosyncratic approaches to lesson delivery
	5.4 (Surface)
	7.2 (Deep)
	Leads to Idiosyncratic content selection
	5.5 (Surface)
	Leads to idiosyncratic formats of lessons
	5.5 (Surface)
	7.2 (Deep)
	Allows for a pastoral/holistic approach
	6.2 (Implicit)
Exceptions to one to one modality	Paired lessons
	5.5.1 (Surface)
	7.2 (Deep)
	Use of accompanist
	5.5.7c (Surface)

Themes and location reference		
Pedagogical approaches	Pastoral/Holistic approaches to teaching	Catch up
5.4 (Surface)	6.2 (Implicit)	5.5.1 (Surface)
7 (Deep)		6.2.1 (Implicit)
		Student as a developing artist
		6.1 (Implicit)
		Rapport and the personal connection
		6.2.1 (Implicit)
		Vocal and physical health advocacy
		6.2.2 (Implicit)
		Pastoral care: mental health, physical health and practical support
		6.2.2, 6.2.3 (Implicit)
	Modelling professional behaviours	Wrap up and planning
	6.1 (Implicit)	5.5.9 (Surface)
		6.1.3
		Theory and musicianship
		5.5.10 (Surface)
		Skill Acquisition and the value of work
		6.1.2 (Implicit)
		Practice
		6.1.2a (Implicit)
		Positivity
		6.1.2b (Implicit)
		Organisational and accountability skills
		6.1.3 (Implicit)

Themes and location reference		
Pedagogical approaches (continued)	Background and training of teachers 7.2, 7.3, (Deep) Chapter 8 and 9	Dominance of classical training 7.3 (Deep) 8.2 (Bourdieu: Habitus) 9.2 (Bourdieu: Doxa)
		Lack of pedagogical training 7.3 (Deep)
		Performance experience - mostly classical and MT limited CCM 7.4 (Deep) 8.2 (Bourdieu: Habitus) 8.3.3 (Bourdieu: Capitals)
		Background 8.2 (Bourdieu: Habitus)
Content and format 5.5 (Surface) 6.1 (Implicit)	Technical work 5.5.2 (Surface)	Variable presence of classical functional work 5.5 (Surface)
		Speech quality, mix, belt, and legit 5.5 (Surface)
		MT specific functional work 5.5.5 (Surface)
		Limited CCM functional work 5.5.6 (Surface)
		Synthesis of acting and singing—connection to text, speech articulation 5.5.7 (Surface)

Themes and location reference		
Content and format (continued)	Technical work (continued)	Wrap up and planning 5.5.9 (Surface)
		Theory and musicianship 5.5.10 (Surface)
	Repertoire 5.5.7 (Surface) 8.3.1 (Bourdieu: Capital)	Used to teach performance skills 5.5.7 (Surface) 6.1.1 (Implicit)
		Use of accompanist 5.5.7c (Surface)
		Presence of classical repertoire 5.5.8 (Surface)
		Presence of CCM repertoire 5.5.8 (Surface)
		Universal presence of MT specific repertoire 5.5.8 (Surface)
		Student as a developing artist 6.1 (Implicit)
		The work of skill acquisition 6.1.1, 6.1.2 (Implicit)

Themes and location reference	
What is missing	Teachers possessed
7.7	limited academic-level training in musical theatre or CCM genres
	7.7.1
	Limited academic level voice pedagogy training
	7.7.2
	Teachers had limited performance of CCM genres
	7.7.3
	Amplification
	7.7.4
	Synthesis of dance and singing
	5.4
	7.7.5

The analysis which follows presents one framework for understanding what was going on in the musical theatre lessons I observed and acts as a foundation upon which the later discussion using the theories of Bourdieu rests.

A Note on the Ethnographic Nature of this Study.

Before presenting the analysis and discussion of this study, it is important to make some observations about the challenges of producing this ethnographic study. The analysis of the data for this study has been personally and professionally challenging. During site visits, I developed deep, close relationships with many of my participant teachers. Some participants have remained in contact and I am very lucky to call them my friends as well as my colleagues. My own teaching practice has been enriched significantly because I was able to observe the participant

teachers, and my gratitude for their generosity of spirit, and the support and encouragement they have given me during the production of this work cannot be overstated. Indeed, I am “as a researcher and scholar ... part of that world in which [I] am interested ... [I] experience the world as [a] social being” (Gray, 2011, p.5).

As a result of my analysis, I call into question some fundamental assumptions about musical theatre voice teaching. This analysis was not designed (or intended) to be specific to a particular participant, and the analysis contained in this and the subsequent chapters is not a criticism of any individual’s teaching, background or training even though the analysis may at times use examples from the data quoting individual teachers and examples of practice. I have nothing but the utmost respect for the considerable abilities and expertise of my participant teachers. This study is not about any individual teacher’s practices, but instead focuses on the discipline of musical theatre voice teaching in academia, implications for CCM voice pedagogy, and voice pedagogy in general.

Many of the participants were highly motivated to participate in this study, openly discussing with me the lack of empirical research into the practices and the values underpinning musical theatre voice pedagogy. I am grateful for their trust in me to produce the analysis which not only provides an original contribution to the field in terms of mapping the signature pedagogies of musical theatre voice pedagogy, but also identifies what is missing from the pedagogy as it stands within academia.

This study is concerned with how voice pedagogy as currently produced by academia might serve the discipline better. Additionally, research into signature pedagogies research provides the means for describing the “unique content and characteristic pedagogies” (Gurung et al., 2009, p. xvii) that define disciplinary learning practices, with a focus on “how a discipline is being taught and what students are learning about the discipline” (Gurung et al., 2009, p. xviii). I have included examples of teaching practices which are relevant to this study. The examples I have selected, in addition to presenting data supporting the findings of this particular study, give voice to the practices and experiences participants generously shared with me. Many of these will be found in Chapter 5 within the content survey of musical theatre voice lessons, throughout Chapters 6 to 10, and in

the relevant Appendices. It is a convention of ethnographic writing to ensure that participants' voices are represented in the writing up of the study. This study, while containing a survey of content and practice, does not contain teaching tips (although these may be gleaned from the analysis) but seeks to provide an overview of the state of play within the specific musical theatre voice pedagogical practices while also respecting the practices, training and promoting the voices of participants.

Chapter 5:

Surface Structures of Musical Theatre Voice Pedagogy

To recap, the research questions which frame this study are:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How do musical theatre singing teachers differentiate the various functions and styles within CCM singing genres for musical theatre students?
- How do musical theatre singing teachers trained in CCM apply their practice?
- How has the educational background of musical theatre singing teachers assisted them in their work?

Chapter 5 will examine the surface structures of the musical theatre lesson in response to the first three research questions through identifying practices as observed in one-to-one lessons. The analysis which follows is based on the ethnography conducted at six universities, with 13 participant teachers, over a two-week period in each site. This analysis is specific to this particular data set and all findings should be read within the context and scope of this study.

This chapter provides at times a descriptive, surface level survey of the content of lessons, as well as characteristic pedagogical practices observed during the ethnography (Gurung et al., 2009). This mapping of practice is interwoven with the identification of the surface structures of the musical theatre singing voice lesson. The identification of practice is here provided for a number of reasons. First, this mapping of content and procedures of musical theatre lessons provides an empirical, evidence-based account of current practice and is offered as an original contribution to the field of voice pedagogy. Second, the identification of practice is required for the Bourdieusian analysis contained in Chapters 8-9. Third, this writing adheres to

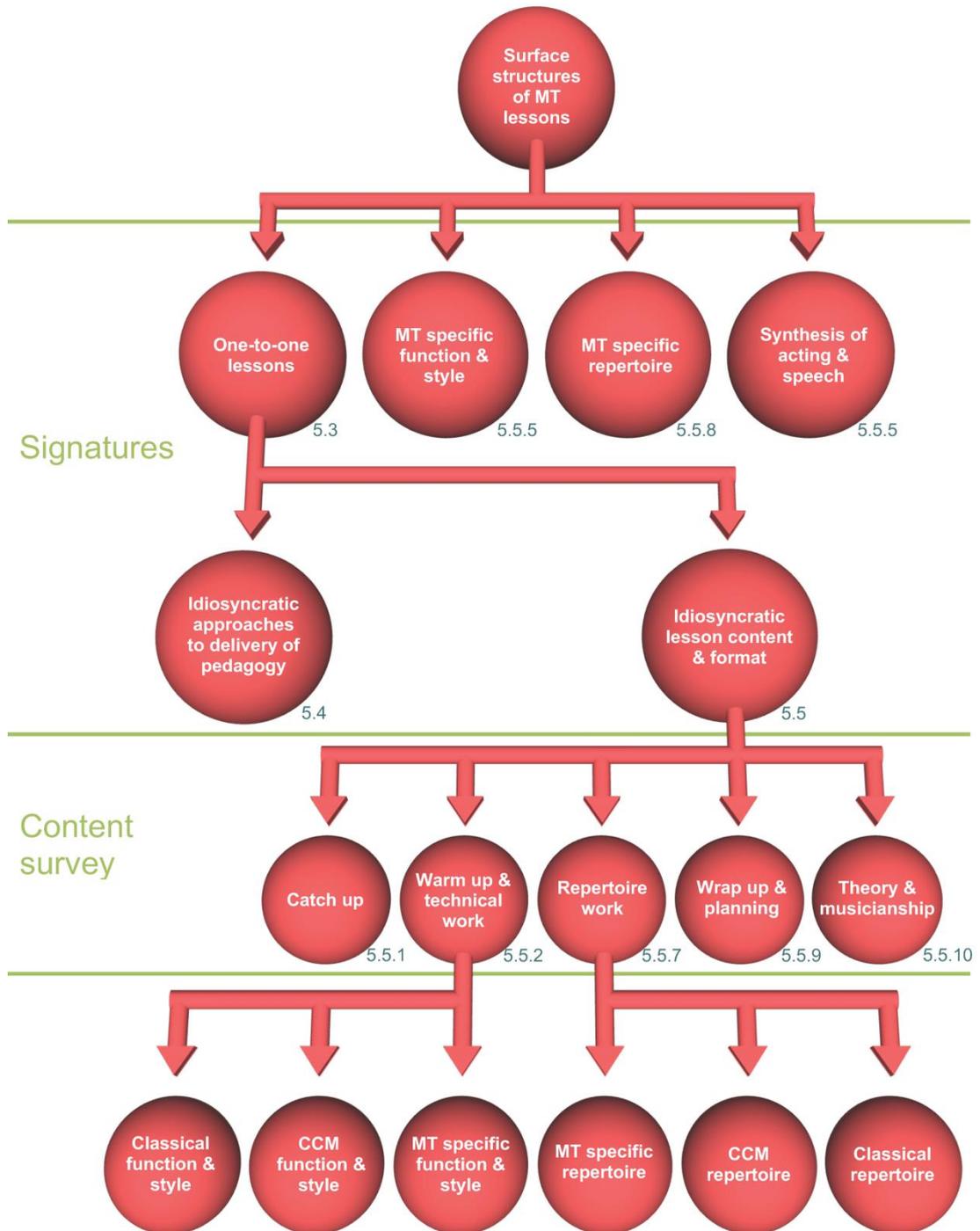
ethnographic convention, providing evidence of what was observed in the field and acknowledging the importance of including participant voices through direct quotation both within the content survey contained within this chapter and the relevant Appendices. And finally, it is through the mapping of content, format and approaches to the musical theatre voice teaching studio that the surface structure of the musical theatre voice lesson was identified in the analytic process.

Central to Shulman's signature pedagogies are the concepts of the surface, deep, and implicit structures which are identifiable as unique to the way students of a discipline are trained, are pervasive across institutions, and which can be codified and replicated (Shulman, 2005). This study extends the structures of general music performance lessons as identified by Don et al. (2009), by focusing on the musical theatre singing voice lesson and through examination of particular areas of tension between the standards of the academy and the expectations of the profession. Indications of institutional issues at the core of musical theatre voice pedagogy and, by extension, CCM voice pedagogy within the academic context became evident through the analytic process. This chapter will begin to identify the tensions between academic demands on teachers and the professional demands on their students (Shulman, 2005) in terms of practice and educational background. While this tension can be identified, Shulman's signature pedagogies cannot satisfactorily explain possible reasons for structural inconsistencies within a discipline. This issue will be further explored using Bourdieu's concepts of capitals, habitus, and field in Chapters 8 and 9.

5.1 Surface Structures of Musical Theatre Voice Lessons.

According to Shulman (2005) surface structures of a signature pedagogy are concerned with the concrete acts of teaching and learning which are unique to and pervasive in the pedagogy of a professional field. This assumes a similarity of approach in content, modality of delivery, and architecture of a discipline across a variety of locations. The themes identified through the reflexive analysis process were further analysed through the lens of Shulman's theory of signature pedagogies to reveal five main surface structures to musical theatre voice lessons (see Figure 6):

Figure 6

Surface Structures of Musical Theatre Voice Lessons

- One-to-one lessons occurred in private spaces. The setting of the one-to-one studio led to autonomous, private work resulting in:
 - Idiosyncratic approaches to lesson delivery.
 - Idiosyncratic lesson content
 - Idiosyncratic lesson format

- Musical theatre specific style and function
- Performance training of musical theatre voice repertoire

The purpose of defining a surface structure within a discipline is to identify a codified set of attributes that define the pedagogy of a discipline. However, examination of the data revealed that teachers displayed a wide range of teaching approaches to lessons including elements of content selection, lesson format and lesson delivery. This wide variation within lessons meant that codification of attributes of the musical theatre voice lesson is somewhat limited by the personalised approaches of teachers to musical theatre voice lessons. In terms of Shulman's concept that students are instructed "to *think*, to *perform*, and to *act with integrity*" (Shulman, 2005, p. 52, italics in original), the surface structure of the musical theatre voice lesson is highly focused on the student's ability to *perform* musical theatre repertoire, and to prepare students to be able to perform this musical theatre repertoire outside of the private studio in wider class situations, auditions, student productions, and upon graduation, into the professional field.

5.2 The One-to-One Lesson: Private Spaces for Private Work

The first surface structure and signature of musical theatre voice lessons is the one-to-one modality of lesson delivery. This aligns with previous research by Don et al. (2009) into music performance lessons and O'Bryan (2014) into classical voice lessons. There is a general perception about the one-to-one vocal teaching studio that it is secretive in nature, operating "behind closed doors" (Carey & Grant, 2014, p. 5). The architectural spaces provided for one-to-one voice lessons reinforce this first and most basic assumption about the surface structure of musical theatre voice pedagogy. All university sites provided studio spaces which were both the voice teachers' office and voice teaching studio. The private nature of the teaching space was a key factor in allowing teachers a relative amount of flexibility and freedom in approach, content, and format of lessons. While usual practice for an ethnography is to provide visual material, such as photographs, to assist with description of sites, the preservation of participant anonymity as per the ethics approval and protocols of the study meant that photographs of office space would lead to identification of participants. In lieu of visual material, Appendix K provides

narrative descriptions of the architecture and decoration of teaching spaces. Each studio represented the personal and particular workspace of a single teacher, where doors could be closed, a piano was present and voice teaching occurred. The voice studio space is personal *to the teacher*; it is not a shared space *per se*, and the student walks into the teacher's domain when they enter the studio.

The privacy of the teaching space promotes teacher autonomy and authority in the teaching room. This allows creative and idiosyncratic teaching practices to flourish, and was also sometimes a haven for students, who “downloaded” to their teachers in this private “safe” space (for further discussion on pastoral care in the university-based musical theatre studio see Chapter 6). The closed door, private space of the one-to-one studio means that teachers often work without any kind of oversight, reinforcing the traditional master/apprentice power dynamic typical of one-to-one lessons (see 5.4). This power imbalance may be lessened by the significance universities place on required student evaluations, which teachers took seriously and at times instigated changes to practice (see 5.4).

In addition to student evaluations, one university tempered the master/apprentice dyad by teaching all “private” voice lessons in pairs with an accompanist in the studio for the duration of the lesson. This meant students effectively had half hour rather than the hour or 45-minute lessons students commonly experienced in other institutions. Potential reasons for this kind of teaching include cost savings (one-to-one teaching in academia is far more costly than classroom based education) and academic purposes—when students observe their colleague in the lesson, they are being taught to think about the pedagogical practice of teaching in addition to being required to perform. While the teacher was definitely directing these group lessons, the dynamic in these studios were considerably less private or pastoral in nature—the personalised “downloads” I observed in other studios did not occur in lessons conducted in this format. These lessons were the exception to the dominant one-to-one modality of singing lessons observed in this study.

Smith (2015) argues that the small group dynamic may lead to an intensification of teacher power, that is, instead of the master/apprentice model, where the teacher has considerable authority over one student, in this situation the

teacher's power would be intensified as they have "power" over three people in the teaching space, the two students and the accompanist. Perhaps due to the nature of the teachers involved in this method, or because all involved were aware of my presence as a researcher in the room, I did not necessarily observe a "wielding of power" in this situation. However, one of the limitations of this study was that the focus was on voice teachers, rather than teachers *and* students, and so I did not enquire into student perceptions of power in the voice studio (see Chapter 10). This is an area for further research. The general impression I had of these lessons was of a highly collaborative spirit between teachers, students, and accompanists.

While musical theatre students learn acting and dance classes in group settings, their voice lessons generally draw from the classical tradition of customised, bespoke lessons delivered in a private space. The student and the teacher participate in a private encounter where information is exchanged, tasks are performed, songs are practiced and adjusted without outside observation, oversight or regulation. The effectiveness of lessons, of the content taught and the delivery of this content is measured obliquely during end of semester juries (singing performance assessments), through student participation in studio classes where synthesis of skills might be evaluated, or through student production performances. Student success is assumed to be a measure of teacher effectiveness, and this is often "measured" through alumni success in gaining professional employment in national touring companies and, the gold standard of accomplishment, through Broadway engagements. Many musical theatre schools list successful alumni on their websites as evidence of successful education, and twice during my site visits alumni in touring companies presented masterclasses and/or industry-based discussions for enrolled students. Such visits reinforce the department and the teachers in the department as successful producers of employable musical theatre performers to both existing and potential students and through publicity, to the general public.

To summarise, the use of the private studio space as a venue for one-to-one lessons is a part of the pervasive surface structure of voice teaching in musical theatre programs—the architecture of the teaching space was consistently replicated across university campuses. The space is purposefully designed as private, and symbolically designated the teacher's domain through teacher decorative choices

(see Appendix K). Additionally, the “closed door”, private nature of the architecture of one-to-one voice teaching spaces gives tacit sanction to the autonomy of voice teachers to select and withhold content and to use idiosyncratic teaching styles, including individual use of lesson time. In my observations in the field and through analysis of the data, the private space of the one-to-one singing lesson was largely “the way things are done” in voice teaching in music theatre training. This aligns and confirms previous literature into private music lessons (Don et al., 2009) and classical voice lessons (O’Bryan, 2014).

5.3 Approaches to Lesson Delivery

Traditionally the approach to delivery of one-to-one voice lessons has been through the master-apprentice modality which implies a power imbalance in the teacher-student relationship; a situation where the teacher holds the knowledge required to be imparted to the student (Callaghan, 2010; Harrison & O’Bryan, 2014; Rakena, Airini, & Brown, 2016; Smith, 2015). This was confirmed as the (largely) preferred modality of voice lesson delivery observed in this study. Some teachers were aware of the power imbalance implicit in the master-apprentice approach to lesson delivery and utilised active questions to give the student choices and some autonomy over their voice lesson, in particular participants AG and AX. I observed teacher AG use many questions which presented students with the opportunity to direct and make choices during the lesson: “AG asks, ‘What can I do for JG today?’” (Observational notes, University G). AG was a teacher of many years’ experience whose generosity of manner towards students may have been honed over a long time period working with highly skilled performers.

Teachers whose student evaluations caused them to adjust their practice discussed the concern and distress student criticism had caused them and how this impacted on their teaching practice. An anonymous student evaluation form caused AX to revise her practice to include a more student-focused approach:

Questions like “how did that feel? How was that? What did you think about that?” were common. The teacher told me that she once received a student evaluation which said that the “student knew things too” and she realised she had been trouble shooting

all the vocal problems but had not asked the student what they thought and did not ask for their contribution to the learning process.

(Observational notes, University X)

Student evaluations, if they were used by the university, provided one way that students could give feedback to teachers about their approach; a situation where the master/apprentice power imbalance may be moderated. In this particular case, the student's concerns were taken seriously by AX resulting in a considerably changed approach to pedagogical practice.

While the overall approach to lesson delivery used the traditional master/apprentice model, within this model I observed the following approaches to lesson delivery:

- Demonstration
- Explanation
- Direct requests
- Use of motor learning principles
- Use of exercise physiology principles
- Use of imagery.

Teachers often used combinations of the above approaches, and some teachers relied more on one approach than others. These approaches to the voice lesson have been examined in voice pedagogy literature elsewhere (Callaghan, 2010; LeBorgne & Rosenberg, 2014; Schindler, 2010) and were confirmed by the data analysis. Additionally, both transformative and transfer pedagogical approaches were observed in lessons (Carey et al., 2013). While these approaches to teaching were easily identified, the application of these approaches was deeply idiosyncratic. For example, some teachers relied significantly on explanation, combined with motor learning while others relied mostly on imagery and direct requests. Examples of these approaches from the data are detailed in Appendix L.

What was novel in the data was the observation of the processes by which musical theatre voice teachers enacted specific approaches to unique content of

musical theatre and CCM teaching, particularly the use of acting skills, speech-based skills and the inclusion, or exclusion, of dance. Synthesis of the skills of acting, dance, and singing is essential to the musical theatre performer. Synthesis of dance and singing was an approach used by only two teachers in the musical theatre studios I observed. In one studio there was a directly oppositional approach to dance and singing as the teacher worked with the student to *release* the tension the student embodied through their dance class, while another teacher actively encouraged the student to *engage* with dancing and singing at the same time (see Appendix L). Wilson (2010) has commented that the training of musical theatre performers must be tailored and that teachers should understand “the biomechanical imperatives associated with acting, singing, and dancing simultaneously” (p. 297). Commenting on the use of breath for singing for musical theatre performers who must sing and dance at the same time, Wilson warns: “the singing teacher that advises a singer/dancer/actor to ‘Just release all those tight belly muscles’ in order to facilitate breath support, is inviting disaster of one kind or another” (p. 297).

While there has been research on the different breathing approaches of different body types (Griffith Cowgill, 2009), the limited research which has been produced on dancing, singing and breath support suggests that one skill is compromised for the other when dancing and singing are combined (Sliiden, Beck, & McDonald, 2016). There is little guidance in the literature for working with singer/actors about how to provide a clear pathway to achieving singing optimal results when dancing. This lack of research into the singer/dancer/actor may explain why few teachers addressed this issue in the studio practices observed for this study. Through interviews and reports on collaborative approaches in productions, Melton (2015) presents a different viewpoint. Discussing an experience working with students in a production of *Cats*, she comments that it is possible for performers to synthesise dancing, acting and singing using the Laban approach, efficiency of breath management, and a focus on text phrasing and integration of voice and movement elements during rehearsal period. This synthesis of dance and singing skills is central to musical theatre performance practice and an area requiring further research.

While there was little discussion of dance and singing integration, teachers displayed confidence integrating acting and singing skills in the voice studio. The integration of acting and singing was largely achieved through application of repertoire performance training, and this will be examined in more detail in section 5.5.7. Aligned with the synthesis of acting and singing, teachers were intentional in their approach to differentiate musical theatre style through the functional integration of speech articulation in singing. This confirms existing literature on the importance of speech-styled production in musical theatre singing. Interestingly, there was rarely discussion of style differentiation for any repertoire in terms of the type of speech articulation practices of various CCM genres when compared to musical theatre. However, teachers were very specific and confident about the speech and style differentiation between *classical* and musical theatre singing styles. While the content of observed lessons included CCM repertoire, teacher approaches to delivery of this content varied considerably, from confidence with specifics of CCM material, style, and function, to not commenting on stylistic or functional considerations of CCM repertoire relative to musical theatre singing. The ways in which teachers addressed CCM function are discussed in detail in 5.5.6, and the use of CCM repertoire is discussed in 5.5.8.

Teaching voice in musical theatre still rests on the master/apprentice approach. A variety of teaching methods were observed in the data which have been identified in previous voice pedagogy literature. Specific to the musical theatre studio were the ways in which teachers worked to synthesise singing with acting, both through speech-based approaches and the use of acting prompts (see 5.7.7). What was largely missing from the voice studios was consideration of the need to synthesise dancing and singing. Research has indicated that the experiences teachers have had in their own training experiences in the one-to-one studio have the greatest impact in their own practice (Daniel & Parkes, 2017). Teachers had largely experienced classical training (see Chapter 7) and so this synthesis may have been outside of their previous experience of voice lessons. For further discussion of teacher background and how this might explain teacher approaches to musical theatre lessons, see Chapters 6 and 7, and for discussion on the impact of classical training on teacher's pedagogical approaches, see Chapters 8 and 9.

5.4 Mapping the Musical Theatre Lesson: Idiosyncratic Lesson Content and Format

Within the context of signature pedagogies, concrete acts of teaching and learning within a discipline are expected to be similar across learning sites, with “modes of teaching and learning that are not unique to individual teachers, programs, or institutions ... [but] replicated in nearly all the institutions.” (Shulman, 2005, p. 54). Further to this consistency in a pedagogy, the content taught in a discipline is also broadly similar across multiple institutions. Within the context of this next section, *content* is defined as what is selected and taught, while *format* is the sequencing of what is taught in a lesson. Some aspects of the content of lessons were consistent, in particular all teachers asked students to perform belt and taught speech quality function, and all lessons involved the performance of musical theatre repertoire. However, how time was distributed on content during lessons (the format of the lesson) and the *application* of pedagogy was far from standardised.

There is an assumption that private music performance lesson content consists of technical skill acquisition and repertoire performance practice and training (Don et al., 2009). The following analysis of the variety displayed by teachers in both content selection and lesson format provide the field with an empirical basis for discussion about what currently constitutes knowledge in the musical theatre studio and whether this is serving the discipline of musical theatre performance.

The lessons I observed contained a variety of content elements controlled thorough the direction of the teacher. In particular, teachers prioritised different types of content through the structured use of time, or format of the less. Content was delivered through five main elements which structured the time spent in singing lessons. These elements were:

1. The catch up
2. Warm up/technical work
3. Repertoire work
4. Wrap up and future planning
5. Theory and musicianship

The format of lessons, consisting of a combination of these elements, was highly variable between teachers. While lessons consisted *generally* of the above elements, the ways in which these were used, or not, was largely idiosyncratic.

The content of the lessons will be surveyed here using the five elements of the lesson format, with discussion about the variations and nuances observed within these lessons in terms of content inclusion and exclusion, and length of time spent on each element. While a four-part format (consisting of the first four elements) was the most commonly observed across the 193 one-to-one lessons, the *only* element of a musical theatre voice lesson which was consistent across all university sites and all teachers in every lesson observed was repertoire work. Teachers spent varying times on each element of the lesson, at times omitting an element and the content contained in it or using the bulk of a lesson on only one element while using considerably less time another element altogether. Somewhat controversially, it should be noted that differences in lesson formats seemed largely dependent on individual teaching patterns and approaches to the lesson rather than the accepted assumption in the literature on one-to-one lessons that these classes are tailored to student needs (Carey & Grant, 2014; LeBorgne & Rosenburg, 2014).²¹ While content may be tailored to the student in one-to-one lessons, the format of lessons was often based on the teacher's idiosyncratic approach to lesson structure.

This structural content survey will support the concept of idiosyncratic teaching approaches, lesson formats and content selection as a signature of musical theatre voice pedagogy. This descriptive survey of content may at first blush appear to be superficial analysis, however, it is customary in signature pedagogies research to “provide a description of the unique content” (Gurung et al., 2009, p. xvii) of the pedagogy of a discipline as a part of the identification process to place the study in

²¹ Because the site visits were conducted across two semesters of one academic year, some sites were visited at the beginning of a semester, while some other sites were visited towards the end of a semester. Time limitations did not allow for comparison of lesson content and structure at the same time within a semester or academic year, so it is a known limitation on the scope of the research that this data set may have derived different content if all university sites were visited at the same period within a semester within an academic year.

the context of the practices within a discipline. This distinction of practice is significant in terms of differentiating musical theatre voice pedagogy as field (see Chapter 9). Furthermore, the presentation here of this unique content is important due to the scarcity of research into CCM/musical theatre one-to-one lesson delivery based on empirical research. The variety of content found in the study, the participants' idiosyncratic selections of which practices and knowledges are included or excluded, indicates that tacit assumptions surrounding what constitutes a voice lesson in current literature are not based on observed practice in broader CCM/musical theatre studios.

5.4.1 The Catch Up

Regardless of a teacher's demeanour, personality, or teaching style, most lessons I observed began with an interpersonal *catch up*. The content of the catch up varied from discussions of home life and personal life, to auditions and rehearsal news. This was a time in the lesson when students "downloaded" to teachers about the previous week. There was no clear pattern about who initiated the catch up, student or teacher, and only one university where catch ups were rarely, if ever observed in lessons.

Topics of conversation in the catch up included student's physical well-being and academic workload. Students regularly used this time to "download" regarding rehearsal processes. Because students continue to attend all classes during the rehearsal process (rehearsals are in the evenings and on the weekends at most institutions), the loading on the student's voice and general energy levels were frequently discussed in this part of the lesson. Auditions play a central role in the performer's ability to book work upon entry to the profession, and the focus on auditions and call backs was another common focal point of the musical theatre students' conversations, dominating the catch up in those schools where students were auditioning for external or student productions.

There were two approaches to the catch up; one focused on vocal progress and practice experiences between lessons, and the other had a more personal focus on student concerns. The first approach was pragmatic and focused on singing related issues like checking practice records and notes. Teachers discussed with

students a long-term view of the context of the lesson within the academic calendar and academic requirements of the degree, and while they were interested in student well-being (indeed, student well-being was often discussed), in this first approach to the catch up the focus of conversation was on voice development and meeting the repertoire requirements of the degree. This excerpt is typical of this kind of catch up:

Started with a catch up-YQ is playing a lead role in a children's production and AQ asks how his voice is holding up. AQ checks YQ's practice sheets. He comments "I'm sure you've been singing a lot this week, have you had time to work your other music?" YQ replies "A little bit". AQ checks over the practice sheets and notices that YQ feels he is not enunciating as much as he would like to be doing ... AQ asks if he is vocalising every day before the show and what he is doing? YQ replies that he is vocalising but would like some advice about this. AQ suggests he record the lesson so that he can use the vocalisations they do in the lesson as a warm up routine.

(Observational notes, University Q).

By using this catch up approach the teacher discovers, through conversation and record checking, that the student needs to develop the skill of warming up the voice adequately for performance and suggests recording the lesson to be used as a resource in the future. In this example, the catch up is used for diagnosis and problem solving a performance issue to meet the student's immediate needs.

The second approach to the catch up was affective, focused on student's personal lives, mental and emotional state, and general well-being. The following excerpt is typical of this type of catch up, where the student not only discusses her workload at university but health and emotional state:

Lesson started with a catch up. TG has had Influenza A. They discussed her study load and rehearsal schedule. TG missed many of the auditions for summer stock and many of her housemates have booked summer stock contracts which has been hard for her—while the student is happy for her friends, she is feeling sick

and left out.

(Observational notes, University G)

It is during these catch ups that teachers are able to use inter-personal skills to train the student how to respond to both their professional and personal life challenges. In the above example the teacher listened carefully, empathising with the student while carefully crafting an example of a positive response the student could use when confronted with the success of others while dealing with their own disappointment: “we are excited and thrilled for him”. An additional example typical of this type of catch up can be found in Appendix M.

At a practical level, during the catch up the teacher and student prepare for work, students got their music organised and placed on a music stand, retrieved water bottles, removed any outdoor wear and stowed their backpacks out of the way. Aside from setting up the practicalities of the commencement of the voice lesson, the catch up is a time of establishing the dynamic of the teaching studio. The power dynamic of the master/apprentice is re-established not only by the students’ re-entry into the domain of the teacher’s private studio space but reinforced through teacher advice on how to conduct themselves in the world as a performer mediated through the teacher’s own understanding of the social requirements of the theatrical world. As teachers initiate students into behaviours associated with being a performer, they additionally reinforce their own credibility as an insider to the field, as someone who can be trusted to provide appropriate professional advice. Catch ups serve more than a pragmatic purpose of establishing how a student is progressing or to check on vocal load, and often illuminated the close, affective bonds between teacher and student, establishing the importance of a positive relationship in the singing studio. However, those lessons taught in pairs had a discernibly different dynamic with virtually no time spent on catch ups, and with considerably less personal information shared by students with teachers within the lesson time structure.

While the one-to-one lesson has been accepted as a signature pedagogy of music performance training (Don et al., 2009), this is not the only way music is taught in academia. Indeed, collaborative learning, self-directed learning and peer-to-peer teaching approaches have been used in academia to teach music performance students outside of the United States (Daniel, 2004; Forbes, 2016; Latukefu &

Verenikina, 2013; Lebler, 2007). Shulman's signature pedagogies assert that there are observable structures to the pedagogies of disciplines that are universal across a discipline regardless of location. However, four years of voice lessons at the university where teaching was performed in pairs present a student with a considerably different conception of what it is to be a voice teacher and how a lesson is begun when compared with four years of voice lessons at a university where the catch up revealed teacher interest in and consideration of the personal lives of students. However, it is not possible to draw generalised conclusions about the nature of teaching in pairs compared to teaching one-to-one as this modality was only observed in one university and was outside of the scope of this study.

The catch up can be a time where the affective nature of singing lessons are revealed or constrained depending on teacher approaches to delivery of lessons and student disposition. While my United States teaching colleagues discussed with me their concerns regarding HIPAA and FERPA and their perceived inability to ask questions regarding student health (both mental and physical, both of which may impact on the progression of a lesson), how teachers began lessons sent messages to students about whether the students themselves were welcome to disclose personal information and share their experiences, or whether a teacher's role was purely that of a voice teacher, involved only with the teaching of the singing voice as an instrument, without a more affective connection. Further, knowing that most voice teachers were once also singing students, and that one day these students may become voice teachers, student concepts of the singing voice lesson are being established through these early interactions. Further consideration of the catch up will be analysed in the discussion on implicit structures of the musical theatre voice pedagogy lesson in Chapter 6.

The kind of rapport established through the catch up often initiated students into how the teacher-student relationship progressed during the lesson. The affective, pragmatic, or almost non-existent approach to the catch up was an early indicator of the broader complexities of singing lessons and the nuance observed in the field. Inconsistency of lesson content begins to demonstrate limitations in Shulman's concepts of the structures of a signature pedagogy, in this particular case perhaps due to limitations of cohesion within the voice teaching discipline. Codification requires

a pervasive and regular approach to a pedagogy, but whether teachers utilised catch ups within the lesson format, and how they used this element of the lesson, were highly individualised.

5.4.2 The Warm Up and Technical Work

The warm up is a well-known element in the conventions surrounding the content of singing lessons and assumed to be tailored to the individual student's needs (Le Borgne & Rosenburg, 2014). Just as athletes stretch and prepare before sporting competitions, it is widely believed that singers need to stretch and ensure muscles in the vocal folds, throat, and mouth are ready for work. Warm ups may include physical activity of the whole body as well as muscles more closely related to the singing voice. Where warm ups were observed, participant teachers directed students, requesting performance of various acts of singing, or stretching. Sometimes participants used similar "formula" with every student they taught, while other participants creatively improvised appropriate warm up processes depending on the student's presentation. For examples and excerpts of warm ups, see Appendix N. The teacher's choices were, in every case, accepted passively by students, reaffirming the structural hierarchy of master/apprentice within this phase of the lesson.

5.4.3 Physical Warm Ups

Three teachers used a regular stretch sequence to engage and warm up the whole body, bringing the student's attention to the physical nature of singing and connection to the engagement with breath, prior to singing. Other teachers used fitness balls on which students sat or asked them to massage their jaw or stretch and massage their face. Before touching a student's body, two teachers asked permission to approach the student. One teacher who used a considerable portion of the lesson time focused on body awareness rarely asked permission to touch the student's body—seemingly physical touch was a usual practice in this studio. The use of physical touch was rare in other studios. The two teachers who used stretching sequences in lessons generally used the same set of stretches in a similar order in each lesson with each student. For specific details on the physical warm ups the three teachers used, see Appendix N.

The amount of time spent on physically warming up and connecting to the body in lessons was highly variable and teacher (not student) dependent. Teachers who utilised stretches and body awareness within one-to-one lessons proceeded with their stretching, breath awareness or bodywork as if this was a perfectly normal element of any singing lesson, yet only three teachers in the study spent specific time on these practices in every lesson. One teacher used a third to half of the lesson time in physical stretching and massage work, while the other two teachers used significantly less time on stretching in the lessons, (in both cases 3-5 minutes). In these three teaching studios a physical warm up or stretch was *always* performed prior to vocalisation, suggesting that the connection to the body separate to vocalisation was of significant importance to the teaching of singing to these teachers. Conversely, I also observed teachers use no stretches or body/breath connection exercises—“I observed that the teacher does no real body work” (Observational notes, University T)—while other teachers provided external tools for students to use: “working with ball, stretching, massagers, in room tools ... singing while releasing” (Observational field notes, University V). Many teachers discussed body awareness (particularly breath, and neck/jaw and tongue issues) when singing, however only these three teachers prioritised time on bodywork *separate* to vocalisation.

Extending the concept that teachers who provide one-to-one lessons are highly influenced by their own experiences as students in the one-to-one studio (Daniel & Parkes, 2017), students who experienced lessons with an extended focus on bodywork would have a particular way of thinking about singing lessons and what one-to-one teaching entails, perhaps assuming that extensive training in some form of body awareness method to be an essential part of teaching voice skilfully, while students who experienced a small amount of practical stretching might expect this to be a useful addition to singing pedagogy training, but not as essential. At the other end of the spectrum, many other students I observed might assume that stretching prior to singing is completely unnecessary, these actions being completely absent from observed lessons. This polarisation of practice is further indication of the idiosyncratic and stylised nature of singing teaching, and the difficulty of creating a format for voice lessons which addresses the totality of what teachers believe to be of significant importance in the voice lesson in a codified form.

5.4.4 Vocal Warm Ups

Beyond bodywork, most teachers directed students through a vocal warm up session during lessons, although the time spent on this element varied considerably—one teacher performed no regular warm ups in lessons, except one unusual lesson where students specifically (and repeatedly) requested a warm up. Teachers used a variety of methods to generate vocal warm ups, and although some aspects of the warm up were similar between participants with a tendency to use semi-occluded vocal tract exercises, major scales, and arpeggios. While teachers often drew on what appeared to be favourite scales with certain repeated vowels or words, only one teacher tended to use a similar pattern of exercises for each student.

Often at this point in the lesson teachers who had not paid attention to stretches or body awareness prior to teaching incorporated this into the lesson, giving instructions or pointing out student physical processes. Teachers often used mirrors and observation within the studio, with complex information being processed through sensory means—visual, aural, oral, and touch. During the warm up teachers often directed students to specific instruction on what to practice, and to be mindful of particular physical movements (jaw, tongue, neck, head, etc.) while performing a task. The synthesis of body awareness, stretching, and singing directed students towards embodiment of the singing experience. For specific examples of vocal warm up practices and technical work, see Appendix N.

Voice science might give teachers information about how vowels are shaped, how glottal closure occurs, how to use resonance, and breath flow and pressure requirements for a variety of singing styles but very little explicit teaching using science-based information was evident in the practices of most of the teachers I observed during warm up and technical phases of lessons. Only one teacher regularly discussed specific information regarding voice science, physiology, and functionality as part of the warm up process. Time spent warming up ranged anywhere from none, to two minutes, to up to 20 minutes of 40-minute lesson. Generally speaking, the warm up remained teacher-directed—only one teacher gave students some autonomy over in what kind of warm-ups they were to perform.

Teacher approaches to the warm up range from the extreme of focusing on functionality, acoustics, and physiology using a didactic and directive approach, to an embodied approach, focused on how the student feels and experiences the sound in the moment, through to stretching and “release” while singing. Other teachers did not discuss anything at all and simply directed students to do a specific set of exercises before moving into technical work or repertoire without explanation or questioning the student’s experiences of the process. Participant teachers demonstrated a distinctively individual approach to how voice teachers choose to utilise the warm up process, or not, within the lesson. For specific examples of these approaches, see Appendix N.

The idea of a surface structure in the context of Shulman’s theory of signature pedagogies is that the concrete acts of teaching and learning across a discipline become somewhat standardised, eliminating the variables of personalised practice. What then of the variables becoming apparent in the practices of voice teachers behind closed doors? There is an assumption that the warm up is a usual part of the singing lesson, explained through the principles of exercise physiology in the application of the singing (LeBorgne & Rosenberg, 2014). However, little research has been conducted on the prevalence, length, and type of warm ups used by voice teachers, and their use in the studio is governed by tradition, perceived improvement in voice use and anecdotal evidence (DeFatta & Sataloff, 2012; Miller, 1990; Titze, 2001). While one study indicated a high rate of warm up performed by student performers (Donohue et al., 2013) there is little other empirical evidence to understand teacher practices regarding warm ups within voice studios. The considerable variation in practice demonstrated by teachers points to the limitations of Shulman’s signature pedagogies within the field of voice pedagogy. There is an autonomy, creativity, and idiosyncrasy in teacher approaches within the framework of the one-to-one lesson which defies codification and standardisation of practices across this field.

5.4.5 Technical Work

Technical work is intended to build strength, stamina, agility, flexibility in singers. Technique development involves developing a singer’s voice to have a functionality appropriate to the styles the student needs to perform. Data analysis

revealed that while most teachers taught technical work using scales and arpeggios in lessons, there was no “standard” set of scales and arpeggios, plurality and improvisational creativity in the moment was more common than standardisation within studios. Additionally, the technical purposes for the scales and arpeggios varied considerably between teachers. Sometimes these were used only for warming up the voice, and at other times they were used for functional purposes, correcting unhelpful habits or training a specific technique. There was a creative intuitiveness combined with teacher experience in the ways teachers used technical training in lessons. For example:

AG changes the exercise to “why me” ... AG then changes it to “come here” then “Hair Hair”, which is his song for the [upcoming performance]. AG then asks him to do the same with “wilder-ness” ... Then 54321 “lost in the wilder-ness”. AG asks him to adjust the vowel on “lost” from “oh” to “ah”.

(Observational notes, University G).

In this example the teacher takes the content of the student’s repertoire and turns it into technical skill work, focusing on speech quality throughout. In general, the approaches to technical work mirrored the diversity demonstrated in the warm up and the catch up within the lesson. See Appendix N for examples of specific technical work.

Some teachers were extremely specific about the point of the exercises they were asking students to perform, while other teachers were less forthcoming with students about what the point of these exercises were, and it was unclear whether the student was addressing specific functionality issues or was still in the warm up phase. Functionality and voice pedagogy training were woven into this phase in particular with one teacher, whose approach included explanation of voice function, why the action was important, then demonstration of the required technical action, followed by exacting comments and further instruction on student performance of the task. Another teacher asked the students questions related to subjects covered in their voice pedagogy classes and how the voice science, physiology, and acoustics impacted on the scales she was asking them to perform. In these lessons, teachers were asking the students to *think* about their skills before or after singing. Other

teachers asked students to sing multiple scales without stopping or commenting. In these lessons the focus was on the *performance* of the task.

Technical work might be tailored towards the specific repertoire students would be training later in the lesson, whether in range, vowels or registrational requirements, for example, the use of belt exercises prior to singing a belt song, or head register exercises prior to singing a legit style piece. In the following example the teacher, designed scales built on bright vowels and tongue release to set up the student's voice for the song "Right Hand Man" from the musical *Something Rotten*. This song has a speech quality style and the choice of these particular scales and vowels helped the student prepare for the fast articulation and bright vowel sound required for this choice of repertoire:

LQ wanted to go over "Right Hand Man". The scales used 13531 on "Apple" with a bright ae vowel. Then 123454321 on ne-ae. Then LQ sang through the Glah Ki Dah scale and went over tongue release training.

(Observational notes, University Q)

Additionally, the differentiation of function for musical theatre styles and CCM genres was occasionally addressed directly, while the distinction between classical singing and musical theatre singing styles was very common, through both student-teacher discussion and performance. In the following example the student and teacher explore the embodied differences between a classical voice function and a contemporary legit voice function:

AG asks him to start again pulsing on an "igh", but WG asks if he can try it again using his "opera voice" and it is a ... very different quality. AG asks him how he thinks of doing this sound and he says he "mimics opera" ... AG then asked for a slightly more contemporary legit sound. He sings again and AG asks WG what he changed. He responded that he kept the "floatier feel" with an "edgier sound".

(Observational notes, University G)

Distinct functional and embodied nuances between various styles (particularly classical, legit, belt, and mix) were a regular feature of musical theatre voice lessons I observed.

A constant, pervasive and therefore *signature* element to the content of musical theatre voice pedagogy training evident in lessons was the use of belt and speech exercises. This was to be expected, as two of the most characteristic singing qualities of musical theatre are belt and clear, speech-like diction. Teachers consistently focused on belt teaching and strategies: “BM wants her belt on C5 to be steady. AM advised the student that this is a long-term process. AM said when the C# is constant, then the C is there” (Observational notes, University M). Speech articulation was a constant theme in technical exercises, for example “Oh no you don’t!” 1 5 5 1” (Observational field notes, University M). Students and teachers were highly attuned to the functional differences between appropriate sounds: “CV asked “belt please”. JV stopped herself “sorry I mixed it”. CV: That’s ok, you’re in your high belt here. If you can open it, great.” (Observational field notes, University V). Differentiating between belt and mix (see Appendix A), the use of speech-based exercises and developing belt function were central to most technical work observed in lessons, and therefore could be considered to be a signature of musical theatre voice pedagogy.

I also observed teachers ask for functional work which was *not* relevant to the repertoire work the student was performing in the lesson. In one particular instance the student was asked to produce a stable lowered laryngeal position, deep low breath, and a lot of airflow in scales (all typical of classical style singing) which was then followed by repertoire work in CCM and musical theatre belted repertoire. This repertoire required a neutral to higher laryngeal position and less airflow than the classical singing function set up in the student’s voice and impacted on the appropriateness of the sounds the student was able to produce.

Teachers approached technical phase of the lesson in many ways, and there was a huge variety of issues teachers addressed in this phase of lessons. Content covered in the warm up and technical work part of the lesson included:

- Embodiment of function

- Registration
- Onsets (start of phonation)
- Resonance
- Articulation - diction and vowel shapes/speech qualities
- Vibrato
- Breathing
- Laryngeal position
- Belting
- Nasality
- Vowels
- Tension—throat constriction/tongue retraction/jaw tension

Where technical work was performed, issues covered were generally tailored to student needs through a diagnostic process within the lesson, although there were some instances where technical work was similar from student to student, apparently based on a set teaching agenda rather than the student's vocal presentation.

The amount of time spent on warm up and technical elements within the structure of the lesson varied considerably between participants. The majority of participants spent approximately half the lesson time on warm up and technical work with the second half of the lesson devoted to repertoire. However, again idiosyncratic approaches were evident in the outliers of lesson time usage, even in this small group of participants. A few teachers spent little to no time on warm up or technical work *separate* to repertoire, while other teachers spent the bulk of the lesson time working on functionality and technical skill acquisition.

By learning functional training and how voice science interacts with voice function combined with the embodiment of skill acquisition, students learn “vast bodies of knowledge... to understand in order to act” (Shulman, 2005, p. 53). Shulman further comments that the dimensions of thinking, performing, and acting with integrity are not taught in equal measure across the professions. Teacher approaches to warm ups and technical work often signalled an emphasis on *performance*. However, again, indicating the difficulty of codifying the content of musical theatre voice lessons, one teacher's focus on teaching functionality meant

that this participant's students often were taught to *think*, with limited time in the lesson to *perform*, whether it was a scale pattern in multiple keys or a piece of repertoire through without being constantly stopped for technical analysis (thinking) purposes.

Thinking about voice technique includes having a basic understanding of the voice from a scientific perspective, a practice which has been demonstrated to have a positive impact on students learning singing (Latukefu & Verenikina, 2011). On the other end of the spectrum, two other participants spent little to no time on warm ups or technical skills, with the focus of the lesson on the performance of repertoire—students were being taught to *perform*. However, most teachers during the time in the lesson devoted to the performance of scales and repertoire focused on a combination of *performance* and *thinking* skills, teaching students to think about the embodiment and functionality of the sounds they were producing, while also allowing time for students to perform the task at hand.

5.4.6 Technical Work and CCM Styles

The next section is specific to my research questions about how participant teachers approached CCM genres within the musical theatre lesson. While a few teachers use specific technical training for CCM singing (registrational focus on chest dominant sound in females, vowels, airflow, onset, and offset), analysis demonstrated only one example of a teacher adjusting a scale to train a riff (a common stylistic event in CCM) over the 193 lessons observed (see Appendix N). Analysis revealed that scales were mostly sung in major keys. Rhythm was never addressed in the technical work using any kind of CCM specific approach other than a standard straight 4/4 beat, or very rarely a swing tempo, although teachers did address rhythmic issues when working on CCM repertoire. When teachers addressed CCM function in the lesson, they generally used two distinct approaches—either as a way for students to compare different ways of singing functionally to adjust between genres (this was rare in the lessons I observed), or in direct response to student rehearsal, audition, and repertoire needs. While a few teachers did address specific CCM function and style, this was by no means common, and, by comparison, nearly all teachers explicitly addressed the technical and stylistic differences between classical voice technique and musical theatre singing.

The lack of specific training in CCM genres such as pop/rock/country/R&B functionality would perhaps be expected in a musical theatre program were it not for the prevalence of CCM genres in contemporary musical theatre productions. Two participant teachers worked specifically on CCM function and styles consistently with students. However, the majority of one-to-one lessons had minimal inclusion of any kind of specific stylistic traits of singing aside from those relevant to musical theatre and classical voice training. I found it strange to consider the amount of time spent on comparing classical functionality with musical theatre functionality in lessons, especially when I considered that students were far more likely to be employed in musical theatre where they would need to sing pop, rock, country, hip hop (and the other styles found in Table 1) than opera or classical singing.²² Considering classical students undertake four-year degrees, plus years of private lessons and coaching, and often master's and doctoral degrees in order to perform classical styles expertly, one would assume that these students would be employed to sing classical repertoire over musical theatre performers.

Students were often asked to learn classical piece of repertoire in a foreign language. In one case the teacher commented that students are “not expected to be a classical singer—this [learning a classical piece in a foreign language] is just to expose him to opera quality and foreign language singing.” (Observational notes, University X). While learning classical style and function, and foreign language

²² Cross training function and styles associated with classical singing may have skill acquisition value particularly in consideration of legit singing and when considering elite musical theatre belting. LeBorgne et al. (2009) discuss the presence of skilled vibrato and ring in elite beltors, and these skills are traditionally associated with classical training. However, the participant teachers themselves did not discuss specifically the importance of teaching vibrato or ring in relation to teaching CCM or musical theatre, and I did not observe specific training of ring or vibrato, even when teachers were teaching classical repertoire and function.

skills are undoubtedly a useful academic exercise in learning unfamiliar material, when considering the amount of time students may need to spend on this exercise, it detracts from the time they need to learn stylistic nuances and skills which are considerably varied across the current field of musical theatre. Riffing, improvisation, stylistic nuances, and functional, technical skills, as seen in Table 2, are essential additions to a musical theatre voice teachers toolbox to help prepare students for directions they may receive regarding CCM genres in the audition and rehearsal room, and few teachers in this study were training students specifically in these skills. This is an important finding, and the deeper implications of this issue will be discussed in Chapters 9 and 10.

5.4.7 Repertoire Work

Repertoire was the one element within the format of voice lessons which was universal across university locations. Indeed, although it seems to be obvious, the universality of working on musical theatre repertoire in voice lessons renders this unique content of the musical theatre voice lesson, like the private architecture of the space, a concrete act of teaching and learning: a *signature* of musical theatre voice pedagogy.

5.4.7a Time Spent on Repertoire in Lessons.

Time spent on repertoire during lessons varied considerably. The amount of time spent on repertoire compared to warm up/technical training did not appear to be dependent on the *student's* specific needs in the moment, but often emerged as the teacher's general approach to teaching singing. If a teacher tended to spend a lot of time during a lesson on function with one student, they did this with all students. Further, if a teacher spent most of the lesson time on repertoire training, this too was likely to be the way all students taught by this teacher were, more or less, taught.

During the analysis of data, I realised that I had an assumption that lesson time “should” be split 50/50, with roughly half of a lesson spent on functional training and half spent on repertoire. I realised this assumption was developed out of having experienced one teacher who focused solely on repertoire in lessons, and another teacher who focused solely on function. I felt that a halfway point was a balanced use of time, even though I personally felt I had progressed considerably

further in my vocal development through the teacher who spent most of the lesson on functionality.²³ However, just like my own voice teachers, this study demonstrated there were definite outliers on either end of the spectrum, with some teachers only working on repertoire (*performance* focused), and others working mostly on functional training, with repertoire work taught only as it pertained to technical concerns (*thinking* focused). While each teacher displayed individual consistency and preferences concerning the use of time within the lesson spent on specific content delivery, how lesson times were formatted across the data was inconsistent and idiosyncratic.

5.4.7b Purpose and Approaches to Repertoire Training

While every teacher I observed worked on repertoire in lessons, the purpose of the repertoire varied. Audition preparation and call back preparation featured strongly in universities where there were student productions, summer stock auditions or professional auditions occurring around the time of my visit. The other purpose of the repertoire training was preparation for juries (examinations at the end of each semester), studio class performances and audition book building. The work on repertoire in lessons is considered central to preparing the students for the requirements of musical theatre performance.

The approaches teachers used to train students during the repertoire element of lessons was, in most cases, to allow the student to sing the piece through while teachers listened, either making notes, following along with the sheet music, or watching the student. Some teachers accompanied students while they performed their repertoire selections. At the end of this performance teachers usually praised what students did well, followed by suggested adjustments (critique). The student then sang through the required section, or entire piece, again, while attempting to make the requested changes. This process was occasionally two-way; students sometimes stopped singing and requested assistance. The outlier in the study was

²³ I have also experienced lessons with my first teacher as a teenager who was very balanced in time use in lessons—an experience which may actually carry more weight in my assumptions regarding appropriate format for lessons (Daniel & Parkes, 2017).

one teacher who worked repertoire phrase by phrase functionally, with students rarely able to sing through a whole phrase without the teacher stopping and making adjustments. It was unusual during the time period I was visiting with this teacher to see a student sing through two lines of a song before the teacher would stop the student to work on functional changes. This may be the way the teacher worked at the start of a semester and year, as this was one of the first sites I visited, and the teacher noted that at this point in training students there was “a lot of talking” (Observational notes, University T). Every other teacher I observed listened as students initially sang through a piece they had prepared in its entirety.

At the university where lessons were conducted in pairs, the lesson dynamic was collaborative and collegial, with students and accompanists giving occasional feedback. As a visiting researcher at this site I was also often asked to give my opinion in discussions or to suggest an adjustment. At this university the bulk of the lesson was given to repertoire performance and adjustments, with little to no time spent on specific warm up or technical training of the voice outside of repertoire work. Students and teachers analysed stylistic choices based on selections which were both technical and stylistic in nature from the pedagogical system they used—students spent a semester learning a specific branded voice teaching method prior to commencing private lessons. Students and teachers often suggested adjustments to this selection based on character choices, style appropriateness or through using the specific language tools of the teaching method used at this university. Often during these lessons, the accompanist would add to the conversation regarding style choices or musical markings. In these classes while there was an emphasis on how to *perform*, how to *think* about singing relation to technique was embedded into the degree structure (see Appendix O for an excerpt typical of these lessons).

During the repertoire phases of lessons, analysis indicated that another signature of content within musical theatre voice teachers is a focus on acting the song, connection to text, and speech-style diction. This confirms the importance of synthesis of acting with singing skills in the musical theatre voice lesson. Teachers provided prompts to engage the student’s imagination which led to functional changes in the performance of repertoire:

BX then asked the student “what are you going to show us that you didn’t show us last time?” QX commented “I’m going to show you some acting.” QX sang the song through again, focusing on his interpretation ... BX asked him to think about the text and asked, “what can you do?” with the places where in the text it says “tear clothes, hair then eyes, what are the implications of this? Think about what that does, and what “I apologise for being late” means. There’s a couple of ways of taking it. What does the punctuation in “the president, the president is,” what the punctuation might indicate and mean? CX (accompanist) also pointed out some accompaniment points at the end of the piece. (Observational notes, University X).

Students were encouraged to engage with text and subtext and to focus on the song as a communication of intention. Teachers also used acting prompts to draw the student’s attention to the music and make sense of dynamic choices, often guiding the student to consider closely what the music indicated in terms of acting intention. A collaborative approach using questions to engage the student to make specific choices both in terms of acting prompts and musicality was a hallmark of singing/acting coaching observed within lessons (See Appendix O for specific examples).

Teachers also added functional exercises within the repertoire training to reset the voice and prepare the student to sing stylistically different repertoire choices, for example, when adjusting from a classical art song piece to an up-tempo patter song. In the following example the teacher adjusts the student into a focus on articulation for speech quality singing:

They then looked at “Watch What Happens” from *Newsies*. BQ used “glah ki dah” to help reset into a more speech-based voice production, as well as singing 1—5—1 on ae to reset. Then BQ asked LQ to sing “hi there how are you” on a 54321 pattern, and Ngh-ae 54321. BQ worked with LQ to get rhythmic precision and accuracy in this piece, comparing it to a typewriter (the character

is a reporter).

(Observational notes, University Q)

This demonstrates a fluidity of approach towards the structure of the lesson time, the dynamic interplay between function and style, and teacher awareness of functional requirements for each stylistic choice. Teachers' understanding of both the music and lyric interpretation required within the discipline also demonstrated their experience within the creative specificities of the musical theatre singing art form—musical competence, artistic flair and acting integrity were vitally important and valued:

Be really specific about what's happening between sections—more variation. Your active verbs, anger, etc., will give you the reason why you are louder—it is an acting choice.

(Observation field notes, University M)

With repertoire training, in terms of Shulman's concepts, students were being prepared to *perform*, but they were also being guided into patterns of how to *think* like a professional actor, instead of only from a singing perspective. Synthesis of acting skills with singing skills is another *signature* present in musical theatre singing lessons.

5.4.7c The Accompanist in the Room

Accompaniment of repertoire was resourced in a number of ways. At three universities the teacher accompanied lessons, two universities had accompanists enter the lesson halfway through the allocated timeslot, and at one university the accompanists were in the lesson for the entire lesson. Where the accompanists entered halfway through the lesson time, teachers addressed warm up and technical/functional training prior to the accompanist's entry into the studio. These lessons, while still considered one-to-one with the teacher, had a third person in the room which changed the dynamic of the lesson. Occasionally accompanists were included in the conversation about the music. Their role was to accompany repertoire and to correct any melodic or rhythmic mistakes (which were rare—the students I observed students were generally highly prepared), meaning the voice teacher was free to focus on listening to and analysing student performances. Accompanists

occasionally became collaborators in the teaching process, particularly in regard to style. See Appendix O for examples from the data.

In addition to accompanists in the teaching studio being beneficial for teachers who could focus on student performance without having split attention while reading sheet music and focusing on piano skills, students became accustomed with working with accompanists, habituating them to what is normal practice within the professional discipline. It should be noted that where universities did not provide accompanists for lessons, teachers were required to accompany students. Teachers with strong backgrounds in piano (piano majors in undergraduate/ graduate degrees, or a long history of piano lessons from an early age) found this easy, other teachers discussed the challenge of accompanying their students and teaching simultaneously, and the split in attention. The skill of accompaniment is a separate skill to the skill of voice teaching; however, half of the participant teachers were required to accompany students within university programs. More than basic piano skills in these instances were required, and some teachers also used accompaniment apps or recorded tracks to watch and focus on student performance of repertoire .

It was clearly helpful for students to be accustomed to the modality of working with accompanists as this is routine in the musical theatre industry, both in auditions and in the rehearsal room, and is part of the professional practice of being a musical theatre performer. Additionally, the collaborative nature of working with a highly skilled and knowledgeable accompanist contributed to a dynamic learning environment. Conversely, one teacher worked with an accompanist who distracted the teacher and played (practiced) piano over discussions between the teacher and student during the lesson time creating a difficult working dynamic in the studio space. The personality and professionalism of accompanists, or collaborative pianists, within the studio space is a consideration for both students and teachers working on repertoire. By using in-house accompanists, universities provide appropriate resourcing to students and teachers and prepare students for the demands and work conditions of the profession.

5.4.8 Repertoire Styles Within the Musical Theatre Lesson

In addition to musical theatre repertoire, selections of classical and other CCM material contributed to the repertoire performed in the lessons I observed. Don et al. (2009) comment that “applied music study uses the standard repertoire of the individual instrument” (p. 90), which suggests a canon of specific repertoire that students learn in order to be considered educated to a certain standard set by the academy. In classical music the idea of a canon of set pieces is well established, however, what is the canon for musical theatre voice? There are certainly musicals considered “standards” within the musical theatre repertoire. However, there are also “do not sing” lists—audition panels do not want to hear the same song sung by fifty singers in an audition, and it was the highly popular musical theatre songs which were absent from the lessons I observed.

Musical theatre repertoire selection is a process which consists of having representative pieces across sub-genres in the performer’s audition book, and these pieces are selected because they represent the student’s ability to sing across genres and styles within musical theatre. Additional consideration of repertoire choices includes suitability for voice, student connection to the song, and songs which can display interesting and appropriate acting choices and skills. The consideration of representation of many genres means that for musical theatre students, the “standard repertoire” indicated by Don et. al (2009) might be better described as “representation of styles and genres”. While the various genres occurring in the musical theatre discipline require representation, students and teachers do not seem to adhere to a specific “canon” of particular musical theatre works. The “do not sing” lists often include songs from the most popular and long-running musicals. During the course of the data collection I did not hear any songs performed from the following popular musicals: *Cats*, *Phantom of the Opera*, *The Lion King*, *The Book of Mormon*, *Les Misérables*, *Chicago*, *Grease*, *Jersey Boys*, *Miss Saigon*, *Rent*, *Beauty and the Beast*, *A Chorus Line*, *Hello Dolly*, *My Fair Lady*, *Wicked* or *Avenue Q*. Additionally, it was rare for me to hear the same musical theatre repertoire selection performed twice by separate students over the course of my observations.

At four of the six universities visited, classical voice selections were included in student training and placed in their musical theatre audition book as a

demonstration of student style flexibility. At one university a teacher specifically told me that classical voice was included in the curriculum for academic purposes, teaching students how to engage with unfamiliar material (see Appendix O). Other universities with classical repertoire included in the musical theatre program appeared to have the repertoire there by default, rather than by specific industry or academic relevance. At one university students had lessons with classical voice teachers for the first year and a half of their program and it was after this period of time that they auditioned to become a musical theatre major. Upon acceptance to the music theatre major the students switched to musical theatre specialist teachers who commented that they often had to retrain the voices, spending at least half a year removing classical technique from student's voices so they could sing the musical theatre repertoire with appropriate style and functionality.

That it was considered acceptable for students intending to major in musical theatre to learn classical styles for a year and a half is an example of the “tension surrounding professional preparation, from the competing demands of academy and profession” (Shulman, 2005, p. 53). The concept that classical voice training and singing classical voice repertoire is the appropriate foundation for contemporary musical theatre singing was directly problematic for these teachers, who had to try to de-program classical functionality and then assist students to retrain technical and stylistic traits of musical theatre style singing. Recalling that the American Academy of Teachers of Singing declared that a classical voice technique “does not automatically nor easily reconfigure to produce sounds that are typical stylistic requirements of CCM repertoire” (2008), it is notable that these students receive a year and a half less training in their specific chosen singing style compared to students in other musical theatre programs. By contrast, the opposite situation is almost unthinkable—classical voice teachers being asked to allow classical voice students to have only CCM or musical theatre specialist teachers teaching them these vocal functions for a year and a half of a classical performance degree. Yet musical theatre teachers are expected to accept this situation, despite it conceivably placing their students behind other graduates in terms of vocal development upon entry into a highly competitive workforce.

As a summary, the styles addressed in the repertoire phase of the lessons I observed included the following:

- Students sang legit, mix, and belt style musical theatre repertoire in lessons.
- Two programs did not expect students to sing classical repertoire (it was neither taught nor in the syllabus). Four programs included classical style singing in the performance expectations and grading of students.
- Only one program did not have student performances of CCM repertoire built into the performance expectations of students, although I observed students prepare CCM songs in their lessons at this site. In fact, at every university site I visited I observed students bring CCM style repertoire to the private voice class.
- CCM genres being performed in the lessons I observed included country, pop, rock, R&B, and gospel.
- Teachers had varying levels of specificity with addressing CCM repertoire, from ignoring stylistic and functional issues in the repertoire to giving specific and direct advice on appropriate performance traits.

Examples from the data of the above claims are found in Appendix O. At two universities CCM was addressed in group classes for the musical theatre students, specifically working through different CCM genres and stylistic choices within the genres. These classes progressed through different time periods each week from the 1950s to the present day, examining CCM genres through a sociological lens, examining the different types of CCM genres found within the time period. At one university, CCM was addressed through a group pedagogy class where students learnt the specific functional and stylistic differences between CCM and musical theatre genres. Excerpts from observational data on these classes addressing CCM style and function are included in Appendix O. These teachers understood that musical theatre students would be required to sing in CCM styles in their career and were focused on providing a framework, whether functional, stylistic, or sociological, for students to be able to adapt their singing voices to sing CCM repertoire.

Students at four universities were expected to have genre specific CCM songs in their jury repertoire and this expectation was built into the syllabus. Two universities had a more oblique approach to CCM genres in musical theatre. The students brought these styles to lessons and the teachers worked with them. Students were expected to be able to adjust to these genres, but very often functional and stylistic differences were not addressed in a formal, definitive way by the teachers. However, I did observe some teachers adjust their pedagogical approaches to address the issues within lessons when working on this material. These adjustments were sometimes very slight and non-specific, and students were left to interpret what was expected of them functionally and stylistically, while at other times teachers were highly directive and confident, guiding the student to engage with the genres in question in a specific way. It was noticeable that teachers with confidence in working with CCM style and function had all attended professional development via branded voice teaching methods specifically focused on CCM voice pedagogy following their university training. Students need direction to understand the nuances and flexibility required to be able to genre switch, and teachers require the pedagogical skills and training to direct students towards their performing goals. Specific examples from the data on teaching approaches to CCM singing are provided in Appendix O.

Interestingly, four of the six universities I visited were in rehearsal with CCM musicals during my visit. These productions included a variety of CCM genres—rock, country, gospel, pop, folk, and 1950s rock’n’roll. One university was producing a legit style musical and another a Disney “movical”. Very few students brought functional and stylistic issues from productions to lessons, and those that did bring material to lessons were having problems connected to the physicality of being a musical theatre performer where specific choreography or blocking had impacted on their vocal performance. I observed students bring specific stylistic issues from their CCM productions into the studio room in only two lessons.

During one site visit I attended a rehearsal where I observed problematic vocal behaviour. The students were rehearsing a rock musical and the functional training a particular student received in lessons (which I had observed) did not appear to be transferring into the singing rehearsal. While some teachers actively

asked about student progress with material from student productions, often repertoire from productions in rehearsal was absent from the lessons I observed, and in the above case, there seemed to be a complete disconnect between the singing lesson and the student production. Whether this was because students were expected to bring any problems with repertoire from productions under rehearsal to their teachers, and few had problems, or because the singing in the student production was left in the hands of the music director was unclear. This could also be a lack of awareness or communication between voice teachers and the directors who cast student productions concerning individual student functional capacity to perform specific roles.

During lessons I observed students preparing repertoire for other kinds of specific performances, such as showcases and cabarets. When students had this type of performance coming up, they were far more likely to bring this material to their one-to-one lessons for guidance when compared to music from student productions. Often the student performances in cabaret/showcase/jury performances were directly linked to singing lesson material in terms of grading. This material appeared to be more explicitly connected to voice development, as opposed to performances in productions which may be graded differently or perceived as rating higher in terms of acting skills and overall performance development. According to NASM and NAST guidelines students in undergraduate programs must have

Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings.

Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.

(NASM, 2019, p. 116; NAST, 2019, p. 97)

In addition, the NASM states that “at all times, the choice and preparation of performance must be directly related to the education of singer-actors or actor-singers ... Levels of vocal maturity must be carefully considered in the choice of repertory” (NASM, 2019, p. 162; NAST, 2019, p. 141). While the question of voice teacher consultation on production choices and casting in terms of student voice development was outside of the scope of this study, indications that discussion between those in positions of authority to choose and cast productions and voice

teachers at some schools appeared minimal—this may be an area where further research is required.

To summarise, time spent in lessons on repertoire was a universal element of lesson formats across all musical theatre lessons and at all sites. The inclusion of musical theatre repertoire within these lessons was pervasive, and “replicated in nearly all the institutions” (Shulman, 2005, p. 54). The repertoire element of lessons was often focused on the specificity of musical theatre elements (belt, legit, speech quality, synthesis of acting and singing). Additionally, repertoire training often included classical repertoire and the functional training supporting the singing of this style was often included in the technical training of students in musical theatre programs. While most teachers had some CCM incorporated into the repertoire content of lessons, detailed teaching of specific functional and technical characteristics of CCM singing of rock, pop, country, gospel, and other genres as specified in Table 2 were not displayed uniformly across the teachers I observed. This is not a criticism of participants, and I observed most participants doing the best they could with their existing pedagogical skills to adapt them to CCM style and function as they arose in lessons, and many teachers acknowledged they required additional skills to teach CCM confidently. While three participants had pursued specific short course professional development in functional and stylistic training in CCM genres to gain additional skills, the data analysis demonstrated that specific targeted CCM training was not universal among participants.

This lack of specific high-level, long-term training in CCM other than musical theatre is pervasive, and it is the very ordinariness of this situation which requires further investigation (see Chapter 9). It is particularly relevant to this situation when comparing the current situation with classical voice lessons. It is hard to imagine that classical voice departments would be content to have teachers training potential professional classical performers while not addressing specific technical and stylistic functions required for a very large percentage of the classical repertoire. While teachers *did* spend the bulk of repertoire training time working on musical theatre repertoire (legit/belt/mix styles), specific training on other CCM genres like rock, pop, R&B, and country was not standard practice. It appeared to be generally acceptable for musical theatre voice teachers to spend considerable time on

classical repertoire and functional training in lessons, when there is a noted difference between classical singing and contemporary legit singing (Edwin, 2003). Legit style is often assumed to be classically based, and while there are similarities, my study indicated that teachers were generally more highly attuned to the specific stylistic differences between legit and classical singing than between musical theatre and CCM singing. For further discussion of this issue see Chapters 8 and 9.

5.4.9 The Wrap Up and Planning

Most lessons concluded with a quick wrap up of the lesson and some guidance on what to practice over the next week. Some teachers provided practice sheets for students to fill out on a weekly basis. Other approaches included diarising practice sessions where students noted what they practiced, what they noticed about their voice, any changes, and progress made during the week. Teachers who used this system would often check these sheets or journals in the catch up phase, and then at the end of the lesson clearly stipulate what students were to focus on for the next week. Planning and practice advice was sometimes given throughout the lesson, while the end of the lesson was also a time to plan what was coming up in terms of student workload until the next lesson, performance questions, checking repertoire selections for jury examinations and upcoming auditions, if these subjects were not addressed earlier in the lesson. When students had examinations approaching, teachers would often discuss what repertoire students needed to prepare for these performances to ensure they had met their academic requirements. This wrap up and future planning session served as a cue for the students to begin packing up their music books and to leave the lesson. See Appendix P for examples from the data of wrap up, planning, and practice advice.

The teacher directed what practice was required, and how practice was to be enacted. This ensured that students reinforced the idiosyncrasies of the teacher's approach to voice pedagogy away from the private space and into the practice room. Giving practice advice and checking on practice in the lesson structure not only served to establish behaviours appropriate to professional performers (see Chapter 6 for more on the implications of modelling professional behaviours), but to reproduce the idiosyncrasies of a teacher's practice outside of the private space of the studio. This reinforcement of approaches, checking on what the student practices, how often

and in what ways they practice, is a way of reinforcing the surface structures of that teacher's approach to teaching and learning, and in turn reproduces the idiosyncratic nature of the studio practice of each participant.

5.4.10 Theory and Musicianship

Music theory and musicianship skills, while often included as a separate class in the musical theatre degree, were also addressed in one-to-one lessons. Most often these skills were incorporated as a general issue within the repertoire phases of the lesson, and often a discussion about theory, accompaniment or musicianship was related back to the dramatic intent, reinforcing the focus of musical theatre singing as being focussed on the communication of the intent of the lyric. In this way, acting, music, and theory are synthesised in musical theatre and singing teachers were often instigators and supportive of student efforts at this integration. At one university, students were not doing well at their music theory class and the theory teacher had requested that the voice teacher support the program by adding theory into every lesson. This specific case meant that the voice teacher spent five to seven minutes at the beginning of every lesson checking student progress at identifying notes and assisting them to be able to play scales. The teacher in this situation had 45-minute lessons which were highly structured. While the theory cut into the ability to move through more technical work with the students, the teacher supported the music theory teacher in this instance and every student was duly given time in the singing lesson to ensure they were able to perform for the music theory class. For specific examples of teachers leading theory and musicianship training in lessons see Appendix Q.

Singing teachers often pick up on student shortcomings in musicianship skills and fill gaps in knowledge. Being able to teach theory and musicianship is often an unstated, unspecified skill that musical theatre voice teachers use within the one-to-one lesson. Musical theatre voice teachers demonstrated ease with teaching theory in the moment, drawing on their musical training while also demonstrating that as performers they understood exactly how theory is useful to performers when learning new repertoire.

5.4.11 Conclusion and Summary to Content Survey of Lessons

This ends the content survey of musical theatre voice lessons and the observations on how teachers deliver content within with the time allocated in musical theatre singing lessons. While this survey may have appeared at times to have outlined a surface level description of practices, it is important to note that the observations captured here provide the foundation upon which the analysis and discussion in Chapters 8, 9, and 10 are built. Additionally, this presentation of content indicates the range of content selection and lesson formats used by teachers, identifying current practices through being in the field with teachers as they worked. Participants spent diverse amounts of time on catch ups, warm ups, technical work, and repertoire work, and demonstrated they have autonomy within the private space of the studio to decide how much time should be spent on each element of the lesson. By privileging time spent in the lesson on specific elements, teachers decide what element of a lesson is most important, for example, one teacher might privilege time spent on voice function while another privileged body tension release, and yet another privileged repertoire work. Further, a teacher balancing more equally all the elements of a lesson within the time provided implies that there is equal value to the catch up, warm up, technical work, and repertoire work. The diversity of practice I observed makes codifying the content and format of musical theatre voice lessons challenging.

However, musical theatre singing styles were, as expected, a ubiquitous element of lessons. Accordingly, a surface structure of musical theatre voice lesson as identified through the analysis of the data is the performance and training of musical theatre repertoire, function and style. As part of this training, the synthesis of acting and singing skills, speech quality and specific music theatre styles of singing (legit, belt and mix) were present in all teaching studios. In partial response to my research questions, the presence of CCM singing was common in lessons, however, participant teachers displayed a range of approaches and specificity in training these styles; from teachers who had specific training in CCM, to those who barely touched upon these styles. This indicates that a considerable area of tension between the “competing demands of the academy and profession” (Shulman, 2005, p. 53) is the evolving presence of CCM repertoire in the musical theatre studio and further

teacher training is required to teach this material and prepare students for the professional reality of the musical theatre industry.

What represents knowledge in the musical theatre voice lesson is demonstrated by what content is included, what content the teacher focuses within the context of the timeframe of the lesson, and what is excluded. Each teacher's practice was distinctive across the way they taught *all* lessons—whether a teacher conducted warm ups, or technical work, or not, tended to be replicated across an individual's teaching practice regardless of the student. Teachers occasionally asked me what my approach to a technical issue might be, or what my thoughts were on a specific technical approach, but no teachers asked me during my conversations “do other teachers teach warm ups and technical work this way?”—it was rare for teachers to show curiosity or ask questions about broader approaches to teaching. Once the studio door is closed, teachers have a high level of autonomy about their approaches to teaching and learning and this autonomy of approach is taken for granted within the voice teacher community. This means that what teaching content is selected and delivered and what is left out within lessons can lead to teacher assumptions about what lessons look like across the field, (including my own) when in fact there are many diverse approaches within the private studio space, even within this select group of teachers.

5.5 Summary of Chapter Five

Chapter 5 has focused on the identification of the surface structures of musical theatre singing voice pedagogy, namely the “concrete, operational acts of teaching and learning” (Shulman, 2005). The surface structure of a signature pedagogy is meant to identify the acts of teaching and learning that are unique to and pervasive within a discipline. Elements of the musical theatre lessons which meet this criterion include the one to one delivery of lessons, the performance of musical theatre voice repertoire, and the consequent teaching of technical aspects of musical theatre singing styles including belt and legit, speech quality, and the actor-driven connection to text. The content and approaches teachers used within this private space was highly variable—teachers understand that certain repertoire requirements must be met for students to succeed, but how participants interpret *what* content

should be taught in order to meet teaching requirements was idiosyncratic. Teachers used the autonomy created by the distinctive one-to-one teaching modality and the architectural space supporting this modality in highly creative, diverse, and particular approaches to lesson delivery. While lessons are assumed to be tailored to the student's needs, the *method* of delivery—whether functional and directive or purely performative—and the format or use of time within the lesson was more likely to be idiosyncratic to the teacher than an approach which changed depending on the student and their immediate needs or learning style.

These diverse approaches combined with academic and performance requirements mean students take away a variety of ideas and concepts about the one-to-one singing lesson. These concepts of what a singing lesson is are important, as many performers in later life turn to teaching (Bennett, 2009) and ideas about what voice teaching looks like will be reproduced, both in their own practice and in their larger concepts of what it means to be a teacher of one-to-one singing lessons (Daniel & Parkes, 2017). At the same time as idiosyncrasy was being displayed in the practices of teachers behind closed doors, paradoxically teacher behaviours indicated a belief that their individual approach to teaching was a usual, or “standard” way of conducting and structuring a voice lesson. There is an artistic flair and creativity inherent and highly prized in singing, and that individuality, creativity and flexibility so valued in performance is mirrored and reproduced by performers as they transition into teaching careers.

This examination of the surface structure of musical theatre singing lessons has demonstrated limitations of Shulman's signature pedagogies conceptual framework. Some generalities could be drawn about what happened in the singing studio through the ethnographic data gathered in the study, and concrete acts of teaching and learning (both by content and approach) could be identified. The idiosyncratic practices of musical theatre voice teachers (while paradoxically a signature of the lessons observed), by their private and diverse nature are not easily codified into a definable, replicable structure.

Chapter 6 will assess the implicit structures of musical theatre voice lessons to further clarify existing moral beliefs about how to act within integrity within the discipline are passed on to future performers (and teachers). This chapter will further

identify themes from the ethnography which are illustrative of the specificity of musical theatre voice training and the tension evident between the profession and academic ideas regarding the employment requirements in terms of background and training of voice teachers.

Chapter 6:

Implicit Structures of Musical Theatre Singing Voice Pedagogy

This chapter will present the findings and discussion specific to the research questions:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How has the educational background of musical theatre singing teachers assisted them in their work?

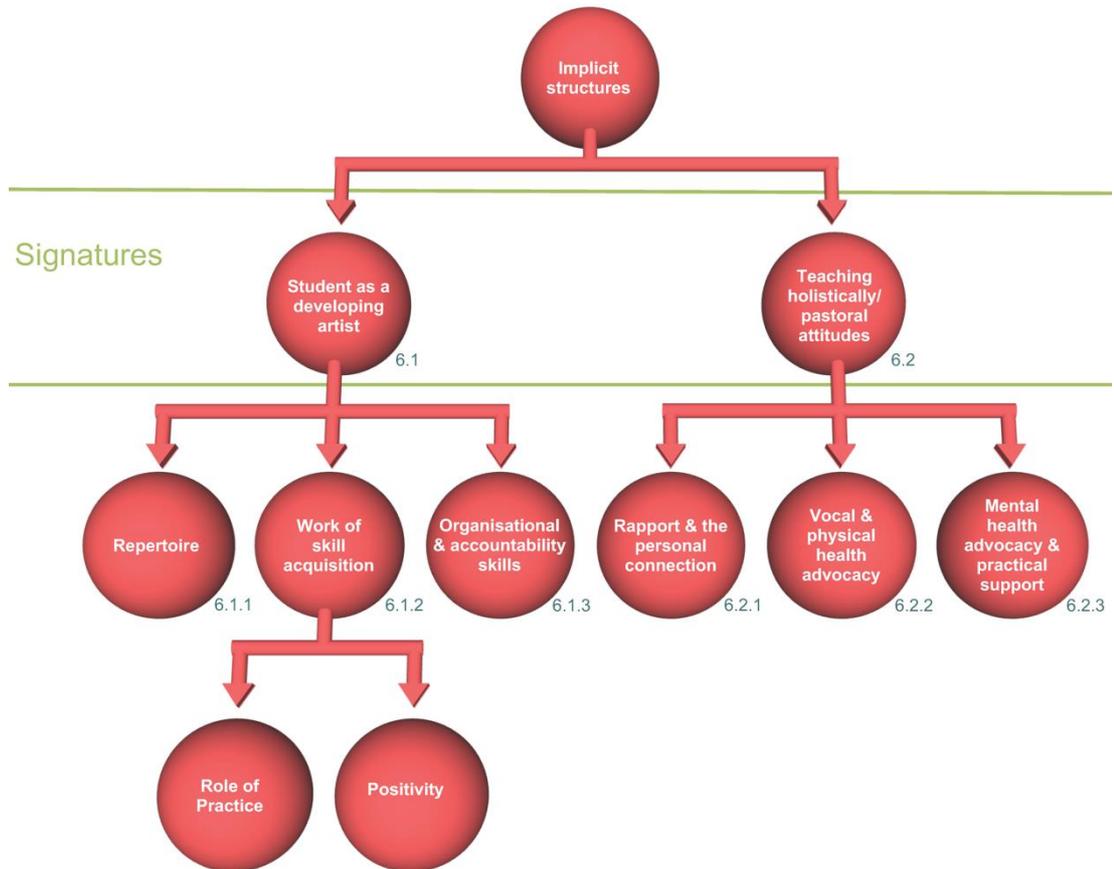
Based on reflexive thematic analysis, Chapter 6 will use the themes identified to discuss the implicit structures of the musical theatre singing lesson.

The implicit structures of a signature pedagogy are those moral dimensions of a pedagogy which display and promote a set of beliefs about professional attitudes, values, and dispositions (Shulman, 2005). The implicit structures in musical theatre voice lessons identified that (see Figure 7):

- The student is viewed as a developing artist
- Voice teaching is a pastoral/holistic enterprise

Implicit structures refer to how a pedagogy's dimensions of thinking, performing, and acting with integrity reinforce and reproduce a discipline. The implicit structures, as identified through thematic analysis in this particular ethnographic study, examined the defining features of both the mindset of teaching musical theatre voice, and how this mindset was enacted to enculturate students into the processes of becoming musical theatre professionals, specifically in terms of attitudes and actions.

Figure 7

Implicit Structures of Musical Theatre Voice Lessons

Teachers enculturate students into the profession through valuing and promoting the practices required of professional performers, including skill acquisition, repertoire selection, and training (as outlined in terms of practice and content in Chapter 5). Further, teachers promote appropriate professional mindsets, organisational, and accountability skills. The participant teachers in this study demonstrated behaviours and attitudes which supported student development of artistic sensibility, habits, professional mindsets, and practices. Once more these themes intersect and overlap, at times arching back to the themes contained within the surface and deep structures discussed in Chapters 5 and 7. The complexity of practice within the one-to-one studio means that the artificial codification of pedagogies as promoted by Shulman's signature pedagogies, while useful for identification of structures, has limitations when seeking to understand *how* dispositions and actions have been developed and used by the discipline. Analysis of deeper integration between dispositions and habits within the field of musical theatre

voice pedagogy will be further developed using the addition of Bourdieu's concepts of habitus, capitals, field, and practice in Chapters 8 and 9.

6.1 The Student as a Developing Artist

Musical theatre voice teachers demonstrated a mindset towards their students as developing artists through particular behaviours, approaches, and ways of scaffolding artistic decisions and choices within lessons. This mindset resulted in teachers working to enculturate students into the musical theatre discipline through modelling professional behaviours and encouraging students to learn and adapt to these behaviours. Students were respected for their talent, skills, and work ethic, and encouraged to learn how to develop a discerning artistic sensibility. Each participant teacher demonstrated this approach, emphasising the personal and professional capacities and awareness that their students must refine as emerging professional performers. In particular, students were encouraged to make astute musical and acting choices in their performance practices, often guided by teachers in a scaffolded manner depending on their level of development and year of study within a program. Performers require confidence and a certain amount of ego to be able to stand and perform on a stage in front of an audience, and teachers intuitively seemed to understand this, perhaps based on their own performance backgrounds, supporting and encouraging the students to develop their artistic sensibility and judgement with confidence and curiosity.

Teachers acted as models of the professional artistic values which students will need to adopt when moving into the professional context. These values were promoted both explicitly and implicitly through one-to-one teaching in the music theatre studio. Themes regarding professional behaviours included positivity in the musical theatre studio, the importance of practice and a practice mindset, and accountability. The atmosphere of the teaching studio created by participant approaches to the lesson and the work of singing established a setting where the students were taught how to behave as a professional in the musical theatre discipline.

As a case in point, Teacher CV explained this belief that the student is a developing artist, commenting: "it's important for when you walk in this door, for

me, that you feel supported in every way, and [that] you're going to make ... much growth as an artist" (Interview transcription, University V). CV demonstrated this belief in practice by allowing students to sing through repertoire fully before commenting, and by giving the student choices about whether to keep or discard repertoire: "Do you think that the song is worth saving?" (Videoed lesson transcription, University V). When a student was performing a famous Stevie Wonder song, CV commented "It's iconic, make it your own!" (Observation field notes, University V), and this was typical—CV constantly encouraged students to develop their own interpretation of repertoire. During a catch up a student who was rehearsing two productions was spending extra time in the practice room warming up, a habit reinforced by CV: "as well you should" (Videoed lesson transcription, University V), affirming that the student's work ethic and skill acquisition practices were appropriate and building towards professional behaviours. The following section will go into further detail about how participant teachers across the study demonstrated this implicit belief about their students and the nature of their work.

6.1.1 Repertoire and the Developing Artist

Teachers demonstrated the implicit belief that the students in their studios were developing artists when working on repertoire. The following example is typical of teachers supporting students in their selections and experimentation:

AM: Um, and so these are just, like, artistic decisions. Like, "I'm going to decide to mix the beginning, and I'm going to go call belt in the middle, and I'm going to go full belt at the end" ... So, there isn't, like, a right or a wrong way to do it. Make sure it makes sense for your voice, for your character and for what's happening in this moment. And so, I think as long as you have a plan that makes sense, you try to stick with the plan. If some element of the plan isn't working throw it away and get an element in there that works ... So, it's really kind of up to you exactly how you want this contour to work, um but there is sort of a general high point here at the end that you want to observe, the other stuff I think it sort of depends on your interpretation. That make sense?

(Videoed lesson transcription, University M)

This example demonstrates how this teacher encouraged and empowered the student to make choices based on voice function, and to explore how a specific voice function connects to acting choices. The student is given the space and permission to experiment with various ways of performing. In this way the teacher supports student agency to develop the performance of repertoire in a way that is authentic to the student and assists them to develop their own artistic judgement.

Chapter 5 discussed how teachers supported the development of musicianship and theory skills in students. This skill development was often further enhanced through the encouragement of a musical sensibility when working with repertoire. In the following excerpt the teacher supported a student developing musical improvisational skills:

Then OQ worked on his American Song Book repertoire choice “Nice Work if You Can Get It”. He sang it through as written, then worked with AQ on adjusting and bending the style, increasing the swing, adding a more rubato, *cola voce* section at the verse. AQ taught the students what these terms meant as he helped OQ work on his ideas for arranging this song. After confirming what OQ wanted, OQ sang through the song, and AQ commented “that’s an awesome start to that, I love it.” They then discussed other possibilities for the song. There was an encouragement for the student to improvise and explore their own musical ideas with the piece.

(Observational notes, University Q)

In this example AQ facilitated the student’s artistic choices through accompaniment, and further, provided a linguistic framework to teach the student how to communicate the musical interpretation of the repertoire to accompanists in a professional manner. At no point did AQ negate or change the student’s decisions. Through this behaviour AQ showed respect for student ability and choices, affirming him as a developing artist with agency to create and develop his own musical interpretations.

Another way in which teachers view students as developing artists was the way repertoire was selected. Teachers scaffolded repertoire choices and while some teachers selected repertoire for their students (reinforcing the master/apprentice dyad with the teacher as the authority figure in the room), others turned the selection of repertoire into a conversation between student and teacher. Teachers were perceived to be a great source of information about repertoire for students, and one teacher commented “I have the final say” on jury repertoire choices. However, in general, negotiation with students was evident in the selection and design of repertoire. This negotiation provided the means for scaffolding student artistic development, particularly when this involved the teacher providing a number of options (perhaps three or four song choices) from which the student selected material they preferred. In the following example Teacher AX provides advice on how to select repertoire based on personal branding:

There followed a discussion about repertoire selection for YX for a mock audition appropriate for the *Jagged Little Pill*. YX had two suggestions—“If It Makes You Happy” (Sheryl Crow), and “I’m The Only One” (Melissa Etheridge). AX asked, “which one are you more drawn too?” AX helped the student decide on a piece based on the student’s own choice of personal branding for pop rock.

(Observational notes, University X)

Additionally, I observed teachers who left repertoire choices completely up to students. Students brought their desired repertoire to class, where the teacher and student proceeded to work on it together. In the following excerpt the teacher (AG) guides the student (UG) make a choice based on the difference in student performance of the piece and the type of song selected. The first choice was “Death of a Bachelor”:

UG sings it through.

AG: I don’t know, it doesn’t make me jump up and down.

UG: Yeah, I don’t like it.

AG: Alright. OK. Solved. OK. Always a process of elimination.

UG: So, it's easy! Alright ...

UG sings a cut of "Seize the Day" from Newsies.

AG: Yeah.

UG: Mm hmm

AG: It's a great second or third tune

UG: Yeah. OK

AG: I wouldn't offer it up right at the top.

UG: Not right away ...

He sings "If I Could Tell Her" ...

AG: It's fricken' gorgeous!

UG laughs

UG: I mean I like that one. I like it because it's not as belty, you just kind of float up there.

...

UG: So I guess that could be a potential one for [summer stock audition], then.

AG: Definitely.

UG: Since I want to choose what shows off my voice.

AG: Exactly.

UG: OK

AG: OK Solved.

(Videoed lesson transcription, University G)

In this example the three repertoire choices were presented by the student, and this was typical of this teacher's approach to repertoire selection. While the teacher *could* provide advice about more suitable repertoire, this advice was typically provided in a conversation, rather than as a teacher-imposed command. I observed many lessons where students prepared multiple songs and audition cuts for the lesson in order to ask the teacher's opinion. This is perhaps best described in terms of a dialogic approach which emphasised student participation in the learning processes. When preparing for auditions students usually made repertoire selections, often guided by teacher expertise, as seen above. The teacher's opinion carried weight with song selection for audition, but it was often the student's connection to the piece which was the deciding factor.

Teachers assisted students to make artistic choices regarding performance considerations of repertoire, discussing issues including vowel shaping, breath choices, registration choices, and artistic goals, etc. The following example demonstrates teacher AG providing advice with a difficult vowel:

They decide to work on “Oh What a Beautiful Morning” for the student’s upcoming Summer Stock audition. The student sings the song through in its entirety and AG watches as he sings. EG comments at the end of his performance that he needs to work on his phrasing ... EG comments that his voice is feeling tight and AG responds that “igh” sounds are notorious for pulling back and to sit on the vowel for “ah” long as possible.

(Observational field notes, University G).

In addition to specific performance considerations of repertoire, teachers also trained students song about the song selection process—considerations of song style for each audition need to be tailored to each addition opportunity. These considerations include song type—for example, up tempo, ballad, pop, rock, patter song—with teachers often guiding students towards decision making, scaffolding the learning process of selection of suitable audition repertoire.

This suggests teachers are enculturating the students into a working understanding of tastes, promoting appropriate kinds of repertoire that are part of the artistic knowledge of being a musical theatre performer. The training of repertoire was not only about training technical proficiency and an artistic connection to a song, but the choice of material became a signifier of artistic *credibility*. In Chapter 5 I noted that I rarely heard a piece of repertoire repeated during the 193 lessons I observed. Through the promotion of certain pieces and the exclusion of others (often very well-known songs from popular musicals) voice teachers guide students to seek out distinctive repertoire in their song choices. This guidance demonstrated an exhaustive knowledge of the musical theatre genre, a passion for the genre and signified the taste and individuality of the performer. Selection of repertoire was approached in a distinctively personal and idiosyncratic manner, both in teacher suggestions and student selections. The student-teacher dialogue regarding repertoire suitability supports the notion of a tailored, personalised approach to both teaching

and performing musical theatre repertoire, where taste and artistic sensibility are developed simultaneously with technical skill acquisition within the one-to-one studio.

Implicit structures are defined by the professional attitudes, values, and dispositions within a signature pedagogy. In musical theatre voice pedagogy, repertoire selection and interpretation were used to scaffold the development of an artistic sensibility in students. This sensibility was developed both through the ability to cultivate flexibility and curiosity in the student when approaching repertoire, and the ability to decide on specific performance choices. The teacher's perception of students as developing artists was demonstrated through these practices in the lessons I observed, which further functioned to enculturate students into the specific disciplines, attitudes, and behaviours of musical theatre performers.

6.1.2 The Work of Skill Acquisition

Aside from student performance in lessons, teachers often discussed the abilities and skills of students with me, and with the students in lessons, in approving terms. Students who worked hard were particularly admired—this sentiment was based on the belief that the artist makes a skill look easy, but artistry takes work. While teachers did not necessarily explicitly state this in their interviews or discussions with me, the *work* of singing was thematically present, both in participant's responses to their own training experiences: "I went there and worked with them" (Interview transcription, University T), "then I worked for three years with a teacher who kinda changed my world in terms of what I understood about the voice" (Interview transcription, University Q), and when praising students for accomplishing practice, doing the work of training the voice "so that's great. And then, like, the, this is *awesome* (teacher hands the student back her practice log)" (Videoed lesson transcription, University M). Additionally, teachers viewed the lesson as work: "CV: What is it we need to work on today? (spoken to Student DV)" (Observational field notes, University V). Teachers often praised students for their time spent practicing, for evidence of progression in their singing, and other evidences of the student demonstrating their understanding of the work of skill acquisition—teachers consistently reassured students that they were doing the work of *becoming* a professional performer.

When students performed well in lessons, teachers openly praised and complimented them, reinforcing tasks the students performed well. There was an element of reassurance in these interactions, that students were “on the right track” to becoming a professional musical theatre performer. This reassurance is often necessary as the industry requires a mindset which understands that rejection is built into the process of getting a contract, and performers may face many rejections before gaining employment. Indeed, one teacher implied training in this mindset was built into the audition process at the university, commenting when a student asked for help with call-back material: “This is just practice at call backs because they are going to give it to a junior or senior” (Observations, University V). Further, praise for the work performed in the lesson reinforces the effort of skill acquisition as a valued behaviour, central to acting with integrity as a professional, and implicit to the discipline of becoming a musical theatre performer.

Teachers expect and assume that students will go on to work professionally, as one teacher commented to me while we were grabbing coffee between lessons—students were expected to *work*, to become performing artists, and not to go on to graduate school. Teacher AT discussed students needing to prepare for living in New York, both to me and in lesson interactions with students, and that this process may be difficult, as the lesson interaction with Student JT demonstrates: “AT: I want you to watch it and work on it yourself, eventually, remember eventually you’re all going [to be] poor starving artists! JT: Amazing” (Videoed lesson transcription, University T). Students understood how competitive and difficult the industry is, but they want to be a part of it nonetheless and teachers attempted to prepare students for what life as an artist may be and what the realities of the industry look like. Also, AT explicitly stated that skill acquisition is important and valued, whether the student works on this in the lesson or by themselves. It may not be financially rewarding (“You’re all going [to be] poor starving artists”) and the professional requires an intrinsic motivation.

Although not all musical theatre graduates move to New York, there is an expectation in some schools that students will go there to audition for a chance to perform on Broadway. Teachers discussed admiringly those students whose plans had involved saving during college in order to finance their move to New York,

while other teachers praised students for working professionally at theme parks and in Summer Stock productions, gaining experience to prepare them for further professional work. Positive reinforcement of the work of musical theatre performance both in skill acquisition, preparation (financial or through work experience), and in the demonstration of performance practices implicitly support and develops the attitudes and values of a musical theatre artist.

6.1.2a The Role of Practice

Teachers modelled the importance of practice in aspiring performers through the setting of expectations. The ability to be prepared for performance requires a practice mindset, and students were expected to have spent time developing their voices and practicing their repertoire and functionality between lessons. Teachers explicitly reinforced the importance of practice and preparation by providing practice sheets, asking about practice, and reminding students about what to practice in the following week. One participant explicitly trained students to develop a practice mindset by setting a homework text where students were required to read about the importance of practice, how practice works and to embrace the processes of practice habits.

Learning materials and taking responsibility for the practice required to make functional changes are skills the students will need in their workplace. In addition to expectations around student practice, teachers explicitly discussed the practice required to get the repertoire to performance standard:

AX commented that the good thing was that the students were getting a handle on the material and was very encouraging of their practice efforts. AX suggested recording the other singer's part and singing against it in practice. "I get that it's hard—it's a challenge." AX talked about the painstaking work that goes into the piece and that they need to do this work, to put together the "recipe" of how they wanted to sing it together.

(Observational notes, University X)

Teachers often had an expectation that students would know their repertoire when they arrived at the lesson. I observed teachers recording accompaniments to resource

students for this practice, while at some universities time with accompanists was available for students to learn repertoire outside of one-to-one lessons. While there was an expectation that students learnt repertoire outside of the one-to-one studio, teachers did assist with any rhythmic or melodic problems. The ability to learn repertoire quickly and efficiently is a requirement of the musical theatre industry and in this way, teachers were modelling in the lessons what professional behaviours students should exhibit upon entering the industry. Through these behaviours teachers implicitly modelled the expectation that students would be intrinsically motivated to prepare material and to develop a practice mindset.

6.1.2b Positivity

Teachers used positivity as a way of modelling appropriate behaviours in the practice of musical theatre both through the way they used critique in the studio and through the modelling of positive attitudes in the musical theatre school environment. Critique has been previously discussed as a signature pedagogy in the performing arts (Hastings, 2017; Klebesadel & Kornetsky, 2009; Motley et al., 2017) and teachers used their delivery of critique to establish a positive and encouraging atmosphere in the studio. This practice of positive critique meant that students were able to explore and create other possibilities without fear of rejection. This prepares the student for the necessary risk-taking and vulnerability required in the rehearsal room. Students were much more likely to be encouraged through positive reinforcement, and adjustments were couched in exploratory and positive terms, rather than pointing out deficiencies. Further, this positive reinforcement was directed to specific topics within the lesson.

The first type of positive reinforcement involved commenting on students' learning, experiences or vocal change, for example, commenting on scales the student has just performed "“Good! These have improved a lot.’ Very warm praise. ‘The control and articulation is great. Getting cleaner.’” (Observational field notes, University M). Teachers often gave instructions or adjustments; students performed the task and teachers gave immediate feedback as in this example:

AG asks her if she is aware of “how it sets up the whole phrase”
(starting with a lighter, higher sense of start note) and SG replied

that it was more vertical and less horizontal. AG asked her to “do it again and be really sloppy between 5 and 8”, and when SG does this she responds “Yes! Gorgeous! All of this is totally appropriate for this song.”

(Observational notes, University G)

Here the teacher asks the student for ideas on how to sing, including the student in the discussion on how to adjust her function to create appropriate style. Not only is the teacher treating the student as a developing artist by including her in the choices which can be made, the task is reinforced with positive affirmation (“gorgeous”) when the student performs the task appropriately. It was common across institutions and teaching studios to hear teachers give instruction, listen to the task performance, and then comment positively on student functional improvement, thereby reinforcing the importance of skill acquisition in the development of the artist.

The second type of positive encouragement was given to students following the execution of a specific performance experience. Teachers often discussed outcomes of performances and auditions and gave positive feedback to students. Teachers also used positive reinforcement to encourage students when they were fearful or nervous about performing an action in the studio, doing auditions, or about the demands of the musical theatre profession. A teacher, encouraging a student in her belting who worried about being loud commented “Let your diva out ... It’s riveting and really interesting” (Observational field notes, University T). When students expressed fear of performance situations, the teacher participants discussed the fear as common in performing—“Singing in front of peers is one of the hardest things to do” (Observational field notes, University M)—and gave positive reinforcement when students overcome their fear, setting students up for professional behaviours; “You got call backs, you’re doing it. You’re the best!” (Observational notes, University G).

A positive approach in the studio became a training tool for the demonstration and development of collegiality, caring, and the positive mindset required of students for professional purposes. Musical theatre programs, with their small cohort of students who study together for four years, might be characterised as an an “affinity group” (Gee, 2005). The students and their teachers who form the

group work together and relate to one another based on “common interests, endeavours, goals or practices” (Gee, 2005, p. 225). In such a group formation, there is an encouragement of sharing intensive, specialised knowledges (for example, the singing lesson within the musical theatre degree structure). Additionally, extensive knowledge is broadly disseminated (performance attributes, shared performance practices discussions) with the valuing of each individual who “has something special to offer (Gee, 2005, p226). Further, students experience “a personal and unique trajectory through a complex space of opportunities ... and a social journey as one shares aspects of that trajectory with others” (Gee, 2005, p321).

The affinity group formations observed in the musical theatre programs emphasised modalities of instruction and inter-relationships of small, tightly-knit groups, positioned within the same workspace for long periods of time, and working towards a common goal with a common practice, while also highly valuing the role of each individual and what they bring to the group dynamic. The value of collegiality in this context was vital—one teacher commented that they may well go on to work together in the future and so respecting each other now was essential. Acknowledging that these programs may lead to a “hothouse” environment, one teacher told me of advice they give to students to find share accommodation with people outside of the musical theatre degree, to assist them with having a perspective on life “on the outside” and to help with disengagement from the affinity group for positive mental health benefits and wider social purposes.

When modelling appropriate professional behaviour, Teacher AG explicitly provided students with appropriate positive professional language to use in difficult personal and professional situations. A student in a particular cohort was booked for a lead role straight out of an audition with no call-back (highly unusual) and was vocally excited about this to his peers. Meanwhile the rest of the cohort, including his housemates, were still waiting to hear if they were successful at getting a call-back. AG nodded sagely as the students expressed their difficulty dealing with this situation and said, “we are very excited and thrilled for him” (Observational notes, University G). The teacher created a carefully crafted response students could appropriate, giving them language they could use to be positive for their colleague while dealing with their own uncertainty. This example demonstrates the way

teachers acknowledge the fear and anxiety associated with performing, providing reassurance to students and modelling a positive attitude towards the more difficult psychological aspects of being a musical theatre performer. Positivity is a behavioural model used by teachers to promote change, to give feedback on performance outcomes and to maintain good working relationships with colleagues during difficult circumstances.

Additionally, through their behaviours, participants modelled what voice teaching might look like should students decide to teach in the future. Teachers are strongly influenced in their own practice by their own experiences in the one-to-one teaching studio (Daniel & Parkes, 2017), and it is likely that the professional behaviours modelled by these teachers will be replicated by any students who decided to at some stage in the future take up the voice teaching profession. The use of positive language, even in situations which may be challenging to students, the emphasis on training practice skills, and expectations of organisation and accountability from students are ways in which these teachers implicitly structure the way in which voice teaching is both practiced and reproduced.

6.1.3 Organisational and Accountability Skills

Teachers modelled the professional attributes required of the musical theatre performer through modelling and demanding organisational and accountability skills. Accountability was taught by requiring students to complete practice sheets and journals, to turn up to lessons prepared and knowing their repertoire, to keep lesson appointments, and to come to lessons with a mindset which was ready to work. Accountability is a value students require when they walk into the workplace, whether it is the audition room or the rehearsal room. Participants in the study used various organisational strategies and accountability procedures within their lessons, the greatest of course being the institutional requirement of attendance in classes. However, beyond this, one teacher demanded accountability from students by uploading a video of each lesson to a private YouTube channel where students were expected to watch the lesson through before attendance at the lesson the following week. The teacher monitored whether students had watched the lesson as a way of determining whether the students were committed to learning everything they could in that teaching week.

Organisational skills were taught across all institutions through student preparation of sheet music. Teachers who used paper copies of sheet music expected students to come to lessons with three copies of music—a copy for the teacher, accompanist, and performer. Some participants preferred PDF copies of sheet music and students were expected to create PDF copies of their repertoire and forward to the teacher and/or accompanist. Teachers trained students how to mark-up sheet music for audition cuts or for performance preferences, and sometimes accompanists helped with this task. Students across institutions had their own three ring binder containing repertoire presented in lessons as their working “book”—preparing students for the compilation process of their professional audition book. Organisation of sheet music and accountability in practice were expected by teachers and presented clear modelling of professional workplace behaviour appropriate to the musical theatre discipline.

6.1.4 Summary: Student as a Developing Artist

The implicit structure of students as developing artists was displayed by teachers through praising students who display the work of skill acquisition, reinforcing the value of work. Scaffolding the learning experience through guidance in repertoire selection and encouraging artistic intentionality in the performance of selected repertoire supported the importance and value teachers placed on this attitude towards students as developing artists. Through clear communication of teacher expectations for the lesson, including student’s work ethic, practice habits, and the establishment of professional performance presentation (learning repertoire, presentation of sheet music, three ring binder, etc) participant teachers modelled the kinds of expectations of professional behaviours students would be required to bring to their professional lives. Further, as mentioned in Chapter 5, while actual teaching practices varied considerably, from a strong functional focus, to an artistic and musical focus on repertoire and performance, the generally positive approach and dispositions of teachers, the atmosphere they encouraged in lessons, and the manner with which they spoke to students established a sense of which behaviours and attitudes were appropriate for student to embody when working with creative teams (accompanists, directors, music directors, other performers, etc) in the field.

6.2 Teaching Holistically/Pastoral Attitudes

Teaching voice as a holistic practice is not a novel finding (Bunch Dayme, 2006; Chapman, 2006; Edwin, 1986; Holding, 2010; Sell, 2005), and this section identifies how university-based musical theatre voice teachers engage in holistic and pastoral practices with their students within the context of the musical theatre degree. This section will examine the teaching of musical theatre voice in terms of the inter-relationship between teacher and student that permeated the one-to-one modality of teaching, and the ways in which this personal connection provides the means through which teachers provide physical, mental, and personal support.

6.2.1 Rapport and the Personal Connection

In order to pass on skills and knowledge in the musical theatre voice studio, voice teachers require positive relationships with students to enable clear communication and understanding of pedagogical content which is not only theoretical or concrete in nature (melody/rhythm/repertoire style/voice physiology/music theory) but embodied, subjective, and exploratory (physical sensation of the process of singing/production of vocal qualities/acting and music choices). The close proximity and constant interaction between teacher and student in the one-to-one singing studio means that rapport between participants in this mode of teaching is important for a level of social ease within the lesson. This rapport and ease develops trust in the teacher/student relationship whereby the teacher is able to address subjective and highly personal considerations unique to performative aspects of singing in musical theatre and the required synthesis of acting, dancing, and singing. Singing is a highly personal, embodied skill and in the privacy of the studio there is no hiding in the back of the class—the student is required to have direct engagement with the learning activities as suggested or directed by the teacher. Disengagement of student participation is not an option and personality conflicts make the studio teaching situation difficult.

Three cases of problematic student-teacher relationships were discussed with me during the collection of data, with teachers in each case highly motivated to work on repairing relationships with students. The development of a productive relationship between teachers and their students was so important that in two of the

cases discussed with me it was recommended that the student commence working with another teacher on faculty to ensure that they continue to learn and grow. Teachers acknowledged that they weren't always able to mend the situation, and did not always understand what went wrong when students requested a change in teacher.

A limitation of this research was the lack of data collection from the student's perspective—the focus of this study was on singing teachers and their practice. I was not in a position to follow up on impacts of negative working relationships or personality clashes between teachers and students with students themselves. Generally musical theatre voice departments are small with only a few voice teachers to choose from. Students are allocated to teachers, and changes are usually permitted after a period of time has passed. The personal, private nature of one-to-one lessons means when relationships sour, things can go very badly for students in their studies. Some departments have policies for how students can change teachers, for example, students may not change teachers mid-semester, or students must address the issue with the existing teacher first before approaching another teacher. These policies often appear to continue to reinforce the master/apprentice dynamic by controlling when students can change teachers and how this process is activated. When student-teacher relationships go badly in the private sector, the student can leave the studio. When student-teacher relationships go badly in the university sector, the student is often placed in a difficult situation for an extended period of time. Students who wish to change teachers may be seen as “problematic”, impacting negatively on the faculty perception of the student—and I did see evidence of this in my visits. Further, negative perceptions of students may impact on other learning activities and progress for the remainder of their studies.

Teachers demonstrated varying approaches to the way they related to their students and this relationship was unique to each student and based on the teacher's own personal characteristics, dispositions and approach to the teaching studio. These dispositions were often adjusted with sensitivity depending on the presenting mood of the student. Teachers demonstrated a variety of temperaments in the studio; I described these as “workmanlike”, “directive”, “empathic”, “joyful”, “encouraging”, and “humorous”. See Appendix R for some specific examples from the data of

observations of participant temperaments in action in the studio setting. Regardless of teacher disposition, most participants displayed professional concern for their student's well-being, what was happening in their studies, auditions, performances, and student experience. In addition, teachers often knew about family, friend, and personal relationships of their students and were in some cases very well-informed about what was happening in their students' lives. This personal interest in the students was made explicit in the catch up phase of the lesson (see Chapter 5) when teachers often displayed care and attention to student demeanor upon entry to the studio. Students regularly discussed family issues, what they had planned for breaks, illnesses, and auditions in the catch up. Teachers listened and responded empathically with appropriate reactions including joy, humour, and concern, before directing the student into the singing portion of the lesson.

This interest in positive relationships between students and teachers may be in part due to the nature of the United States university system, and the role taken by teachers as advisors, but was also inflected by the teacher's intuition about how this would assist the student to learn. Teachers were genuinely concerned with positive student-teacher relationships, with one teacher commenting that "if students don't trust a teacher, they do not learn". An interesting extension to this logic was asserted in terms of the teaching space, and the way that this was ordered and structured as a "relational" space by the teachers and students. The teachers checked in with students about their consent to have me visit and were at times concerned about the effect that my presence would exert. Occasionally, the teachers asked me to step out of the room while they discussed personal issues with students (See Appendix S). I, as the visiting researcher, was not always privy to the details of a student's encounters with their teachers who occasionally acted as confidants and were, at times, clearly more than simply "the person who teaches singing". Some participants appeared to be valued members of the students' personal network and teachers displayed a sensitivity to the dynamics of this relationship. Ensuring that the physical space of the studio was private allowed these important relationships to proceed, and the care and concern for student confidentiality signified both regard for and protection of the the student-teacher relationship by participants.

Teachers placed a great deal of importance on positive relationships with students in the one-to-one studio, regardless of how many or how few personal interactions teachers and students had within the scope of the one-to-one lesson. The catch up in particular often contained student downloads where a variety of information and interaction, including the amount, type, and results of practice, audition results, student life gossip, rehearsal complaints, and masterclass comments were disseminated. Teachers were often involved in reframing student's issues, and a positive relationship between the teacher and student meant that I often observed the singing studio provided a safe space for student download.

Teachers assisted students to put difficult personality or training issues into perspective, thereby training the students in professional mindsets and attributes. By listening to student concerns and allowing the students to discuss what was on their mind, teachers were able to reinforce professional practices, then by progressing into the work of the lesson, demonstrated that the work of the artistic practice must continue despite occasional personality conflicts within the cohort, personal issues or workload challenges. In this environment, a teacher who can provide a safe place to air grievances offers a way of letting off steam while not offending other students, teachers or directors:

AG and NG had a discussion about her concerns about safety issues in the production she is rehearsing. AG gave her coping strategies for production week, and advice for certain sections of the show.

(Observational notes, University G)

In listening to the students, teachers demonstrated the importance of rapport, which may be an intuitive teaching approach to allow the limbic system to relax in order to receive and process information with a sense of safety (Ward, 2019).

Teachers were “on the side” of their students striving towards professional skills, and students relied on voice teachers to guide them because they knew and cared about them as people, not just as singers. The nature of singing, that the instrument, the voice, is embodied and subject to problems should illness or anxiety develop is a tacit understanding of voice teachers because they have a performance

background. As mentioned earlier, when adjusting (or critiquing) singers, teachers consistently used positive affirmation to effect change (see Appendix S for examples from the data), displaying a tacit understanding of and sensitivity to the impact of criticism and the kinds of negative mental and physical reactions misplaced words can have on performance ability.

Of course, not all teachers and all students had the kinds of advising relationships I have discussed above. Some teachers put more distance between themselves and their students, and not all students appeared happy with teachers' approaches to advising or pastoral oversight. Not all teachers had great rapport with every student. I observed moments where I would have liked to follow up to get the student's perspective on an interaction I observed, but this was not always feasible, and not necessarily the focus of the research. Additionally, at times I felt it was important to focus on remaining in the trust of the teachers, who were my main participants in terms of research questions. I do not mean to misrepresent the data by presenting an entirely rosy picture of the teacher-student interactions, however, there was a definite theme of positive rapport, and a kind of pastoral care approach to students in most sites which was significant.

It should be noted that the relationship between students and teachers was one-way: students rarely if ever asked or heard about teacher problems. While I observed teachers discuss children, partners, performances they had attended, and general chit-chat, there was a generally "distanced" and professional disposition displayed by teachers in relaying aspects of their own lives. In these inter-personal exchanges, teachers were discreet about their own concerns and problems. This contributes to the positional power teachers hold within the dimension of the lesson—while positive relationships are important for pedagogical purposes there appears to be a limit to the extent of "friendship" within the studio. Teachers took care (in my presence) that the educative processes not be derailed through inappropriate relationships or over-exposure of personal information.

Positive rapport between teachers and students was a noted theme in the data analysis and made up a part of the larger theme of holistic/pastoral approaches to the one-to-one music theatre singing studio. Within many studios strong rapport and a positive student-teacher relationship were valued by teachers as being

important to the progress of lesson delivery and student learning. In the context of the university, the musical theatre students exist in a cohort which remains together throughout the four years of their degree, and this affinity group comes with its own relationships and issues. In difficult times for students, a strong rapport with a teacher meant that students might use the teaching studio as a private space for “downloads” before lessons progressed. Personal relationships with students were not evident across all sites, and teacher dispositions varied, but all participant teachers valued positive student-teacher relationships.

6.2.2 Vocal and Physical Health Advocacy

Singers are often known as “divas”, and this label is not always a positive one (Davenport, 2018; Stern, 2017). However, protecting the singing voice, an instrument housed in the body, means taking care of the whole person, and not just the vocal folds and throat. While singing teachers are not speech pathologists, doctors, or mental health professionals, they often take an interest in these fields and become the first place students turn to for referrals and assistance when necessary. Teachers acted as advisors, and the support that teachers provided went beyond teaching singing.

Analysis demonstrated that teachers were often an initial source of vocal health advice and advocates for student well-being:

Students discussed people they know who they think may have voice problems. AT used this discussion to explain how to educate these friends about laryngologists at the nearby city.

(Observational field notes, University T)

Students were generally interested in the way the voice works and concerned with anything which could damage their own voice, as some voice injuries are career-shortening. Teachers often displayed and modelled vocal health advocacy and the importance of knowing when to get checked by a laryngologist or speech language pathologist. Teachers additionally promoted vocal performance skills and vocal health, sustainability, and efficiency and how these connect to style:

AG asked, “vocally speaking, how do you feel at the end of rehearsal?” FG replied that at the end of rehearsal he was vocally exhausted and hoarse. He is singing Tenor 2 and “screlting”. AG asked him “do you think of it (the show he is doing) as pop?” FG replies that it is definitely more pop than musical theatre. He says the story is epic like *Les Miserables*, but the music is pop. AG asked him “do we get really high larynxes with pop?” FG answered yes, and AG comments that this can get vocally tiring. AG asks him if there are times during the show he can sing with a lower laryngeal position and think of it as a reset. The student comments that when he sings the latin choir pieces in the show he could do that.

(Observational notes, University G)

Participants taught the students to be vocal health advocates for themselves, informing students of how to prepare, train, and sustain good vocal habits. This is perhaps to be expected in terms of working with the singer’s voice, but teaching holistically means also addressing the physical well-being of students.

Physical health issues for singers can impact dramatically on their ability to perform, and be crucial in terms of whether students can sing in productions and perform at auditions to their best advantage. Illness creates anxiety in performers because they rely on their bodies as their instruments. While I was at one university there was an outbreak of Influenza A among the students. The students attended a voice pedagogy class where their professor discussed how to be tested for the virus, what the infectious period was, and how to get appropriate treatment. For examples of teachers discussing and working with student health issues see Appendix S. Many students still attended group classes while sick, and unless students were extremely unwell, they continued to attend and sing in lessons, perhaps reflecting the professional expectation of continuing to perform despite being unwell—“the show must go on”.

This may be a cultural consideration. The lack of sick leave built into the working culture of the United States might be reflected in the expectation that students continue working when unwell—the student diagnosed with influenza A

attended rehearsals and classes while both infectious and clearly very sick. Teacher AG provided emotional and mental health support to the student—the student had a relationship with the teacher where she knew that she could ask the teacher for this kind of advice and support without feeling stigmatised. Most schools have a very strict attendance policy where absence from rehearsals or classes can affect student grades. Although students have health insurance (a requirement for enrolment), it was only through the encouragement of a teacher that students in the cohort went to get tested for influenza. Teachers educate students in physical well-being but also establish industry expectations around performance and sickness. Additionally, when interviewed, participants explicitly indicated that vocal health was a significant concern when teaching students.

Teachers who addressed physical and vocal health issues in proactive ways demonstrated the holistic nature of the discipline of voice teaching in musical theatre through their concern not only with the repertoire and technical issues addressed in the content of lessons, but in the overall well-being of students. Additionally, by addressing physical and vocal health in the voice studio teachers modelled the value of health and well-being to students within the musical theatre discipline. This modelling by teachers displayed the implicit structure of acting with integrity, understanding knowledge limitations and disciplinary boundaries, and seeking expert medical advice when required.

6.2.3 Mental Health Advocacy and Practical Support

Teachers support students beyond vocal health and physical well-being, and care extended to mental health advocacy and practical support. The role of boundaries for teachers in the academic and professional context surrounding, in particular, mental health was a topic of discussion among participants. A group of teachers at one university had met with the campus mental health professionals to be educated about exactly where their disciplinary boundaries should be, what signs of mental health distress they should be alert to, and how to actively but tactfully refer students to these services. As a result of this meeting a participant teacher set up a tea tray, where students could come into her studio, make a cup of tea and “de-stress”. The teacher, as advised by mental health professional on campus, set out business cards and information leaflets for mental health support available to students on

campus and noted that these were taken by students. In this way the teacher became a referral service without necessarily having to discuss issues directly with students themselves. Her tea tray and chair within the studio became a “safe space” for students, yet the teacher was not required to engage in personal matters with students outside of her job requirements of voice teaching. Another school I visited advised me that they have a resident mental health professional allocated specifically for theatre students.

Recent reports into the mental health of performers indicate high levels of performance anxiety and depression due to the lack of autonomy, complex interpersonal relationships, and high self-criticism. Problematically actors report the stigma surrounding reporting of mental health issues within the performing arts industry (Love, 2018; Media Entertainment and Arts Alliance, 2016; Rob et al., 2016). In addition, the requirements of being a performer means that Music Performance Anxiety (MPA) is specific and different to generalised anxiety (Kenny et al., 2003; Kenny, 2006; Kenny, 2011). Teacher’s sensitivity to the mental health of their students may be due to their background in performance and the tacit understanding that the industry can be “brutal” (Love, 2018, para. 8). Teachers are not trained mental health professionals, and the understanding of disciplinary boundaries is essential in the area of mental health—knowing when a student needs a non-judgemental ear and when they need professional assistance is a balancing act. The privacy of the one-to-one studio, the rapport established with students and trust engendered by this environment means that teachers are often on the “frontline” in students confiding their mental health struggles, or identifying potential mental health problems and referring students to appropriate support.

The holistic approach to teaching went further than physical well-being, mental health referrals and vocal health advocacy. At times teachers provided more active support. At one university a student entered the classroom having experienced a distressing event on the way to class. The teacher calmed the student down and called the campus police. The student made a report on the phone with the teacher supporting her. The teacher then spent additional time calming the student, before proceeding with the lesson. This student’s obvious distress meant that until her mental state had been addressed, the student had reported the incident and a sense of

safety had been established, the student was not capable of singing. During site visits teachers provided this kind of active support (buying food for sick students, calling police, setting up doctor's appointments for students) in times of intense stress, illness or serious events in student's lives as a matter of routine. There is an implicit understanding that while students were at the university during semester time, they were (to varying extents) in the pastoral care of their teachers.

Pervasive across all institutions and therefore a *signature* of musical theatre voice teaching is that participants displayed a holistic and pastoral approach to teaching students which goes beyond simply teaching a student how to sing a song or scale. Teaching singing implicitly requires an approach which takes into account any issue which might impede the ability of the student to sing, whether it be physical, mental, emotional, or situational. Teachers did not necessarily state this explicitly, rather their actions, their conduct in lessons demonstrated a pastoral and holistic approach to teaching musical theatre singers in the university context.

6.3 Summary of Implicit Structures

The implicit structures of the signature pedagogy of a discipline involve the identification of the moral beliefs and professional values, attitudes, and dispositions of a profession and how those teaching aspiring professionals pass on these values. By their very nature, the processes which reproduce these value systems are often implicit, rather than explicitly stated. Analysis revealed a pervasive belief that teachers are training students who are viewed as developing artists. Teachers supported the artistic development of students by using repertoire to both encourage artistic choices and scaffold vocal development. Additionally, the development of the artist involves the recognition that the skill acquisition which supports artistic expression requires work, and this work is praised and encouraged. Participant teachers believed that students are being trained to go into professional work, not graduate school. It should be noted that this belief is different to classical performance degrees, where classical student voices are often expected to continue to develop and mature through graduate performance degree process. Musical theatre students are expected to be ready to audition at the highest professional standards upon graduation and this expectation drives teacher practices and attitudes.

Behaviours exhibited by teachers in the studios I observed demonstrated the pervasive *signature* that teaching musical theatre voice students is a holistic process, going beyond the technical and physical practices of teaching a singer for skill acquisition. The relational nature of voice teaching was important to teachers, and the private space of the one-to-one studio created an atmosphere of trust and support. In this environment participants exhibited vocal and physical health advocacy for their students, personal and emotional support, and, where required, mental health advocacy and referral processes to specialist experts for additional support of student well-being. The nature of the musical theatre cohort is one of intense closeness, where students work together within their year level and within the school. This mimics the closeness of the musical theatre professional environment, particularly when touring—casts may work, travel, and live together for long stretches of time. Teachers use this structure to model professional behaviours when conflict or difficulty arises within the cohort, teaching students to remain positive in the face of disappointment and illness, to understand the importance of practice, working attitudes, preparation, organisation, and accountability. These implicit structures identified through the particular context of this ethnography lay the foundation for the explication of the deep structures of musical theatre voice pedagogy in Chapter 7.

Chapter 7:

Deep Structures of Musical Theatre Voice Pedagogy

This chapter contains findings and discussion relevant to the following research questions:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How do musical theatre singing teachers trained in CCM apply their practice?
- How has the educational background of musical theatre singing teachers assisted them in their work?

Using themes identified from reflexive thematic analysis, Chapter 7 will outline the deep structures of the musical theatre lesson within the context of this study. The deep structures of a signature pedagogy illuminate the assumptions about how best to pass on “knowledge and know-how” (Shulman, 2005, p. 55). Further, this chapter will identify areas excluded from the signature pedagogy of musical theatre voice lessons within the context of the ethnography informing this study.

7.1 Deep Structures of Musical Theatre Voice Pedagogy

Reflexive thematic analysis identified the following three major themes as deep structures of musical theatre voice pedagogy (see Figure 8):

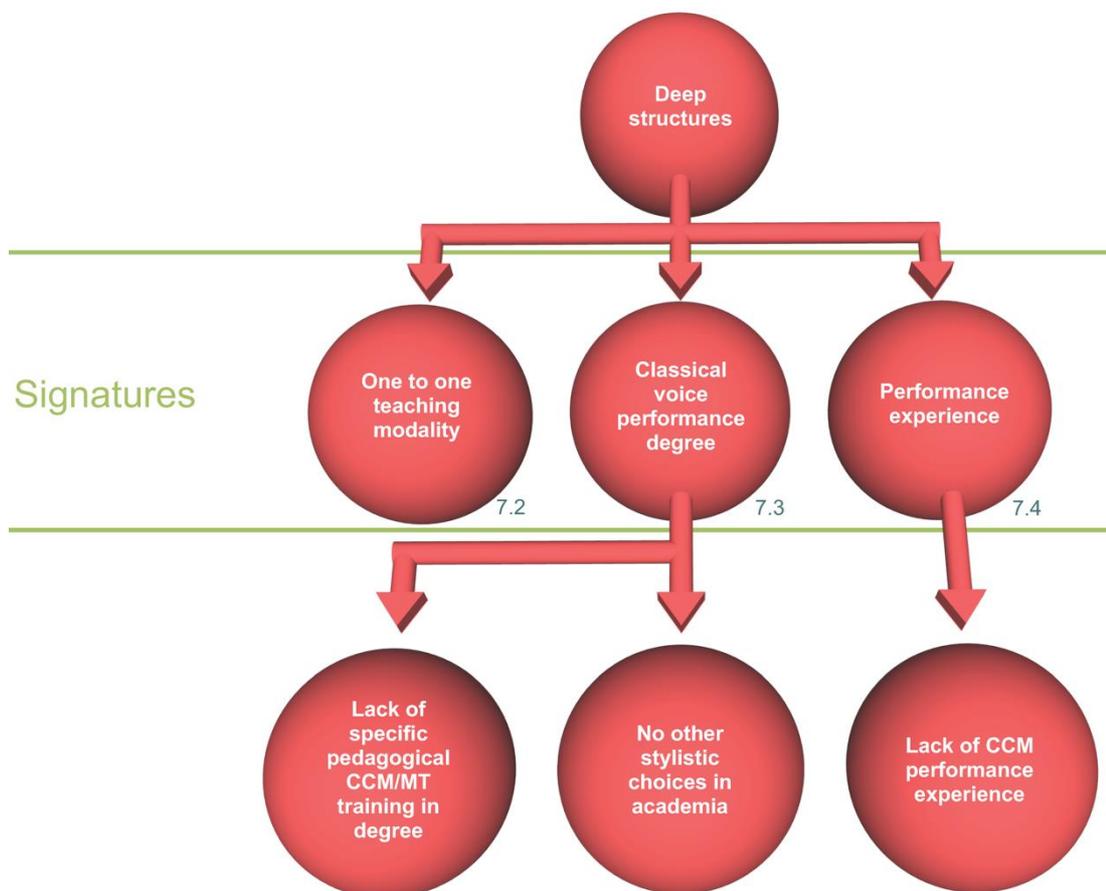
- One-to-one teaching modality
- Classical training as foundational to teaching musical theatre voice
- Teachers *must* have performance experience

While the surface structures of a signature pedagogy identifies the unique content and teacher approaches to teaching and learning in a pedagogy, and implicit structures identifies the values and beliefs of the pedagogy of a discipline, the deep

structures identify the way in which know-how, knowledge, and disciplinary ways of thinking are passed on to the next generation of professionals. These deep structures are assumed by practitioners within a discipline to be a standard practice, pervasive across institutions delivering the pedagogy, and therefore a signature of the discipline’s pedagogical approach. Further, the way knowledge is passed on and decisions about what constitutes know-how in the field are selected and reproduced through these deep structures. The identification of the one-to-one lesson as a pervasive *signature* and deep structure of music performance education pedagogical practice has been written about elsewhere (Don et al., 2005; O’Bryan, 2014) and is confirmed in this study as a signature of musical theatre voice lessons.

Figure 8

Deep Structures of Musical Theatre Voice Lessons



Pedagogical practices in music education in the United States are “the result of a long process in which practices evolved to fit changing roles of music in society” (Don et al., 2005, p. 83). The evolution of these practices will be examined

and extended through the identification of two further deep structures surrounding the music theatre voice lesson in academia—the performance experiences and training backgrounds of teachers. These deep structures are significant and require examination because there is a broad assumption within the field of music performance teaching that knowledge and know-how may be passed on in the private music performance lesson via a teacher who is “an invaluable model for the student of what it looks like to be a successful performer” (Don et al., 2009, p. 91). This chapter will explicate what training and background teachers bring to their discipline, and how this background impacts on day to day duties in the musical theatre voice studio. Deep structures require examination because they play a role in the reproduction of a discipline and can illustrate the tension between requirements of a discipline and requirements of academia.

7.2 The One-to-One Teaching Modality.

It is a tradition in voice pedagogy, as already noted earlier, that the knowledge and know-how of musical theatre voice pedagogy is typically passed on through the one-to-one teaching modality. In Chapter 5 I indicated that other ways of teaching voice exist and were demonstrated in the lessons observed in this study (with a prominent example being that of paired lessons), and that music performance lessons have been taught in other ways in academia in different countries. However, the majority of musical theatre singing lessons observed in this study aligned with existing literature into classical voice pedagogy that private singing lessons in universities is largely taught through the traditional one-to-one delivery model (King & Nix, 2019; Callaghan, 2010; Harrison & O’Bryan, 2014).

Under these conditions, the one-to-one modality of lessons supports, reinforces and reproduces a teacher’s (and, by extension, the academy’s) *individualised* pedagogy, reflecting the history and evolution of the one-to-one voice lesson within the conservatoire environment (O’Bryan & Harrison, 2014). As outlined in Chapter 5, the architecture of the teacher’s studio lends itself to the reproduction of this modality, this private space providing teachers with autonomy over practices and approaches to lesson delivery. Specifically, each of the teachers encountered for this study had experienced one-to-one lessons in their own training

background, and it was something of an unquestioned assumption that this mode of voice training, supported by studio classes where students could practice performance skills in front of their peers, stood as the “appropriate” modality of teaching to pass on the skills and know-how of singing in musical theatre. It is the *assumption* that one-to-one is the appropriate way to pass on knowledge and know-how about musical theatre singing that makes this a *deep* structure, as well as a surface structure. Teachers reproduced the pedagogy of singing using the modality they had experienced in their own lives, and while these practices may have been refined and altered in certain ways, it remained that a recognisable approach to pedagogy, the *signature* of the one-to-one singing lesson, was pervasive across institutions.

7.3 Classical Training as Foundational.

Each of the voice teachers interviewed, and a majority of those observed, had undergraduate and graduate degrees in classical voice performance. It is also not unusual for musical theatre students in universities to continue to be taught by teachers whose speciality and training is classical voice training. An example of this was unequivocally demonstrated at one of the sites, where there was only one musical theatre voice specialist on faculty (a staff member who had a classical voice performance academic background, but experience performing in musical theatre). Notably, all voice teachers at this university were based in the classical music faculty. This teacher was engaged to train the musical theatre singers for only one year of their degree, with the remaining three years of private voice lessons in the degree allocated to classical voice faculty as the students’ main teachers. While the classical faculty who trained the students for the remaining years of their degrees had demonstrated experience and skill at teaching, and maintained impressive CVs both in performance and pedagogy, it remained that it was through backgrounds in classical voice performance and training that these faculty members promoted and practiced their teaching. Additionally, according to the university website where biographies of voice teaching faculty were promoted, only one of the classical voice faculty members had any experience in performing in musical theatre. This particular university provides a notable example of this phenomenon, however, the situation at this particular site was not unique, and several of the sites observed used

classical voice faculty with little to no experience or training in musical theatre voice pedagogy to train musical theatre voice students.

The teachers themselves were candid about their lack of musical theatre voice training, particularly in their own academic training. One teacher had undergraduate, masters, and doctoral qualifications in classical vocal performance. the participant's doctoral program voice teacher helped her access her chest register (essential for musical theatre and CCM singing for females—see Appendix A) at the age of 24, after many years of voice lessons. She then moved interstate, opened a private studio and worked with teenagers who needed to be able to belt to sing musical theatre. She trained with another local teacher who worked in CCM genres at a nearby university, and with a branded voice teaching method “master teacher” to understand how to train her teenage students in musical theatre style and function. She describes her post academic training experiences and how her own voice responded:

...Um, so, at the very beginning it was probably more pseudo belting. More head dominance, you know ... and, and gradually as I acquired more skills through, you know, going to conferences and training and things like that I was able to, um, to I think get closer to an industry sound.

(Interview transcription, University M)

When I asked her about the percentage of lessons she had received in classical voice compared to CCM (including musical theatre) genres, she responded: “Oh, my God, whoo. Really, 98% classical, 2% CCM” (Interview transcription, University M). This post-doctoral retraining has been invaluable to the participant's teaching career as she only teaches musical theatre and CCM singing genres in her university position, and teaches no classical voice students, despite classical singing forming the entire basis for her academic training.

Another participant had undergraduate and master's degrees in acting and classical voice performance, was pursuing doctoral studies in classical voice performance but left graduate school to work in New York:

I trained myself, honestly, it kind of worked ... I kept going into auditions and half the time they would say “you’re singing too much” and I had no idea what that meant. Um, yeah, and I just kind of did what I thought was to be done to get a job ... musical theatre singing hadn’t really taken off because in vocal departments, or in musical theatre departments they would study with classical voice teachers primarily, which was often in opposition to what they were actually doing.

(Interview transcription, University V)

With a similar background story, another teacher held undergraduate and master degrees in classical voice performance and commented on the historic lack of musical theatre voice teaching available at these academic institutions. This participant was able to access a private vocal coach after graduation to get additional training. It was this additional training with a colleague which led to the understanding of musical theatre voice pedagogy and practices:

R: Was there anywhere for you to learn musical theatre singing [in university]? Was there a teacher who could teach you that? If you wanted to?

AG: No. No

R: OK.

...

AG: And I have a feeling, yeah, wow, I can say this out loud now, I think when I came back and started working musical theatre rep with GGG, who was a classmate of mine, a classical tenor, who through trial and error has really figured it out and is quite the pedagogue, yeah, I think I regurgitate a whole lot of what GGG said to me.

(Interview transcription, University G)

It was not this participant’s university training or experiences which provided her with the skills required to teach and perform musical theatre, but private lessons with a colleague following the completion of her classical degree programs.

Participant AQ gained an undergraduate degree in music education followed by a graduate performance degree in classical voice, then proceeded to have a successful professional musical theatre performance career. AQ felt that classical voice training did not provide enough pedagogical information to teach musical theatre voice styles and invested in further CCM voice pedagogy training in order to further develop appropriate pedagogical skills. This training was undertaken *after* years of employment teaching music theatre students at the university level. Classical qualifications combined with musical theatre performance experience (as well as considerable musicianship skills) were considered an appropriate background for employment as a university musical theatre voice teacher.

Participant AT was trained in musical theatre singing styles (belt and legit) by private teachers *outside* of the university system. This teacher's skill at being able to cross over between musical theatre and classical assisted AT in gaining entrance to a masters program, however once enrolled AT discovered the musical theatre specialist teacher was not to be their private voice teacher. AT was not encouraged to perform musical theatre repertoire and musical theatre specific function was not addressed during academic training:

AT: So, for me, when I learned how to belt, that totally opened my whole voice up, I actually had substance in the sound and she [the graduate studies voice teacher] almost took all that away. And she really, she was very much like "NO! you will not sing like that." So, as much as I tried to fight it, she was constantly on me and everyone else there sang in this very sort of off the voice light way. ...

The reason I took a year off after masters was to rebuild again. I went back and worked with AD and BH (private teachers) again during that year. To rebuild my instrument, *again*.

(Interview transcription University T)

The classical teacher with whom AT worked with in her master's program, which was a classical voice performance degree, was far from encouraging, actively

reversing the musical theatre functional training AT had already developed, leading AT to require additional retraining upon graduation.

Interestingly, while three participants had undergraduate musical theatre degrees, one of these teachers was taught mostly classical voice function and style by her undergraduate musical theatre voice teacher. This participant went on to do a graduate degree in classical performance, and it was in voice lessons with me (requested as part of the participant observation during the site visit) that the teacher discovered firstly what chest register felt like in her own voice, and secondly, how to belt. Considering the teacher was already employed in a musical theatre voice program, belt is one of the defining features of musical theatre voice singing, and this teacher had an undergraduate degree in musical theatre, the question of how a female performer graduates from a musical theatre degree without the ability to sing in a functional belt is relevant.

This example further signifies the importance of specific stylistic and functional training of music theatre voice students not only for employability, but because these students may end up teaching. Employability for creative arts graduates has been a topic of research in the UK and Australia (Bennett 2009; Bennett et al., 2015; Bennett & Bridgestock, 2015; Bridgestock, 2005; Bridgestock, 2010; Bridgestock, 2012; Bridgestock et al., 2015; Brown, 2007; Comunian et al., 2011; Comunian et al., 2014; Throsby & Hollister, 2003) and teaching has been found to be a common career trajectory with performing arts graduates (Bennett, 2009). Additionally, appropriate teacher training for those *teaching* musical theatre students would seem to be a basic and obvious requirement of employment. However, the teacher in the above example had experience performing in musical theatre which, combined with academic qualifications, justified access to employment at the university. The teacher discussed a desire to get a doctorate in CCM and/or musical theatre pedagogy (participants were often highly aware and sensitive to gaps in their teaching skills), but the difficulty of finding a suitable program in the United States meant considering short (2-9 days) branded voice teaching method courses available during the summer academic break to gain these additional teaching skills.

When I asked participants during interviews if they had access to learning musical theatre singing styles during their academic training, nearly all who had exclusively classical training in academia responded that there was no opportunity to sing musical theatre styles, particularly belt. These teachers, when students, were occasionally allowed to sing legit style musical theatre repertoire using their classical technique during their academic training. AT commented that some classical teachers actively discouraged the performance of musical theatre singing styles:

I remember I auditioned at University I for my masters, and the teacher I had a sample lesson, she was like “you can’t do that musical theatre”, she said. She was like “If you’re going to do opera, you’re a dramatic soprano. You **have** to focus on this.” And she was like “Why would you even do that [musical theatre repertoire]?” I mean, a lot of people ... [said] it was going to hurt me or that it just was asking something *so* completely different of my instrument that if I had any serious chances of a performance career in opera, I shouldn’t waste my time.

(Interview transcription, University T)

AT encountered the assumption that learning musical theatre styles for a classically trained performer was inappropriate and would not be of any use to the singer in her career, despite her interest and ability in musical theatre style singing. Other participants noted that there was no discussion about the academic instruction of musical theatre because it was simply absent from their university music training experience: “There was no other training to be had” (Interview transcription, University V).

Many participants also commented on the lack of general pedagogical training in their performance degrees. If a teacher did receive pedagogical training, it was usually in relation to classical voice technique. Only one participant out of thirteen had a graduate degree which was specific to musical theatre voice pedagogy, and one had a voice science based qualification. Three of the participant teachers had experienced a pedagogy class as a part of their graduate training (classical), but the remaining teachers had performance-based degrees with little to no pedagogical training other than observation of their own teachers. These teachers relied on

professional development once they began their teaching careers through organising bodies such as The National Association of Singing (NATS), through branded voice teaching methods, or by taking additional lessons post-academic training to gain pedagogical skills.

A job advertisement for a musical theatre voice teacher at Memphis University posted on December 18, 2019 stated: “Successful candidates should possess a demonstrated record of teaching excellence and the ability to coach students in a wide range of musical theatre styles from golden age to modern and pop/rock while instilling a solid foundation of classical technique” (University of Memphis, 2019). This advertisement indicates the assumption that CCM voice techniques, or indeed, musical theatre voice technique alone does not provide a “solid foundation” for a career in musical theatre performers, and the notion that classical voice technique will be useful for modern musical theatre and pop/rock singing styles continues to prevail in academia. That advertisements such as those from Memphis University are still being posted in 2020 indicates the significant and wide spread lack of acknowledgement within academia that “a vocal mechanism trained in that [classical] technique does not automatically nor easily reconfigure to produce sounds that are typical stylistic requirements of CCM repertoire” (American Academy of Teachers of Singing, 2008, p. 3).

Thematic analysis revealed that the assumption continues to exist that a performance degree in classical singing is an appropriate foundation to being able to teach musical theatre styles. This deep structure is problematic, considering participant teachers of musical theatre singing themselves rejected this assumption. Teachers clearly stated in their own experiences that there are functional and stylistic differences that they needed to tease out of their own voices to sing and teach musical theatre. Embodying classical singing style was not useful when training musical theatre students—teachers needed to know the specific functionality of the voice in these styles, and the ability to embody this practice in their own voices was seen as central to their ability to teach. Participants were proactive about addressing their own lack of specific training by seeking further instruction with more experienced musical theatre voice teachers or coaches, working collaboratively with other voice teachers to work out the intricacies of the differences between musical

theatre singing and classical singing, or by actively pursuing professional development opportunities to acquire further training, often through short summer courses.

A second, deep structure and *signature* in the discipline of musical theatre voice pedagogy corresponded with those assumptions that defined the best way to pass on knowledge and know-how to musical theatre students. This theme was notable from the interviews conducted for this study relating to teachers' own background qualifications in classical voice performance. Despite the claims evident within the literature, and experiences of musical theatre voice teachers themselves about the distinctive requirements of musical theatre singing which include CCM genres, there remains within academia a broad assumption that a classical qualification provides the skills and resources a teacher needs to teach within the musical theatre discipline. As a consequence, it emerged that many of my participants expressed the need to go *outside* of their classical voice performance training to gain competence and confidence in their teaching roles. The academy might demand classical performance degrees at the masters or doctoral level to gain access to university employment in the field of musical theatre voice teaching, but the degrees the academy produces do not meet the demands of teaching singing genres which are *not* classical in function or style.

Teachers who only have experience in classical voice pedagogy, and who are employed to teach musical theatre voice without any intervening training in CCM or music theatre singing could be considered reckless, their practice potentially “deleterious to vocal health” (Bartlett, 2010, p. 227).²⁴ This statement might sound alarmist, however it is important to consider the differences between technical production of classical singing compared to CCM singing (American Academy of Teachers of Singing, 2008). At best students who graduate musical theatre programs with strong classical training but little experience or style specific training in CCM

²⁴ I want to be clear this does not in any way reflect my views on the participants of the study, many of whom had taken further training in musical theatre and/or CCM pedagogical training.

genres might be considered under-educated and not adequately prepared for their desired career path. At worst they might experience vocal damage from attempting to perform CCM genres with classical function. This is yet another example of the “tension ... between the competing demands of the academy and the profession” (Shulman, 2005, p. 53), in this case, between voice pedagogy within the academy and the requirements of the musical theatre discipline. Further examination of this issue will be examined more deeply in Chapter 8.

7.4 Performance Experience

Most employment advertisements for voice teaching jobs at the academic level require the applicant to have performance experience. While some advertisements specify a national or international level of experience and profile, others require less extensive performance experience. Many universities also ask for video of recent performances to verify the applicant’s performance skills during the application process. In this study, most participant teachers had professional performance experiences, although at a variety of levels and in a variety of styles. Participants had musical theatre performance experience, although two teachers noted that their experience in this genre was limited to legit style musical theatre productions which suited their vocal training and singing style, or that their performance experience came exclusively from student productions with limited professional performance experience in either opera or musical theatre. Other participants had highly valued Broadway performance experience and considerable national tour exposure in both opera and musical theatre.

Very few participants had experience in performing CCM genres other than musical theatre at any level, and those that did qualified their CCM singing in some way. AM, whose professional experience in classical included performances at the highest level in classical music, explored performing CCM genres:

R: What about performing pop/rock/country? Have you performed those styles?

AM: Um, a little bit. Only in sort of cabaret settings ... not, not legitimately. I had a band for a little while here, for about a year. It was basically like two people doing singer-

songwritery stuff with harmony. ... and it was sort of I think a contemporary folk sound, so it's not, tremendously different from my default way of singing anyway. Um, my voice is totally dressed down from how I was trained. So, the way that I teach now and the way that I prefer to sing now is much more plain ... And I feel like it's my true sound and the classical sound was like an affectation.

(Interview transcription, University M)

Interestingly, the experimentation in CCM and musical theatre singing changed AM's sense of vocal identity, as this teacher found a sense of authenticity in singing through CCM specific retraining and performance. AG, whose training was entirely classical at university and who performed in national tours of opera productions prior to teaching, learnt to transition to musical theatre styles after graduation. When discussing other CCM genres in the studio and performance, AG experimented with:

A slight jazz thing, a slight twang for a country song, but *I* could never really approach a rock or, I mean a really contemporary rock/pop sound ... I myself, could not 1. demonstrate, not be able to demonstrate and 2. Would **never** be hired to sing that rep.

(Interview transcription, University G)

AQ was employed to sing CCM genres professionally, but classical training had resulted in difficulties singing these CCM genres using classical technique. Soon after a disappointing vocal experience on a contract AQ stopped performing regularly at the professional level. How sound is functionally embodied in the singer is important tacit knowledge teachers bring to their practice. For AQ, classical function was not useful for contemporary sounds, and the constriction resulted in the uncomfortable sensation of singing with a voice "in knots". This teacher actively retrained in CCM voice pedagogy function and commented that they were thrilled by a recent performance where they sang with ease, freedom, and in a stylistically appropriate manner in a CCM performance. Through retraining AQ can now effectively embody CCM function, resulting in more confidence in the teaching studio teaching both CCM and musical theatre singing.

Two participants had a background as music directors and did not consider themselves vocal performers. One commented that they had “never sung on the stage” despite doing a vocal performance major in a masters degree. The other teacher with a music direction background experienced a great fear of performing, had taken voice class for a semester during undergraduate training to overcome the fear, but rarely sang, commenting on one cabaret performance:

I think I just had enough gin and tonic in me that I sort of lost that little bit of fear ... and I sang and the earth didn't swallow me up ... I still sing under duress, I still have that, you know, I'm more comfortable singing from the piano.

(Interview transcription, University X)

This lack of experience in CCM performance styles is hardly surprising considering the years of classical training most participants had experienced. Schindler (2010) has discussed the values that classical voice teachers who are also performers bring to the voice studio, including a tacit understanding of what it is to be a performer, the type of energy, effort, practice, and skill required to perform in the industry at the professional level and the mindsets which are appropriate to life as a performer. As realised by AQ, a teacher's ability to perform and demonstrate musical theatre and the CCM genres resulted in more specificity, understanding and confidence in teaching practices.

While performance experience is an implicit structure within voice teaching, it remains that successful performance careers do not necessarily translate to successful teaching careers, however attractive a performer's profile may be to an educational institution wishing to attract students. The highest-level performers (often signified in job advertisements as “national recognition or Broadway experience” as a performer) do not automatically become expert teachers. In a study examining differences between medical training and musical training, music performance students stated unequivocally that instructional ability was valued higher than performance expertise (Watling et al., 2013). Capable demonstration was important, but this

must be followed by detailed meaningful instruction that helps the student understand how the performance is to be created ... a teacher's virtuosity as a performer might actually have a detrimental effect on his or her teaching capacity ... learners could readily distinguish great teachers from great performers (Watling et al., 2013, p. 846)

While performance experience is always valued, teaching skill is not always signified by a teacher's performance skill (see also Persson, 1994, 1996). Stylistically appropriate and functionally sound demonstration is useful in the private music studio, and in order to perform this demonstration (one of the approaches to teaching outlined in Chapter 5) teachers do need to be able to perform styles and functions at a standard appropriate to instruction. However, the ability to demonstrate a singing skill does not need to be at the expense of pedagogical skills and students are acutely aware of the difference between a high-level performer who happens to be teaching them and a teacher with pedagogical skills (Watling et al., 2013).

Teachers bring their performance mindsets and experiences to lessons, however there was at times a disconnect between the kinds of material teachers themselves embodied, demonstrated, and performed at a professional level, and the repertoire and voice function students are now required to perform. Yes, teachers had a variety of musical theatre experiences prior to their employment, ranging from extensive (Broadway and national tour experience) to minimal (a single college performance in a musical), however the data exposed a considerable lack of performance experience in CCM genres beyond traditional musical theatre.

To put the nuances of performance style between genres into perspective, classical voice pedagogues might scoff at contemporary performers' attempts to perform classical pieces (social media critique of Michael Bolton performing *Nessun Dorma*, or Barbra Streisand singing *Lascia ch'io pianga* from *Rinaldo* are particular performances I recall being eviscerated by classical colleagues) because classical singing is not only about the repertoire, it is an artistic and technical way of singing developed over many years of training. Additionally, there are stylistic nuances within classical voice training—the singer who performs Handel has a different

skillset to the singer who performs Wagner. The same can be said of the huge variety of singing styles encompassed by musical theatre. The highest standards of musical theatre and other contemporary styled singing performances require specific functional and artistic skills, which take time to develop in the same way that classical voice technique requires long term training. It is questionable whether teachers who spend years training in classical programs, developing classical voice function and style, receive appropriate training within these programs to learn how to embody the functionality necessary to perform at a professional level of musical theatre, particularly in the many kinds of CCM genres musical theatre now encompasses.

7.5 Summary of Deep Structures

The deep structures of a pedagogy are concerned with beliefs about how best to impart a body of knowledge and skills to students. First, and most obvious of these, is the fact that the majority of musical theatre voice lessons I observed occurred in the one-to-one teaching modality. While this teaching modality is a surface structure (outlined in Chapter 5), it is the *assumption* that this is the best way to pass on knowledge and know-how that makes one-to-one teaching a *deep* structure. This assumption appeared largely unquestioned as evidenced by the practices of teachers in the overwhelming majority of lessons observed. Additionally, teachers all discussed their own experiences as students which were conducted in the one-to-one modality. The reproduction of this way of teaching was unquestioned. There is a deep assumption that this way of teaching voice is the best way to teach singing, despite paired lessons being used in one site, and other types of lesson delivery (peer-to-peer teaching, group lessons) being used in other locations. Clearly here the surface structure and deep structure overlap—the way the theme of one-to-one teaching is examined in this thesis is based on both the surface structures, which identifies the concrete acts of teaching and learning, and on the deep structure, which identifies beliefs surrounding the best way to impart knowledge in a pedagogy.

Second, most participant teachers had a foundation of classical voice training to a graduate level in academia. This classical voice training may be useful for teaching legit style singing which, it should be noted, makes up about 5% of

performance opportunities (Green et al., 2014). This classical voice training is still largely considered to provide appropriate expertise to gain employment in musical theatre voice lessons within universities, despite most teachers with classical voice instruction requiring considerable retraining to fully address their roles as musical theatre voice teachers. Teachers of musical theatre singing themselves self-reported that their classical skills did not fully equip them for the profession, yet the academy still values the classical performance degree as an entrée to musical theatre voice teaching, highlighting a problem between “the competing demands of the academy and profession” (Shulman, 2005, p. 53).

The third deep structure I observed is the assumption that teachers are performers and it is through their performance experiences and backgrounds that the embodiment, the knowledge and know-how of performance, is passed on. Participant’s performance skills were often associated with classical and musical theatre voice styles, with the performance of pop, rock, country, and other CCM genres rare in the performance practices of the participant teachers who took part in this study. Not only were teachers largely trained in classical voice singing, some had limited to no experience of performance in the CCM genres which are becoming ubiquitous in the industry. The assumption is here is that performance experience is relevant, no matter what kind of performance it is. Classical performance experience has its own conventions and aesthetics which are entirely different to performing in musical theatre, and musical theatre performance conventions are also very different to the ways in which CCM performers experience singing and performance, with different aesthetics and embodiment. Ironically, despite performance experience being highly valued, many participants did not have this experience in the relevant genres they were being employed to teach.

The disconnect between teacher academic training, and specific pedagogical skill acquisition within that training, particularly in relation to both CCM and musical theatre specialties, will be further discussed in Chapter 8. This disconnect indicates that the shift from “generic to disciplinary learning” (Chick, Haynie & Gurung, 2009, p. xvii) in the field of voice pedagogy requires further disciplinary specialisation to meet the requirements of a rapidly changing profession. Teacher training within academia and teachers’ performance experiences were often vastly

different from the discipline participants were employed to teach. Don et al. (2009) note that “the education of performing musicians has ... evolved continually, reflecting changing needs of musicians, educational philosophies, and the role of music in society” (p. 82). The significant differences between teacher training and performance backgrounds and the current discipline-specific training required of musical theatre performers identified in Chapter 5 indicates the need for an accelerated evolution of practices within musical theatre voice pedagogy training in higher education.

Within the field of voice pedagogy, this long process of evolution of pedagogical practices in higher education is not keeping pace with changes within the musical theatre industry. Teachers do the best they can with the skills they have, adjusting their pedagogical practices and undertaking additional private pedagogical training outside of academia to fill the skills gap not met by academia. Further, academia continually downplays the importance of specialisation of skills within the musical theatre field by promoting classical voice teachers and classical voice pedagogy as an appropriate foundation to teach musical theatre and the other CCM genres currently represented by the musical theatre discipline.

7.6 A Caveat

Before I move forward with this discussion, I believe there is a caveat I need to state. While I am critical of the state of voice pedagogy in academia, I am not critical of the teachers I observed. I very clearly observed teachers adjusting their pedagogical practices to serve their students. I observed teachers practicing the medical ideal of “first, do no harm”. Teachers cared deeply about getting it right, were often acutely aware of gaps in their own knowledge and performance experience, and did their utmost, often at personal expense, to address these gaps. I am grateful to every participant for allowing me to observe their practice, which has, in turn, enhanced my own practice and filled in my own teaching gaps—often gaps I didn’t realise existed. After twenty years of teaching private students, to be able to walk into other studios and observe and learn from other teachers’ practices, often built up over many years of experience teaching is a gift. The generosity of participants in allowing me to see “behind the curtain” of the one-to-one studio in

musical theatre programs was life-changing for me as a practicing voice teacher, researcher, and personally. I highly respect these teachers, their skills and approaches, and I thank them for opening their doors to me.

7.7 Exclusionary Practices in Musical Theatre Voice Pedagogy

Shulman states that a signature pedagogy is defined not only by what is included within a pedagogy, but that the nature of selection means that there will be exclusions to the pedagogy of a discipline. The inclusion of certain practices leads to the support of particular outcomes while “failing to address other important characteristics” (Shulman, 2005, p.55) will lead to the exclusion of other outcomes. The following section will examine what has been excluded *generally* from the signature pedagogy of musical theatre singing lessons. From my analysis of the data these exclusionary practices have emerged at a crossroads in the field of musical theatre voice pedagogy.

Identifying what is excluded, or absent, in a discipline is challenging. Shulman provides no guidelines for the procedure of identifying what might be excluded, only commenting that these exclusionary practices are often “unintentional”. The process of identifying what was missing was a highly subjective process, based on both my reading of the literature surrounding musical theatre voice pedagogy, knowledge of the current practices of musical theatre outside of academia, or what Shulman calls “professional performance” (2005, p. 55), and the themes generated by the data analysis process. My own subjectivity, my background in CCM/musical theatre singing genres, rather than classical, have deeply informed this analysis, or as Braun and Clarke state “researcher subjectivity is conceptualised as a resource for knowledge production”, and this knowledge production is highly contextual being based upon the ethnography informing this thesis.

From the identification of the surface structures of the musical theatre singing lessons the CCM genres which currently dominate musical theatre productions are turning up in both the practice rooms and syllabi of musical theatre programs. Indeed, student productions are taking their lead from the industry and musical

theatre programs appear to regularly perform CCM musicals. CCM genres including rock, pop, country, gospel, folk and all the other styles indicated in Table 1 (Chapter 2) are here to stay both in the professional musical theatre world, and consequently in the repertoire and productions students perform while at university. It would be expected that the inclusion of specific CCM training would be provided by teachers to assist students to make industry appropriate sounds with functional freedom for sustainability, stylistic integrity and for the greatest chance at employment opportunities. While some universities were providing this training through style specific group classes, were these practices supported in one-to-one lessons by the deep and implicit structures of the signature pedagogy?

7.7.1 Musical Theatre Specific Voice Pedagogy Training in Graduate School

Academic qualifications, usually to a “terminal” degree level (the highest level of a degree in a specific discipline) are usually a requirement for academic employment in any field. While most participants had attained classical voice performance degrees, many teachers involved in my study had limited academic-level pedagogical training in classical voice singing, and even less pedagogical training in the specifics of musical theatre voice pedagogy. Of those with academic credentials in musical theatre or voice pedagogy, three teachers had undergraduate musical theatre degrees, and one of these teachers had a master’s in performance with an emphasis on both musical theatre and classical voice performance. Two teachers had voice pedagogy training to the doctoral level. One teacher had specific musical theatre pedagogical training at the doctoral level.

As stated in 7.3, teachers’ degree qualification in classical voice performance degree was a deep structure of musical theatre voice pedagogy. Extensive undergraduate or graduate training in voice pedagogy was uncommon, and teachers discussed their need to figure out musical theatre voice pedagogy skills by themselves, with colleagues, or by getting additional training on completion of their masters or doctoral level programs. Teachers also sought additional training once employed as a musical theatre voice teacher. Five teachers had pursued certification in three particular branded voice teaching methods which gave them access to a useful pedagogical approach for musical theatre singing. However, as stated in

Chapter 1, these branded voice teaching methods, while undoubtedly valuable, may not necessarily be accredited or scrutinised in the same way or to the same standard as the traditional academic programs of masters and doctoral degrees. The first exclusion found in the signature pedagogy of musical theatre voice training is, in fact, specific musical theatre voice pedagogy training at the graduate, or terminal degree level.

7.7.2 CCM Specific Voice Pedagogy Training in Graduate School

While many teachers had limited academic-level musical theatre voice pedagogy training in graduate school, none had graduate degrees in performance or pedagogy of CCM genres. While I saw evidence that the musical theatre programs I visited were beginning to address the need to include more CCM genres into their practice, and teachers were educating themselves on different CCM stylistic and functional nuances, of the teachers I interviewed only one had trained in CCM genres such as pop, rock, and country, and the private lessons this teacher had attended constituted a tiny percentage of this teacher's total professional training. Further, these private lessons were following the completion of a classical performance degree and was in response to the necessity of providing students with style appropriate training. No other teachers had been in a CCM voice lesson, and while they may have attended short training courses (two to nine days), and masterclasses, none had the "in-depth study (required to) fully comprehend the specific vocal techniques" (American Academy of Teachers of Singing, 2008) which might be provided by a masters or doctoral program focused on CCM voice pedagogy.

Paradoxically, the two universities which did not include CCM genres in the syllabus at all were, during my visits, producing CCM musicals. Performers, it seemed, were expected to assimilate singing rock, country, gospel, and pop styles through their own intuition. There was sometimes little connection between what was happening in the student productions and what was included in the voice syllabus of the musical theatre degree program. Specifically, at one of these schools most musical theatre voice lessons were led by classical voice pedagogues, yet the students themselves were rehearsing a rock musical. CCM voice pedagogy training is available at a few universities in the USA (see Chapter 1), but clearly there is not

yet enough teachers trained to the terminal degree level required for employment in USA universities to supply these institutions with teachers with qualifications in this genre.

7.7.3 CCM Specific Voice Performance Experience

The deep structures identified earlier in this chapter found that embodiment of function and performance skills were considered essential to the employment of voice teachers. In their interviews and in discussions with me teachers often discussed the need to train into their own voices the specific differences between their classical training and musical theatre singing. A few teachers had worked on training CCM styles and differentiating these styles from musical theatre in their own voices, but this differentiation was not always directly acknowledged in the teaching of lessons. Some teachers relied on their ears to listen and understand the sounds that were being made and tried to work out how students could do these safely—teachers were clearly aware that performing CCM genres with inappropriate function could be damaging to performer’s voices (Bartlett, 2010). Embodiment of singing function and style is a deep structure of musical theatre voice pedagogy, and some teachers were still working out how to embody musical theatre sounds, let alone other CCM sounds:

She has found herself conflicted as a MT performer. She is a character actor, but often worries about not using classical training in her vowels when performing and feels that this impacts on her ability to act with integrity at times.

(Reflexive notes, University Q)

Because this study utilised participant observation, in the second week of my visit this teacher asked me to team teach her students so she could learn from watching my practice. She also asked me to teach her, and my notes from this lesson reflect how important understanding embodiment of function can be to a teacher and performer:

Yesterday was a day of lessons from 9am to 5.30pm, and at the end of the day I gave BQ a second lesson. It was a pretty thrilling day in lessons, releasing people’s voices—BQ asked me to work

with all her students, and we discussed pedagogically what was happening as I worked with them. In BQ's lesson the biggest "aha" moment for her was how little air is required for CCM singing. She was using her full classical tank of air to sing, and when I had her speak then sing in exactly the same way in terms of consonant production and airflow her voice gently sat in a mix and belt very naturally. She was completely blown away as she realised this is why belting had never worked for her—she was using too much air and carrying too much weight in the sound up high because the subglottal pressure was too much for singing CCM. She had a huge revelation—she actually looked like she might faint in the lesson, because she realised she had been trying to address student's difficulty belting with more air and connection to breath, and that was producing all kinds of tensions in the voice. In particular we worked with TQ and released her tongue and her belt went right up to Eb5 immediately. TQ was in tears at the new found freedom in her voice.

(Reflexive notes, University Q)

There appears to be a disconnect between the deep structure of the importance of performance experience and the embodiment of sound in the employment of voice teachers and the surface structure of CCM genres being included in the repertoire of musical theatre performers. The emotional reactions to both teachers and students in the above excerpt demonstrates the importance of embodiment and appropriate functional training for style to performers and teachers alike.

This assumption that classical voice training is appropriate to teaching musical theatre singers meant that teachers either learnt how to adjust their pedagogical skills using their own intuition and creativity, or where there was university support, took professional development courses to develop an ability to approach CCM styles. One teacher developed her CCM and musical theatre skills by taking three different branded voice teaching method training courses. Another teacher commented to me in a conversation that they felt uncomfortable pursuing this kind of training (via private instruction or one of the branded voice teaching

methods) but was well aware of the differences between CCM and musical theatre. However, when I asked them about professional development to learn CCM styles they responded:

AT: I would love to do that but I'm trying to get tenure so it's like, you only have so much money to do, so you might as well spend it going somewhere where you're gonna get a thing on your CV. Um, I'm trying to think if there's been one that I really wanted to audit. There's been a couple of things that, you know, I go to like The Voice Foundation or something that, you know, strikes a chord, or whatever. But a lot of the stuff just isn't very good.

(Interview transcription, University T)

This teacher taught students CCM genres, knowing that it was important to help them become employable, and although they had never observed a CCM lesson, they had watched masterclasses, and online classes. AT commented further:

AT: Well, let me say this, and this may sound bad, but for a while there's no one doing CCM lessons here, so it's like, if I'm teaching it, and I feel like I'm a pretty good, like I can get the sound, I can get the sound, as far as voice technique, I'm not talking about stylistic things cause those I could definitely go to like, a jazz coach, and observe those, because that would help immensely! But vocal wise, not that I don't need to observe, it's just that I feel like it works.

R: mm hmm

AT: And, who else am I going to observe? There might be, like, three people, maybe.

...

AT: I just don't know of a lot of people here. You know, operatic teaching, sure. I could, like, name a list. You know, of people to go observe.

R: So, most of the lessons you've observed, they've been classical?

AT: Most, yes.

(Interview transcription, University T)

Teacher CV was comfortable in his expertise within musical theatre, had not trained in any further CCM styles, and was able to bring outside teachers in to help with stylistic issues in CCM for students:

CV: Um, I've seen, I've been to workshops, I've been to, um, worked, had experts in my studio, had experts in come to school

R: Yep

CV: Who really focus on that, and we will continue to do that. I don't know if my strength will ever be anything other than a dramatic form of music.

(Interview transcription, University V)

Teacher AG was classically trained with no CCM training and used intuition, "expert ears" and pedagogical skills to help students adjust to appropriate CCM sounds. If this didn't work, AG sent send the students to another teacher on staff who is more expert in the area of CCM singing:

R: What about other contemporary styles like pop and rock? Have you had any sort of pedagogical training in those?

AG: Not exactly. Only because, oh case in point, only because if I just think about what I do

R: Mm hmm

AG: I can kind of turn it into a more, for lack of a better word, cabaret sound, I can turn it more into "you have a microphone right in front of your face, so you're going to do it this way"

R: Mm hmm

...

R: So how do you help your students, because we've had, and I've seen a few examples of when they come in and they have rock repertoire.

AG: Mm hmm

R: So, what's your approach to this repertoire?

AG: Oh wow! I try to do a lot of listening to what is currently being hired.

R: Mm hmm

AG: Um, the sound that is now acceptable. Things like, um, Matt Edward's classes that I have gone to that I think he has a really great handle on how to get to that point.

R: Mm hmm

AG: So I guess I'm looking at placement, um,

R: Which is a word you don't like to use!

AG: I HATE that word. (They laugh). But, let's say, well, we'll go back to my "point of departure", "where do you feel that sound leave a resonator?"

R: Uh huh

AG: And is the resonator actually just the microphone? Because all of those great things that Matt does in those classes, I mean, let's just growl, OK, well, when he takes the mic away you don't hear anything!

R: That's right!

AG: Let's just see how much effort do you have to put into that?

R: Yep

AG: And then I send them to BG! (the pedagogy teacher on faculty).

(Interview transcription, University G)

These teachers were all aware that there are functional and stylistic differences between CCM genres and traditional musical theatre styles. Further, it was clear that not all branded voice teaching methods address the differences between CCM styles in a specific and practical way:

R: Have you had any specific sort of training in those or does (the branded voice teaching method this teacher used) approach those with specific, “OK, with these styles we do a specific sort of thing”.

BX: No, and in fact I’m not altogether sure that (the branded teaching method) ever gets, I mean, the model doesn’t get there yet because, quite frankly, if you’re thinking about the six archetype voice qualities that (the method), that we teach, CCM is not in there, really, you know.

...

R: Thanks. Um, so, you don’t think (branded teaching method), sort of, addresses the particular CCM styles?

BX: Not in so many words, I think only because, and this may be my own shortcoming about the application of these to CCM, this is where I look to my students to bring me the music and I apply what I know to them, but I hear certain things in some CCM music that’s part of the style, um, maybe little bits of well-placed constriction, or some really power sounds that are not what we would call belt, and so I do what I can to help them. I can tell you, um, some of these people happen to be (proponents of the branded teaching method), which is fine, but the research they’re doing may or may not be based on (the branded teaching method) work, it’s an extension, there are a couple of people I know who are working very hard to do research on healthy growl, screech, I know that’s not all there is,

R: Mm hmm

BX: to CCM,

R: No, but there’s ...

BX: to some of those things that are part and parcel of the style.

R: Yeah

BX: Other healthy ways to produce those because typically, probably not just the (branded teaching method) system, lots of systems, see those as potentially traumatic.

R: Mm hmm

BX: So, is there a way that we can teach them effectively and safely?

R: Yup

BX: And I'm all for that. It's, ah, it's not my wheelhouse necessarily, and that's when I see myself, OK, go somewhere and learn some of this stuff so I can bring it in.

(Interview transcription, University X)

Teachers are acutely aware of their own training, where there are gaps in knowledge of style and function, and that they need further training to effectively teach CCM styles within their musical theatre programs. However, they are not always clear on where to go to get appropriate training specific to CCM singing.

7.7.4 Concrete Teaching Practices Which Support CCM Styles— Amplification

When analysing the data and thinking about training CCM singers there was one element specifically missing from the musical theatre voice studios, and that was training students to work with microphones and to understand the effect that amplification can have on the voice. Musical theatre performers need to understand how to use microphones, and the impact that microphones have on the voice, particularly in cabaret-style performances. One of the characteristics of CCM singing is that it is amplified and generally mixed through a mixing desk. A sound engineer can boost or reduce various frequencies in a singer's voice to assist with the way the voice is perceived in the theatre, as well as add in many effects. The use of microphones allows for a sound engineer to Equalize, or EQ the voice in relation to the other instrumentation. Equalization, or EQ of the voice may alter the natural

acoustic principles of the voice which may be helpful if a singer is unwell²⁵. This is important information for the singer to understand to ensure they do not over-sing when they are unwell which may cause vocal problems in future performances.

Four studios had small portable sound systems which teachers could use with students; however, I didn't see any teachers use these systems during my observations, even when students were performing CCM styles. In an audition a performer needs to understand the acoustic of the room and how it might influence their ability to perform in that space, and auditions are not amplified, so understanding how to use the voice in an audition room compared to when performing with a band in a CCM environment outside of musical theatre might explain this discrepancy. However, performers still need to understand how body worn mics can assist them to avoid voice overuse—this microphone is an extension of every contemporary musical theatre performer. Aspiring performers might need to be trained in how these microphones work, and how good microphone technique can assist them in terms of reducing vocal load during long contracts. The sensitivity of microphones can be exploited for expressive purposes by performers and this training may happen with sound technicians, rather than studio voice teachers, however, this issue was not addressed in any studio I observed.

Additionally, while teachers may want amplification resources for their students, the teaching environment may not make this possible. Teacher AM commented that they already had soundproofing issues with her neighbouring faculty member, and so a sound system, while definitely desirable, would be detrimental to her relationship with that staff member. At another university, there was a lack of amplification not only in the teaching studio, but into the performance space. From my reflexive notes:

University Q has no microphones for students to work with, and no sound systems for them to work on and learn understand how

²⁵ The sound engineer for Hamilton explains this in this video: <https://www.youtube.com/watch?v=60OpF3DCVIs> from 2 minutes 20 seconds.

using a microphone affects their sound choices. HQ, and other students, are doing lots of pop-rock styles in their senior seminar, which they know how to do with stylistic authenticity, but because they are performing this in a theatre (rather than a small audition room, where their voices would carry well), they are having to change how they sing these songs to project them, rather than sing them in the appropriate and authentic CCM style.

(Reflexive notes, University Q)

A lack of access to amplification did not set the students up appropriately for the contemporary musical theatre environment or teach them how to sing with appropriate style. Teachers were working hard to teach students CCM style and function to the absolute best of their abilities but were undermined by this lack of amplification. The students were then required to compromise singing with style authenticity in order to be heard in a large auditorium.

7.7.5 Synthesis of Dancing and Singing

Despite the synthesis of singing, dancing and acting being important in the training of musical theatre performers, few teachers addressed this in their teaching studios. To avoid repetition, please see 5.4 for further discussion.

7.7.6 Conclusion to Exclusionary Practices Within the Musical Theatre Studio.

This chapter has outlined a number of exclusionary practices which I observed in the concrete, deep, and implicit structures of musical theatre voice lessons. I expected to find that teachers might have limited training in CCM styles other than musical theatre based on the literature reviewed in Chapter 2, however, the data illustrated that teachers often proceed into teaching musical theatre voice with minimal training in musical theatre voice pedagogy, let alone pedagogical approaches suitable for other CCM styles. Teachers also reported limited performance experience in CCM styles other than traditional musical theatre legit and belt styles. In this study of particular musical theatre voice teachers I found that the deep and implicit structures designed to support the teaching of musical theatre singing voice—the pedagogical training, understanding of performance skills and

embodiment of singing—were reported by participants as insufficient. Teachers sought further education upon completion of their terminal degrees in order to understand how to proceed in the practice of teaching of musical theatre voice students.

Shulman (2005) suggests that substantial changes to a signature pedagogy occur when “the objective conditions of practice may change so much that those pedagogies that depend on practice will necessarily have to change” (Shulman, 2005, p. 59). The introduction of CCM genres like pop, rock, and country into musical theatre is not new—by looking at the dates of CCM style musical theatre productions found in Table 1 it may be seen that CCM singing appeared from the 1960s and have increased dramatically in number over the past 20 years. The change in musical theatre style singing has been gaining momentum towards increased numbers of CCM based productions and teachers are adjusting their surface pedagogical practices to address these changes, but the deep and implicit structures are creating dissonance between practice and training backgrounds. This study presents an “opportunity for re-examining the fundamental signatures we have taken so long taken for granted” (Shulman, 2005, p. 59), to do this I will apply the concepts of Bourdieu to examine in more depth this group of voice educators and the field of musical theatre voice pedagogy in Part Three.

7.8 Summary of the Signature Pedagogy of Musical Theatre Voice Lessons

The surface, implicit, and deep structures outlined in Chapters 5, 6, and 7 identify elements of musical theatre voice training within the musical theatre degree in the United States. These elements of voice lessons, the concrete acts of teaching and learning, the assumptions about how best to deliver knowledge and know-how, and the moral dimension and beliefs about professional attitudes, values, and dispositions have been examined separately in the highly artificial act of analysis for the purposes of this study. While individual elements, or signatures, have been identified, in the lessons I observed these elements are interconnected and entwined—the personal, the professional, content delivery, and idiosyncrasy of practice are woven into a tapestry of richness, nuance, and complexity.

Usefully, however, through the identification of what is included in the signature pedagogies, areas of exclusion became apparent, as did areas of tension “from the competing demands of the academy and profession” (Shulman, 2005, p. 53). From the examination of surface structures in Chapter 5 there was the clear pattern of inclusion of CCM genres such as like pop, rock, gospel, country, and R&B into the musical theatre repertoire performed by students, often within student productions. At half of the institutions I visited these styles were written into the syllabus requirements. In addition to musical theatre repertoire and CCM singing, many of the sites I visited also required students to learn classical repertoire in foreign languages using classical voice production, even though they were training for the musical theatre profession, a profession which has moved further towards the performance of CCM genres, as outlined in Table 2, and away from traditional classical approaches to singing legit.

The deep structures of the signature pedagogy identified the academic belief that classical training is still, in 2020, considered to be the appropriate foundation to training musical theatre voice students. Additionally, the requirement that teachers have performing experience implies that they understand the embodiment of performing the genres they teach. However, performance experience in the CCM genres now prevalent in musical theatre was rare in participants. The absence of sound equipment, or the presence of such equipment but complete lack of usage in any observed lessons suggests a lack of understanding of the impact of amplification on the CCM singer. Singing with amplification changes the way a performer uses their voice—there are functional and stylistic issues to be considered, and there appears to be very little training for teachers *or* students in this process in the music theatre voice studio. Understanding the principles of amplification, for example, how EQ of the singing voice works can assist and impact on style authenticity and vocal longevity in CCM singing. This was notably absent in my study, yet every professional musical theatre production is amplified and so a basic understanding of this element of performance would appear to be warranted.

These areas of tension, the decisions made by the discipline of voice pedagogy about what is included and what is excluded within the pedagogy in the academic realm implies “rigidity and preservation” (Shulman, 2005, p. 56) where

“the very architecture of teaching encourages pedagogical inertia” (p. 57). Teachers described having to go outside of their academic training—so valued by the academy as a measure of certification and verification of competence to justify academic employment—to gain the skills required to do their jobs. Shulman’s theory of signature pedagogies has been useful in identifying the structures, the applications of pedagogy, as observed through the ethnography informing this study within this under-researched sector of the voice pedagogy community. However, Shulman gives no framework for gaining a deeper understanding of *why* the tensions between the profession and demands of academia exist. For this, I turn to the use of Bourdieu’s conceptual framework in Chapters 8 and 9.

Part Three

Part Three of this study consists of Chapters 8, 9, and 10, and includes the final analysis of the data and discussion through the framework of Bourdieu's concepts of habitus, capital and field (Chapters 8 and 9) before moving onto final comments in Chapter 10. Signature pedagogies provided a useful conceptual framework for initial consideration of the musical theatre voice lessons observed in this study in Part Two. The concepts of surface, deep, and implicit structures identified musical theatre voice pedagogic practices, highlighted dissonances between the background and training of teachers and their current practice and explored what has been excluded from the pedagogy in the specific context of this study. However, when considering why these exclusions have occurred, how musical theatre voice pedagogy is positioned within the larger field of voice pedagogy and how this subset of voice pedagogy has emerged within academia, Shulman's concepts are less helpful. It is through relationships with other teachers, and the broader *field* of voice pedagogy that the field of academic-based musical theatre voice pedagogy exists and can be more fully examined.

Because of the limitations of signature pedagogies, a conceptual framework that enabled the analysis of aspects of both private (studio) and public (larger bodies of voice teachers) spaces was required, and in this section Bourdieu's concepts of habitus, practice, capitals, and field will be used to expand upon the analysis and discussion outlined in Chapters 5, 6, and 7 (see Figure 3). Chapter 8 provides an examination of habitus and capitals. Habitus are the dispositions, backgrounds and embodied ways of being which are signals of belonging within a specific group, and capitals are those assets which are symbolic knowledges that guide and inform an individual's conduct and standing in a social or cultural group. How habitus and capitals are regulated, recognised, and used within the field of musical theatre voice pedagogy broadens the discussion of the ways that participants viewed their experiences in relation to the larger field of *general* voice pedagogy. In this way, Bourdieu's conceptual framework provides a further layer of analysis beyond Shulman's consideration of the signature pedagogies. Adding Bourdieu's theory of

practice allows for deeper consideration and exploration of those dissonances specifically observed between the surface structures (teaching musical theatre and CCM style and function), deep structures (classical music education and training), and implicit structures (modelling professional values and behaviours).

Chapter 8:

Bourdieu: Habitus, Capital, and Musical Theatre Voice Pedagogy

To recap, the research questions framing this study are:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How do musical theatre singing teachers differentiate the various functions and styles within CCM singing genres for musical theatre students?
- How do musical theatre singing teachers trained in CCM apply their practice?
- How has the educational background of musical theatre singing teachers assisted them in their work?

Using the themes identified from reflexive thematic analysis and building on the signature pedagogies discussed in Chapters 5,6 and 7, this chapter will explore Bourdieu's concepts of habitus and capitals in relation to the field of musical theatre voice pedagogy. This chapter will be of particular relevance to answering the question of how the educational background of voice teachers has assisted them in their work.

8.1 Bourdieu and the Identification of Practice

Bourdieu's *Distinction* (Bourdieu, 1979/2010) outlines an examination of French culture in the late 1960s and is concerned primarily with the sociology of "taste". Bourdieu was particularly interested in the ways that hierarchical structures occur in society, and how the relationships within these structures proceed as part of the "game of culture" (Bourdieu, 1979/2010, p. 4). Importantly, his work overcomes concerns about simplistic dichotomies (for example, the master/apprentice power dichotomy) in order "to understand relations of power" (Power, 1999, p. 48) that

define any social setting. While in Chapters 5, 6, and 7 I discussed the master/apprentice power dynamic in the one-to-one teaching lesson, the reflexive thematic analysis also showed teachers displayed pastoral and holistic traits (Chapter 6) and were not simply informed by the master/apprentice dynamic alone. Equally, pedagogy is more than simply the exchange of information during the singing lesson itself. The relationship established between the teacher and student while engaged in the practice of teaching/learning has been observed and discussed in Chapters 5, 6, and 7. In Chapters 8 and 9 I expand from the interactions between teacher and student within the lesson context which identified the academic practices and considerations of musical theatre voice pedagogy in Part Two, to examine the positioning and relations of power in the larger field of voice pedagogy.

I present a consideration of the habitus, capitals, and practices inherent to the field of musical theatre voice pedagogy as identified through both the thematic analysis and the surface, implicit, and deep structures identified in Chapters 5,6 and 7. In doing so I contend that there are hierarchies at play signifying the “cultural game” within the field of music theatre voice pedagogy. These hierarchies can be identified and defined in terms of not only the field of musical theatre voice pedagogy itself, but in relation to (and all fields are relational) the larger field of voice pedagogy within academia. This positioning establishes the relation of musical theatre voice teachers to other members within the field of voice pedagogy, including, classical teachers, voice scientists, and teachers both inside and outside of academia. I will further consider the positioning of CCM voice specialists within academia, identifying how symbolic power has been used by those in higher hierarchical positions, to maintain and reproduce the status quo within voice pedagogy.

Further, while Shulman’s concept of signature pedagogies limits potential explanations for the complexities of the interrelationships between teachers, students, and the wider context of musical theatre voice teaching studio, by using Bourdieu’s concepts of capitals and field, the “game of culture” and structural hierarchies within the social spaces emerge as discernible and examinable. These hierarchies will be examined through the themes identified and explored in this study and discussion of the experiences of participants. Accordingly, the use of Bourdieu’s

“thinking tools”—habitus, field, and capitals—allows for the relationship between theory and practice to be examined within social practices, and how individual subjectivities are articulated and positioned in terms of the practices inherent to the music theatre studio (Grenfell, 2008).

Figure 4 provides a visual representation of the relationship of Bourdieu’s thinking tools in conjunction with the earlier conceptualisation of Shulman’s signature pedagogies. This diagram is a simplistic representation of the richness of those relationships that occurred between teachers and students engaged in the practice of the music theatre studio, with Shulman’s conceptualisation of the structures of signature pedagogies overlaid with Bourdieu’s concepts of habitus, capitals, field, and practice. The following sections will discuss relevant elements of this conceptual framework with emphasis on understanding the relationships that defined the experiences of participants from within academic environments of musical theatre voice lessons. Because practices observed in musical theatre voice lessons have been outlined in Chapters 5, 6, and 7, relevant information will not be repeated but referenced throughout this discussion as required.

8.2 Habitus and Musical Theatre Voice Teaching

Bourdieu contends that personal behaviours, individual decisions, the activation of private “tastes” and the conduct of practice are based on individual actions and beliefs, and these actions and beliefs are mediated through culturally negotiated social contexts and histories. Further, individual and personal actions within a specific field are socially shaped according to strategies designed to position a member of a cultural group (or organisation/institution within a cultural group) in a certain way, and in relation to others. When these individual choices multiply within a group they become “common trends” (Grenfell, 2008, p. 44), and present as indicative of a wider social “logic” that orders and makes the social group recognisable. This logic becomes “tacit knowledge that guides individuals to orientate their actions in certain ways” (Grenfell, 2008, p. 46), and the learning of this social logic is the process of enculturation into cultural group. Habitus is not a specific entity, but a “thinking tool” for setting out what a culture is, what the ontological characteristics of a cultural group are, and most importantly, how an

individual should enact and embody the *sensibilities* of the group accordingly. This sensibility frames how an individual within the group behaves and positions themselves, along with and through the “capital” one holds, within the cultural group.

For Bourdieu, social, cultural, and symbolic “capital” provides the point of expression of the habitus. In enacting the behaviours and sensibilities of the group, individuals will recognise certain ways of being, ways of speaking, modalities of style and expressions of taste as “appropriate” to the group and will accordingly be positioned in terms of their own ability to enact and represent these ways of being. I will outline the characteristics of each capital in detail below, but for the purposes of this present argument, Bourdieu’s identification of these expressions of habitus work to define how individuals come to enact the practices they do, in line with and according to the sensibilities of the social settings in which they are situated. Habitus “functions below the level of consciousness” (Bourdieu, 1979/2010, p. 468) and is a useful way of observing the relationship between “practices and a situation” (Bourdieu, 1979/2010, p. 95), and this concept is used here as an approach to provide one way of understanding the exclusionary practices observed in the outlines of the signature pedagogies in Chapters 5, 6, and 7.

Habitus, as seen in Figure 4, captures the fundamental “elements” that define a cultural group, including the temporal positioning of the group within a wider historic time period, its identity characteristics including ethnicity, gender, and class, and its collective sensibilities including prevailing cultural values and discernment of “style”. It is considered by Bourdieu to be a “unifying principle” of a specific social or cultural group. The designation of the habitus may appear clear cut, but in reality, habitus is messy and has individual exceptions and subjectivities, and accordingly, not all participants exhibited all characteristics in equal ways. Notably, in this study there were enough commonalities across the specific elements of habitus to identify music theatre voice teachers as a specific and particular cultural group set within the larger cultural group of singing voice teachers. Habitus describes the “embodiment of social structures and history in individuals ... [it] reflects external social structures and shapes how the individual perceives the world and acts in it” (Power, 1999, p. 48). Maton (2008) extends this, declaring habitus to be both structured and

structuring. As Maton (2008) notes, it is structured by “past and present circumstances, such as family upbringing and educational experiences. It is ‘structuring’ in that one’s habitus helps to shape one’s present and future practices” (Maton, 2008, p. 51). While habitus is generally instilled during childhood, there is also a secondary habitus “learned later as one takes on a profession or trade” (Power, 1999, p. 49). Habitus is concerned with the way we act, think, feel, and are; it is embodied and carried with us into social situations and, combined with capitals, influences our positioning in a field and our practices.

This section will examine the characteristics and sensibilities of the field of musical theatre voice teachers in academia in the United States through the context of the participants of this study. I draw on the recognisable set of participants’ dispositions and backgrounds which illustrated both the musical theatre pedagogical field within academia and the relationship between this cultural group, classical voice pedagogy within academia, and the larger cultural group of general voice pedagogy.

8.2.1 Gender

Out of the 13 participant teachers in this study, three were male and ten were female.²⁶ While a discussion of the gender characteristic of the voice studio and wider field of musical theatre is outside the scope of this project, and this is a small sample of musical theatre voice teachers, for this thesis, the dominance of female identifying teachers in this participant group must be noted. Smith’s (2015) work discusses how higher music education’s structure and operationalisation has been traditionally male-dominant, particularly in relation to executive power structures, gender of teaching faculty and executive staff, and the masculine power dynamic of the master/apprentice mode of delivery. Smith argues that within instrumental disciplines guitar, bass, and drums “are gendered as ‘male’ ... with vocals (listed last

²⁶ I understand that there are more specific and varied gender identifiers (e.g. cis female, cis male), and in this study I have at times during this thesis used “they theirs” to de-identify the gender of participants where I felt appropriate. Gender identity was not a specific focus of the study.

on the website and in the prospectus) being strongly associated with (and far more permissible for) females” (Smith, 2015, p. 70). While Smith’s study was undertaken at a private popular music institution, rather than musical theatre education provider, the gendering of singing as female *is* reflected in the gender division of voice teachers. This is significant when males have a much higher rate of full-time employment in academic institutions in the United States (National Centre for Educational Statistics, 2019), yet in this discipline (within this admittedly small group of participants) the opposite is true. However, it should be noted that where males involved as participants in this study, they were in more senior positions within the faculty than females. An area of further research in this field might be the examination of gender diversity within musical theatre educators across the three disciplines of dance, voice, and acting, and within leadership positions in music theatre programs, and further how musical theatre education reflects gender issues through both educators and educational approaches.

8.2.2 Ethnicity

All teachers who were study participants were identified as white. This is reflective of higher education in the United States, where 76% of all full-time faculty identify as “Caucasian” (National Centre for Education Statistics, 2019). In response to this, many musical theatre schools actively promote diversity within their student cohort, recognising that if ethnic diversity is not represented in the student body, ethnic diversity is not represented on stage and further, future teachers of the discipline will not reflect ethnic diversity. This lack of diversity among teaching staff is reflected within the theatre industry—in the 2016-2017 Broadway season 95% of directors were “Caucasian” (The Asian American Actors Coalition, 2017). Considering 11 out of 13 participants in this study trained in classical music programs, but progressed into the musical theatre field, the ethnicity of faculty and students within the cultural group of music in higher education in the United States also needs consideration. While there is an acknowledgement of white dominance of higher music education programs (Bronstein, 2019) there is little scholarly research into this issue. Music programs in the United States are dominated by classical music (National Association of Schools of Music, 2020), which has “avoided diversification” (Bronstein, 2019, para. 4), and so student bodies are largely

comprised of white students. The existing classical music programs on offer in the United States university system, which traditionally teach a majority of white students, means that voice teachers who emerge from this system will in turn largely be white. While noted here for reference and to illustrate the identity characteristics of the participant teachers and those sites visited, ethnic diversity within both music programs and musical theatre programs is another area where further research might be undertaken. The ethnic and racial diversity of musical theatre faculty requires scrutiny.

8.2.3 Historic Time Period

The historic time period within which this study was conducted—between August 2018 and September 2019—is relevant to the training background of the participants. Teachers in the study were educated prior to the recent development of graduate degrees in musical theatre voice pedagogy in the United States²⁷ (Penn State University, 2011; Carthage College, 2019; Boston Conservatory, 2020) or a terminal (doctoral) degree specialising in CCM voice pedagogy (Shenandoah Conservatory, 2020). Specialist musical theatre or CCM voice pedagogy graduate degrees (i.e. without also having a classical component) are still not widely available in the United States. Teachers discussed the lack of pedagogical training in styles other than the classical voice they were given during their graduate degrees, resulting in the participants requiring additional education once they encountered the day to day skills required in the field of teaching:

After I finished my doctorate ... my teaching studio really turned toward CCM, and the demand was just huge ... my students wanted to know how to belt ... they needed to belt their faces off, and I didn't have any skills to teach them how to do that, and I

²⁷ It should be noted that some teachers may have been of an age where they could have studied at Penn State's Masters in Musical Theatre Voice Pedagogy program, however the design of the program is limited to one enrolment at a time (Turnbow, Saunders-Barton & Spivey, 2014). This is an unusual structure for a voice pedagogy program, which are usually taught in larger cohort sizes.

didn't know how to do it myself either. So that's when I started taking private lessons to learn how to belt and started studying more formally.

(Interview transcription, University M)

Further, participants discussed a complete lack of knowledge that there were any other options to study singing:

I didn't even know that (CCM singing) was a thing, really. Um, I certainly didn't know that it was something we could work on in a voice lesson because it just wasn't a thing back then ... I didn't hear people doing CCM in recitals.

(Interview transcription, University T)

The choice to study other styles of music was simply not widely available to this cohort of participants during the period of education, and as of 2020, not much has changed.

The genre for higher education study in the United States available to the majority of these teachers was classical. This is unsurprising, when research shows that classical music programs dominate the higher education system in the United States. In March 2020, a list of accredited music schools on the NASM website listed 645 members (National Association of Schools of Music, 2020). Popular music programs exist, but these are vastly smaller in number than classical music offering—in 2017, 30 popular music programs were identified in the United States (Baldwin, et al, 2017). A classical-based education is designed to enculturate participants in their formative, educational years into classical music culture, practices, and aesthetics. However, for reasons of economics (teachers needing to teach students who desired to sing CCM styles, and/or wanting to be employed to perform musical theatre styles), aesthetics (personal voice quality not meeting the accepted classical aesthetic, desiring a more “individual” singing sound), and participant desire (wanting to learn to teach and perform musical theatre styles), teachers moved from the classical voice community and into the musical theatre space.

As discussed in Chapter 7, there is a deep structure within music theatre voice pedagogy that voice teachers will have a classical voice degree. This is because in the historic time period of participants' education and training, this is what was available, and while the situation is dynamic, it is very slow to change. The bulk of music programs still focus on classical music performance and privilege this kind of training over other styles of music performance training. The situation is changing with emerging voice pedagogy programs in CCM and musical theatre, but for the majority of participants, it was true that their enculturation during their graduate training was into classical music. There is an accepted "logic" that classical voice education prepares students for a career in "music" in the United States, even though teachers recognised the contradiction within this institutionalised practice. The logic behind this assumption is, in fact, *illogical*—this education did not prepare them for the practice of teaching music theatre voice, or for the increasing and acknowledged requirements to train other CCM styles within singing lessons.

8.2.4 Culture

Bourdieu argued that acquiring knowledge can become "a mechanism of social division" (Robbins, 2008, p. 33). Reflecting the individualised nature of habitus, the example of formal training and performance experience in classical voice provides insight into how the division of individual habitus worked. While some participants had highly successful classical performance experiences, others found that they did not fit the classical aesthetic and were excluded from this community, despite being trained in the field and expecting to move into a classical music performance career upon graduation. If a teacher's voice did not fit the aesthetic ideal of classical singing, these teachers noted they experienced difficulty upon graduation in finding work and were separated from the social world of classical music. Commenting that his voice did not suit classical singing, CV noted: "I had a teacher once, um, my first year of graduate school that told me he thought I would never make a living as a singer," (Interview transcription, University V). CV was told to expect to be excluded from his career before even starting. Apart from raising questions about why CV was accepted to the program, only to be told it was not a viable career, this example was further complicated once CV graduated and

discovered that the training received in graduate school was not appropriate for musical theatre, or classical:

I trained myself, honestly, it kind of worked ... I knew that I couldn't sing opera. ... I kept going into (musical theatre) auditions and half the time they would say "you're singing too much" and I had no idea what that meant ... [however] musical theatre actually fit my voice significantly better than a classical track, that my voice always stuck in between, and they would try to move me up to tenor, and it didn't really feel good, but yet I wasn't a baritone, and so musical theatre just fit.

(Interview transcription, University V)

CV was not a cultural fit within the classical voice community and moved (or chose to move) out of the classical voice performance cultural group, discovering a sense of belonging in the musical theatre cultural group.

As an example of how individual histories can be experienced both on a personal level and within a social group, another participant described a similar experience of not fitting into either cultural group upon graduating from a classical voice degree:

I went to New York ... to do some auditions where I was constantly met with, if I were singing for opera agents, um, they said "It's a very lovely voice, but it's not very operatic." And then somebody would take me to a musical theatre call in New York, and they would say "wow, you're obviously a very trained singer, but it sounds **so** operatic."

(Interview transcription, University G)

As with participant CV, AG found that their training and voice didn't match the industry aesthetic expectations of an opera singer, and also that their voice was too classical in function and style for musical theatre. AG did go on to perform professional opera, and upon getting further private training, musical theatre, which was described as "much more fun" than classical singing.

Habitus informs the way members structure a field, and then position themselves within it. The teachers independently moved into the social space of musical theatre voice pedagogy from the space of classical voice performance, an action which was independently generated according to each teacher's experiences, background, embodied dispositions and histories, or through their habitus. Maton (2008) comments that "we learn ... our rightful place in the social world, where we will do best given our dispositions and resources, and also where we will struggle ... and ... try to avoid those fields that involve a field-habitus clash" (Maton, 2008, p. 58-59). CV and AG both moved towards a cultural group where they were less likely to experience the "social clash" which was inherent for them in the classical voice performance cultural space.

8.2.5 Family Background

In terms of family background, participants discussed how their musical learning was encouraged in their home life growing up, confirming that "a musical habitus depends on a musical upbringing" (Söderman et al., 2015, p. 9). A common familial background story involved early piano playing, encouragement of music lessons and performance experiences from a young age. AG always sang in choirs, proudly admitting to being asked to join an adult choir when in seventh grade. AM commented "I've always sung, according to my mother I sang before I talked! Um, so, it was just something I did, I loved being in a choir and I was in children's musical theatre for years and years" (Interview transcription, University M). AQ began piano lessons at age 7, commenting that "my stepmom made me practice", played for church services at age 11 and sang and played for the school choir in junior high (7th - 9th grades). AQ also played trumpet and French horn and was involved in a barbershop quartet and musical theatre in high school. AT studied piano from grade two, began university training in music education, but as a result of voice requirements built into the degree, ended up pursuing classical voice performance as a university student. CV began piano lessons at age four, and commented

I was singing from the get-go ... I was just involved in choirs in church and in school choirs. And then, my mother, being a proper southern lady believed that you had to have lessons to be well

rounded, so, um, I took voice lessons in high school and I also took drama lessons because that's what you did.

(Interview transcription, University V).

AX also began piano lessons early in life. While each individual teacher had specific and slightly different musical experiences at a young age, all were supported in their engagement with music by their family. CV's comments beautifully describe being enculturated into a societal norm of "proper southern" culture both through lessons ("That's what you did"), and music performance in church and choirs AQ's description of being made to practice, even though "I fought her on it" (Interview transcription, University Q) further symbolises the importance and value placed on music lessons within the family environment. Valuing music education was common in the family backgrounds of all interviewed participants, a sensibility embodied within every participant in the study which influenced the participant's movement towards academic study of music and a career in the performing arts.

8.2.6 Discussion: Habitus and Musical Theatre Voice Pedagogy

Education, culture, family background, ethnicity, gender, and time period intersect powerfully in relation to the habitus of the participant group. The teachers' backgrounds and dispositions, which emerged through the informal conversations and interviews, combined to suggest an enculturation into a classical music career, however, this group of teachers all had personal actions, decisions, and beliefs which propelled them individually away from classical voice performance and towards musical theatre voice pedagogy. While teachers displayed independence and agency—habitus is not necessarily deterministic—their collective career trajectory, dispositions, education, and backgrounds were largely (although not all the same) similar enough to be able to be identifiable as a specific cultural group, as outlined above. Importantly, however, as a group participants represented a point of differentiation—rather than reproducing their own voice pedagogical training and thereby reproducing their habitus in their own students, they are in an "in-between" place, anomalies in the field who work in a space of ambiguity between their existing habitus and current practice.

Bourdieu acknowledges that individual agency means that a group will never be deterministic in action, and in this study individual agency was demonstrated through a movement *into* musical theatre away from classical voice performance and the habitus of upbringing and education. Here habitus both reflects how social structures are not “deterministic of behaviour” (Power, 1999, p. 48) but also how habitus creates its own cultural logics to establish fields. There is a collective, cultural logic as individual participants found their “fit” in the music theatre education space. This choice, this action to turn towards musical theatre singing and then, for some teachers, to move further towards CCM voice training, is reflective of the “social regularities with the experience of agency” (Maton, 2008, p. 55). Individual participants displayed agency. Those participants with classical training changed career trajectories by moving away from their classical background and training towards the cultural space of musical theatre for their own specific reasons and purposes. This creates the “logic” that music theatre voice teachers within academia in the United States tend to have classical voice performance backgrounds.

The effects of habitus are embodied and deep. The physical display within studio teaching spaces of classical performance degree testamurs combined with a background in classical voice performance (as discussed in Appendix K, Shulman’s deep structures and implicit structures in Chapter 6 and 7) was a significant area of ambiguity. Participants’ background and training in classical voice performance created a pull in these teachers, between their habitus and their practice, which then created further tension in the positioning of music theatre voice teachers in relationship to the larger field of voice pedagogy. In Chapter 5 I discussed how participants practiced the teaching of musical theatre repertoire and, to a greater or lesser degree, adjusted their pedagogy to teach CCM styles. The prominent display of classical voice performance degrees in private studios may, however, powerfully signal to a musical theatre student that this teaching space is not open to them as a career option without classical voice performance credentials of their own. Further, in Chapters 6 and 7 I discussed how teachers were critical and at times dismissive of their education in terms of preparing them for their pedagogical careers. Concomitantly, they discussed the joy of “singing above the stave” (a classical soprano), or the stimulation and joy of classical voice performance study: “classical music for me was intellectually very stimulating. I liked that I was never bored I was

always challenged. I had to work very hard to do well” (Interview transcription, University M). Classical voice performance training and performance was not necessarily perceived as a negative part of the teacher’s habitus; indeed, it was often a source of pride.

The positive perception of classical voice performance training for some participants might be based on the “position in the occupational class structure” (Bennett, 2010, p. xix) it bestowed upon them—it gave them an entry into the field of academic teaching of voice. The academic credentials displayed on the studio walls of teachers signals a “cultural competence” (Bourdieu, 1979/2010, p. xxv) to the academy, even when the field in which they are teaching requires different practices and skills (different cultural competences).²⁸ Here, the relation between habitus and practice is discordant, indicating a point of fracture within the voice pedagogy profession. Maton (2008) suggests that when “the field changes more rapidly than, or in different directions to, the habitus of its members the practices of social agents can then seem anachronistic, stubbornly resistant or ill-informed” (p. 59). While the practices participants displayed may appear on the outside to be changing rapidly, as teaching requirements shift towards the inclusion of CCM pedagogy to meet industry demands, within the academic field classical training is still the dominant background of musical theatre voice teachers, and in alignment with this few teachers demonstrated specific skills teaching the intricacies of function and styles in the CCM repertoire currently dominant in the music theatre industry.

8.2.7 Habitus Summary

There is an unspoken understanding that classical voice training is still largely the basis of academic appointment. This is the logic of the habitus in the field

²⁸ It should be noted that some skills gained in a classical music degree would certainly translate to musical theatre voice teaching, and participants demonstrated these skills. In particular, participants demonstrated music theory, music history, aural and music reading skills during observed lessons. However, participants did not comment on these competencies being useful to them, rather that they required additional training outside of their classical training to gain competency in teaching musical theatre singing.

at work. Participants were clear that what was required for musical theatre voice teaching involved very different practices, a different aesthetic and sensibility to classical music, and that training musical theatre performers had a unique cultural set of understandings (as discussed in Chapter 5 including speech quality, the role of dance and acting, CCM style and functions). Teachers displayed a clear distinction of practices of musical theatre from classical voice performance, and this is specific to the logics of the cultural field of musical theatre voice teachers within academia—music theatre in academia is still distinguished not through its own specific practices, but it is often discussed through the lens of its difference to classical voice performance.

This definition of practice by reference to what it is not, is, ironically, the very issue the establishment of the term “Contemporary Commercial Music” was intended to address (LoVetri, 2008). The perception of CCM and musical theatre voice pedagogy in academia as social spaces with their own habitus and practices, without reference to classical voice performance, is rare. This is probably largely due to teacher training and habitus, and the articulation of specific practice through difference from classical voice means classical voice is still used as a measure against which to operate in voice pedagogy in academia.

Habitus is about “fit” and knowing where individuals feel comfortable in the social world they inhabit. When locating the deep structures of the signatures of musical theatre voice pedagogy in Chapter 6, I discussed the necessity for teachers to have both classical performance degrees and performance experience. However, Shulman’s signature pedagogies fall short in being able to explicate the nuances of the social world within which a pedagogy operates—and for this I turned to Bourdieu. Although most (10 out of 13) of the participants did have a background in the classical voice performance world, they chose a different career path when teaching according to personal affiliations, pedagogic style and aesthetic orientations to voice, and voice training. Others found that they did not “fit” the aesthetic of classical performance, preferred musical theatre as a genre and/or found a cultural “home” in the musical theatre social space. Although participants taught students primarily specific music theatre singing, it remained that it was their possession of

an education based in classical music which created an appropriate habitus for (at least initial) access to academic employment.

This background in classical music was responsible for a tension between habitus and practice—participants were at once proud of their classical qualifications and experiences, while also acknowledging the inadequacies of their training in terms of their work within the musical theatre and CCM genres. Additionally, many teachers taught students classical voice function and style within lessons, while also acknowledging that they themselves needed to retrain their own voices out of classical voice style to understand the functional and stylistic differences between musical theatre singing and their own classical backgrounds. So, while teachers were at once rejecting the reproduction of their own educational habitus in classical music, some participants continued to teach classical function and style in order for students to have “legitimacy” in their training. This tension between the educational habitus and current practice is significant in terms of the reproduction of practice within the field of music theatre voice pedagogy. If habitus is “the reproducer of structures” (Power, 1999, p. 49), this analysis of the data demonstrates that there is a curious tension within academia in the United States concerning the apparent privileging of a “legitimate” classical foundation over the distinct stylistic, aesthetic, and practical elements of musical theatre. This rendering of traditional, classical voice training approaches within the music theatre classroom, while aesthetically and stylistically inappropriate, nonetheless carried a certain prestige as the “legitimate” way to establish a career as a musical theatre teacher.

8.3 Capitals and Musical Theatre Voice Teaching

Bourdieu’s conception of the capitals extends the traditional idea of economic capital to other types of “assets” which are recognised as valuable within a specific cultural or social group. The type and value of a particular capital are seemingly arbitrary when viewed from outside a particular cultural group, but within the group feed into the logic of how a group is formed and what is considered valuable. The possession and trajectory of a particular capital plays an important role in determining an individual’s position within a field, or social/cultural group, relative to other members of that group. Bourdieu often calls this arbitrary nature of

capitals within a particular group a “misrecognition” of the value of a particular capital. This is notable because the significance of the specific capital may be only pertinent to a particular field; for instance, upon leaving the field and moving into another social group the same capital may be rendered of lower, or even inconsequential value. For example, within the social space of classical voice performance, an operatic soloist who has performed at, say, the Met in New York, or in Covent Garden in London has high “capital” within the cultural group of classical voice performers. However, while the same artist may be *respected* for their mastery and talent, they would not hold the same capital within, say, country music or in a performance at the Grand Ole Opry; in fact, the classical performer’s capital would likely be low given that the operatic singer would not have the necessary capability to perform to the level of skill demanded by this specific genre of music.

In Bourdieu’s works, habitus provides the foundation from which capitals emerge and find activation. A “well-formed habitus” involves inculcation into the dispositions of a cultural group which confers a social advantage within the arbitrary rules of a particular group. Habitus also frames understandings of the capitals at work within a social space and the modelling of behaviours within that specific space. For example, the modelling of professional behaviours (outlined as an implicit structure of the signature pedagogy of musical theatre voice teaching in Chapter 6) inculcates the student into the profession through informing and developing the habitus required to enter the social space of a discipline. Specifically, teachers pass on attitudes and dispositions appropriate to being a musical theatre performer through their own background as a performer via the one-to-one teaching modality (as discussed in the deep structures in Chapter 7). Further, knowledge of the need for idiosyncratic, tailored repertoire which values and promotes the individual performer’s understanding of taste, or what Bourdieu identifies as “distinction”, within the musical theatre discipline (as outlined both in the surface structures in Chapter 5 and the implicit structures in Chapter 6) is one example of a well-formed habitus working *through* the capitals, signifying a student’s arrival into the discipline of musical theatre and their position within this field.

Bourdieu identified different types of “capitals” including “cultural capital”, “social capital”, and “symbolic capital”, of which cultural and symbolic capital are

particularly relevant to this study. Additionally, I observed and so have included “scientific capital” (Moore, 2008) in the discussion of the capitals displayed by the participant teachers encountered in this study. The following section will examine the ways participants expressed and embodied the various capitals within their studios, articulating the particular capitals evident within the field of academic music theatre voice pedagogy.

8.3.1 Cultural Capital

Bourdieu identifies cultural capital as those capitals which are both inherited and acquired (Bourdieu, 1979/2010). Inherited capitals involve absorbing cultural competences through the social environment in which an individual is raised and speaks to the kinds of understandings this imparts. Inherited capital implies a certain way of living and being—for instance, how to decorate, what to eat, what is considered entertainment, and so on.

The most powerful kind of acquired cultural capital is educational capital. Educational capital bestows a strong cultural capital on the bearer due to its legitimisation by an accredited institution, however this kind of capital is itself subject to variation of valuation depending on the “speed of progress through the system” (Bourdieu, 1979/2010, p. 75) and the type of educational qualification an individual gains (Söderman et al., 2015).

Specific types of cultural capital are used and embodied to strengthen the teacher’s position within the field of musical theatre voice pedagogy, and to distinguish them from other individuals within the field of general voice pedagogy. These capitals are important to identify in order to construct the field, to examine how members within the specific field are positioned relative to one another, and to recognise what is considered an asset within that field (Bourdieu & Wacquant, 1992; Power, 1999). Habitus—expressed through the embodied knowledges, mind-sets, and dispositions of an individual—provides an initial manifestation of the cultural capital an individual brings into the cultural space of musical theatre voice pedagogy. Dominant among the cultural capitals voice teachers embody are the behaviours, relationships, social networking, and understandings they attain over time in the context of habitus as received via education.

In terms of material forms of cultural capital, the display of items including past performance posters, large quantities of sheet music pertaining to musical theatre styles, theatre programs of plays and musicals attended, pictures of past students and signed headshots of successful students are all ways in which teachers demonstrate and display their cultural capital within the studio space (Appendix K). Interestingly, while there was considerable display of musical theatre posters, sheet music, and so on (and it was noted during the fieldwork that this repertoire did make up the bulk of repertoire and content evident in the studios visited) many participants also displayed/stored vast amounts of classical music sheet music in their private studio space, with these acting as symbolic reminders and visual cues of the training and background of teachers to both students and faculty who visit this space.

The performance of classical repertoire within musical theatre programs (Chapter 5), and the recognition of the “value” that classical voice education and background provides, functioned as a markers of distinction within the observed musical theatre voice lessons. This value persisted despite teachers declaring the specific distinction of musical theatre performance style and function as being very different to classical voice singing styles. Many teachers also stored/displayed CCM style sheet music books on bookshelves, used as a resource within lessons and indicating specific depth of knowledge regarding the variety of repertoire required within the musical theatre discipline—another distinction of musical theatre voice pedagogy. While I did not observe teachers use amplification within the lessons, four teachers did have this equipment within their studios. In this way, the display of teachers’ material cultural capital consisted of resources which looked back to the past (classical performance degrees, sheet music, text books), that confirmed their skill and knowledge of their main activity of their teaching (musical theatre sheet music, texts etc), and turned towards the future (the addition of CCM style sheet music, amplification systems, and so on).

How teachers taught various styles, as discussed in Chapter 5, also demonstrated an *embodied* form of cultural capital. The practice, dissemination, and embodiment of classical singing style (in addition to and comparative with musical theatre style and function) occurring within many of the studios indicates that these teachers value and hold on to the cultural capital bestowed on them through their

training backgrounds, and that this is an important part of their habitus which is considered valuable and is to be passed on to their students. This ability to perform and teach classically endows a legitimacy to their teaching and, by extension, to the student in entering the discipline, whether or not they ever use these stylistic approaches to training in their professional lives. One teacher commented

I mean I've heard some seasoned musical theatre performers say "Oh, but I certainly do classical, I know that's the foundation of all of it" and that's how I hear these things, so I think there's still an undercurrent of that.

(Interview transcription, University X)

However, not all teachers felt that students required classical function to be adequately trained as musical theatre performers, and one teacher did not teach *any* classical style or function to students within lessons, while another teacher taught classical style and function but no classical repertoire to students. A participant commented to me in a video catch up a year after my visit to their university that during my site visit, they taught from a belief that "classical training is the foundation that takes you everywhere" (Reflexive journal entry, April 2020). However, in the year that has passed this teacher's opinion and practice has undergone dramatic transformation to the point that when we discussed classical voice training and practice for musical theatre students, their response was "it's frustrating because they don't need it" (Reflexive journal entry, April 2020).

Beliefs regarding the value of classical training for musical theatre students, while still regarded as important by the majority of these teachers, are changing rapidly. This is indicative of a large shift occurring within the field of musical theatre voice pedagogy. Participants acknowledged that the teaching of CCM style and function to musical theatre students has become increasingly important for industry competitiveness, and in conversations about the future of musical theatre voice pedagogy, some participants who currently have classical training within their syllabus acknowledged that the removal of classical voice repertoire requirements completely from musical theatre programs may occur in the future within their programs. The idea of classical training, repertoire, function, and style inclusion as an asset within the cultural capitals of musical theatre voice pedagogy (while still an

acknowledged entrée into academic teaching) may be shifting in value within the field itself, with the ability to competently teach pop, rock, and other CCM genres becoming increasingly valuable within the musical theatre pedagogical sub-field. This may be a generational change—notably those participants who were over 60 were less likely to have engaged in further professional development into specific style and function of CCM pedagogy, and were also more likely to have experienced specific challenges to their professional practice and the academic validity of musical theatre voice pedagogy within their academic careers.

The surface structures of Chapter 5 detailed how teachers demonstrated a knowledge of repertoire and the ability to seek out under-performed repertoire while tailoring these songs to student attributes, the ability to discern and teach speech quality, the training of specific musical theatre style and function (for example, belt) and the importance of acting and dance, and synthesis of skills. These attributes and skills are significant in how this specific embodied knowledge becomes a cultural capital in the field of musical theatre voice pedagogy. This specialised knowledge (realised through practice) distinguishes musical theatre voice teachers within the general field of voice teachers. These skills and knowledges are valued highly within the musical theatre voice pedagogy field and carry a high cultural capital in this sub-field within voice pedagogy.

Embodied cultural capital and material cultural capital are assets which contribute to overall amounts of cultural capital, and the volume of cultural capital an individual possesses is significantly boosted by the legitimacy endowed to teachers through their predominantly classical music educational qualifications. All teachers held a masters degree at a minimum, and some held doctoral degrees, with these educational credentials providing valuable assets; indeed, without these qualifications teachers cannot access academic teaching opportunities. These credentials are “institutionalised form of capital” (Moore, 2008, p. 106) which are produced by and certified through universities. Higher education certifies that a person has a level of “cultural competence” (Bourdieu, 1979/2010, p. xxv), and a person without a qualification, who has “uncertified cultural capital ... (will) always be required to prove themselves, because they are only what they do” (Bourdieu, 1979/2010, p. 15). If education certifies the holder of the qualification and gives

access to a field, here it is clear that because the certifications displayed were largely in classical voice performance, that this has a large asset value within the cultural capital of music theatre voice pedagogy in the context of this study. Further, teachers who “are only what they do”, but who may be experts in the field of musical theatre or other CCM genres are excluded from the academic teaching field because they often do not have the accepted type of educational capital required to enter this arena.

When considering educational qualifications, different degrees have distinctive asset values depending on the specific certifying institution—universities themselves are in competition with each other for academic capital—and “the education system is a hidden system of inequalities” (Söderman et al., 2015, p. 8). This system of inequality is evident in the ways universities have various ranking systems. Websites such as topuniversities.com, timeshighereducation.com, and gooduniversitiesguide.com all offer rankings of universities based on various criteria. In the United States, Ivy League Universities, or universities with particularly high reputations for music and musical theatre compared to small, lesser known state and private schools have different amounts of educational capital and therefore bestow different amounts of cultural capital on the individual within the cultural group of music teachers.

Within the social space of voice teachers, this may be fractured into ever smaller groups of institutions which specialise in classical styles, institutions which have a high educational capital for musical theatre (as determined by the success of alumni from these programs in successfully gaining employment within the industry), and the considerably smaller numbers of institutions which produce CCM specialists. While contentious and highly subjective, universities use such rankings to boost their educational capital in the academic marketplace. Interestingly, I noted many of the participant teachers had attended some of these (subjectively) highly ranked schools within the music discipline—thereby reproducing the value of their alma maters in their ability to bestow academic credibility through employment within academia. In addition, the networking gained through educational experiences provides a boost to the social capital an individual possesses which proves especially valuable within the larger field of voice pedagogy particularly when looking for

academic employment, as these social networks can provide references which increase legitimacy to a teacher's suitability both in skill level and dispositions (*habitus*).

The perception of the relative values of educational capital and the need for a high educational capital as an asset within the field of voice pedagogy might explain the tension between teachers using and displaying their classical voice performance degrees (high educational capital) despite acknowledging these degrees were not necessarily useful for producing the kinds of styles they required to teach musical theatre voice (practice). In *Distinction*, Bourdieu (1979/2010) discusses the higher status and position of those familiar with classical music in the social hierarchy, and in the ensuing years, despite the emergence of contemporary music degrees and musical theatre degrees, classical music still holds significant asset value within academia.

8.3.2 Scientific Capital

Scientific capital is measured as an asset and materialises through science-based textbooks and measurement taking instruments. It privileges “rationality”, through knowledge of the problem field, and through the ability to solve problems using “objectivity”²⁹ (Moore, 2008, p. 106). In the field of voice pedagogy this is both a cultural capital—scientific capital must be acquired and certified through the educational certification process—and a symbolic capital in the field of voice pedagogy. In Chapter 2, I discussed a pedagogical movement towards functional singing voice teaching and evidence-based practice for voice teaching (Benson, 2018; LeBorgne & Rosenberg, 2014; LoVetri, 2013; Ragan, 2018). This type of voice training is based on combining known voice science (physiology and acoustics information) into the teaching considerations of style and voice quality, teacher expertise and experience of working with voices, and student goals in the practice of voice teaching. Basic voice science is considered an asset and valued as a type of capital within the voice pedagogy community. Short courses in voice science have

²⁹ If objectivity is even possible (Biggs, 2000).

emerged in recent years for voice teachers to confer legitimised, certified knowledge in this field. Further promoting the use of science in voice teaching, and therefore elevating its importance in the field of voice pedagogy, the National Association of Teachers of Singing (NATS) provide a free online resource, www.vocapedia.info, for voice teachers to have access to relevant areas of voice science.

Singing voice teachers who have knowledge of voice science and understand the implications scientific findings may have on the singing voice are holders of scientific capital within the larger voice pedagogy community when compared with those who have limited, or no scientific knowledge. Membership of cross-disciplinary bodies (made up of voice scientists and researchers, laryngologists and medical researchers, speech language pathologists, and singing teachers), publication within their journals and attendance and presentations at conferences affords singing teachers increased scientific capital within the field of voice pedagogy. Certification in short courses on voice science provides credibility to teachers who gain professional development in a legitimised way, as opposed to those who study and learn voice science independently (they have no way of “proving” what they know). Cross-disciplinary research is encouraged by NATS, through awards such as The Van Lawrence Award, and regular columns within its journal focused on voice science.

Participants demonstrated scientific capital through the display of anatomical posters on the wall, and the display/storage of voice science and vocology textbooks on bookshelves. Additionally, the use of voice science knowledge within lessons and explanation of function to explain and explore vocal choices were ways in which this capital was used in practice. However, while voice teachers with a high level of scientific knowledge command high amounts of scientific capital, one participant questioned their value to the *practice* and art of singing teaching:

... we also have the researcher voice teacher, who, that doesn't really work out either if they've never performed onstage. They don't know what's required of a singer. I think it's also important that they at least have a functional knowledge of how to teach multiple **sounds** or functions of the mechanism.

(Interview transcription, University T).

This participant felt strongly that teaching required research, teaching *and* performance skills in order to understand all aspects of singing voice teaching. Only a few participants considered themselves researchers or voice science experts despite most teachers displaying applied practice of voice acoustics, physiology and other “science-based” knowledge in lessons. The use of the term “research” was often used to reference “scientific measurement-based research”, and two participants out of the thirteen had published measurement-based scientific research.

Additionally, one participant discussed a dissatisfaction about the lack of support and training they were given to understand the requirements of research when approaching tenure processes. This lack of training in the processes of research supports the statement that within graduate music study “most applied music teachers/performers with terminal degrees of DMA or DM are not trained in systematic inquiry in their disciplines” (Don et al., 2009, p. 93). There is a hierarchy at play between those teachers who have been trained in research processes and who understand and use voice science in their teaching (higher scientific capital), and those whose academic training left them without these skills to process scientific research or to add to the body of knowledge, but who did display knowledge intuitively in their practice (lower scientific capital). These teachers often deferred to colleagues with *certified* educational capital within voice science as being more expert in the field than they were. As one participant noted in terms of how she negotiates questions related to voice science: “I send them to BG” (Interview transcription, University G), despite this teacher often displaying other strengths in their practice, including intuitive understanding of scientific principles of acoustics and physiology. It should be noted that while there is considerable scientific capital afforded to those voice teachers who have increased their scientific knowledge in relation to the production of the voice within the voice pedagogy field, little research exists to assess the evidence of scientific capital’s usefulness in the actual practices and outcomes of voice teaching. This could be an area for further study.

8.3.3 Symbolic Capital

Symbolic capital includes those dispositions, or characteristics or which are (mis)recognised by a field as having an arbitrary value in and of themselves within a field. In Chapter 3 by way of example I described the example of deference and

respect displayed to military servicemen and women in the United States, describing this as an example of symbolic capital peculiar to the context of the culture of the United States. The special attentions and privileges accorded to those who serve in the military would be considered strange in Australian culture. It is the *unquestioned* nature of the symbolic capital that gives it a kind of logic within the field of practice—it is just “the way things are”—and also what Bourdieu contends makes it a *misrecognised* asset.

In the field of musical theatre voice pedagogy, as demonstrated by my participants’ backgrounds, symbolic capital is granted to individuals with a strong performance background. Those teachers who have performed on Broadway, or in National Tours are considered to have a higher symbolic value in the academic field of teaching than teachers with performance experience outside of these spheres. This powerful asset holds high academic value regardless of teaching skill and training of the individual. Mastery of singing technique, and successful employment as demonstrated by a successful Broadway or National touring company career, is automatically translated into an asset of high symbolic value within the voice pedagogy community. For example, one participant held doctoral level specialisation in pedagogy, and when I asked about advertisements for jobs asking for performers with Broadway or national profiles, they commented that their lack of experience in this area was “the thing that holds me back from getting those jobs” (Interview transcription, University T). Yet another participant commented that leaving a doctoral program to work in New York meant that “my professional track was more marketable than what my degree track was at that time.” (Interview transcription, University V).

The type of performance in musical theatre determines the symbolic value of the teacher in the field in terms of accessing academic employment. As demonstrated by the following example, performance skills have historically been considered more valuable than teaching skills in music education in academia. Further, classical voice performance as the standard of “safety” for singing were outlined by participant AG:

DGG, the one woman that taught musical theatre when I was a student here, was head of the division. She called me and at the time I had been doing both, ... classical rep, [and] musical theatre

rep, and she said “we’re looking for somebody to teach the musical theatre kids” and she wanted at the time someone with a classical background, which she thought as “healthy singing” who was also *performing* musical theatre rep, and so she said “I think you would be the perfect person to do that because you do have feet in both camps”. So, I said, “OK”, believe it or not, I never taught a practice lesson, for anybody to see me.

(Interview transcription, University G)

In order to be appointed to an academic position, teaching ability was not as relevant as performance credentials. While this teacher at the time of my visit was clearly a successful teacher who, it should be noted, discussed in great detail pedagogical training pursued over the course of their teaching career—and I stress that I am not questioning the skill of the participant, this excerpt demonstrates the institutionalised symbolic capital accorded to those who can perform musical theatre repertoire in addition to classical repertoire. Further, this excerpt illustrates how musical theatre performance credits were historically not considered *as* legitimate as the combination of classical and musical theatre. This example also highlights the institutional bias against musical theatre voice technique as vocally dangerous and classical voice style as safe and the standard required for academic appointment.

It is unthinkable that teachers in other spheres of pedagogy (for example, high school or primary school teachers) that those who teach be allowed to practice without any form of teacher training and accompanying registration. Indeed, music performance students have stated that a teacher who understands how to translate required artistic skills in practice using pedagogical skill is more valued by students than a performer with no teaching skills (Watling et al., 2013). However, the symbolic capital afforded to those with performance careers permeates the field of voice pedagogy within academia. There is long held assumption in higher music education that those who can *do*, can *teach* (Persson, 1996). This is often the case in higher education generally, where teaching qualifications have traditionally been secondary to mastery of disciplinary knowledge, esteem and standing within a specific discipline. In the specific case of musical theatre voice pedagogy, this is further represented by the cultural capital of voice performance bachelor, masters,

and doctoral degrees which focus on vocal performance. AT commented about singing teaching as a profession:

AT: *(Quoting from the internet)* “A profession is a paid occupation that involves prolonged training and formal qualification” ... there *has* to be some sort of *standard*. And we don’t have a standard. There are people teaching right now who know nothing about voice teaching. They are still able to do it. Dog grooming has more standards than we have. *(Researcher laughs)*. You have to be licensed to groom a dog. Because in general, you know, a society licenses people that can harm something. We still haven’t even got to that level where people understand that we can harm someone. I mean, we *(signals R and AT)* know that ...

R: Yeah

AT: ... but not everyone knows that, um, that required formalised education. Formalised education in what? I mean, there are people that are teaching voice that had to do three recitals and that’s all they did. They didn’t even take the pedagogy class. And yet their profession is voice teaching. Their profession is **not** singing! It’s voice teaching. That’s what they do on a daily basis.

(Interview transcription, University T)

Within the space of musical theatre voice pedagogy in academia, the preferment of teachers’ performance background over formal teaching credentials is an example of the Bourdieu’s concept of misrecognition, where an “asset” central to this capital aligns more closely with disciplinary mastery than pedagogical skill. This represents a symbolic capital within the field, with the existing qualifications and performance credentials displayed by participants in this study indicating the value of performance. In Chapter 7 I noted that it is a deep structure of musical theatre voice teaching that teachers have a performance background, and this background brings with it a tacit understanding of what it is to perform singing, and that this tacit

knowledge is considered to be an important part of being a voice teacher. However, once a performer becomes a teacher, a different and additional skill set is required, and it is the music students who most clearly recognise the difference between a teacher who can teach and a performer who teaches but who does not have pedagogical skills (Watling, 2013).

8.3.4 Social Capital

Within the field of voice pedagogy social capital is made up of the networks between professionals and the recognition and status given to members of the field. Social capital is a commodity which may be useful in ensuing employment at the academic level, as a recent advertisement demonstrates, requesting that the applicant “maintain a high level of professional visibility and leadership in the field” (Florida State University, 2020). These networks are established in a number of ways, Firstly, social capital is gained through educational connection. An individual who can attest to a social knowledge of another teacher by way of attending the same undergraduate or graduate program will hold social capital through the recognition of each other in the field. This recognition creates a baseline of social capital. This capital may then be increased through an increase of cultural capital—for example, when the graduate experience was at a highly ranked university.

Social capital is also gained through employment connections. Those who are employed at the same university carry social capital through connections with each other. The social capital is then used at events organised by professional networking organisations, for example, conferences run by the National Association of Teachers of Singing, or the Voice Foundation. Those members of these organisations who hold office hold additional social capital which is used and recognised at these events through their visibility in the running of the conference. Additionally, social capital may be employed in the use of references for employment. Having references from those in the field who have high social capital can bestow additional social capital on the applicant and assist them to be in consideration for employment, which, if they are then successful, itself increases their social capital through increasing their social network in the space of employment. Social capital and the way in which this is negotiated within the field will be examined in further detail in Chapter 9.

8.3.5 Summary of Capitals

Cultural capital is made up of the acquisition over a long period of time of assets which are of significance within a social/cultural group. The social group of voice pedagogy teachers in musical theatre use their habitus as a context for the initial expression of cultural capital. Educational cultural capital provides a legitimacy for teachers, with the terminal degree a usual pre-requisite for academic employment. The current state of academia means that it is those with classical voice performance degrees (usually DMAs, sometimes masters degrees) that are still considered to hold the greatest capital value within this group of participants.

The symbolic capital afforded by a performance career provides the bearer of this background with a significant asset within the field of musical theatre voice teaching. While educational capital—in the form of the appropriate qualification—acts as a gatekeeper for determining entry into the academic teaching realm, a performance career with both National or Broadway experience may extend this asset, and in some cases be exchanged for academic appointment. Indeed, the possession by a teacher of this kind of performance experience can enhance the status of university. Universities which require significant performance experience may overlook a lack of teaching experience or training, as the potential teacher with a national performance profile carries a caché which misrecognises the value of the asset and overrides skill and qualifications.

Scientific capital is afforded to those teachers who have research backgrounds and have published research papers in scientific journals or have written textbooks. There is an increasing move towards an inter-disciplinary approach to voice teaching, drawing on scientific practices of teaching the sciences (evidence-based practice). This scientific knowledge is given high status within certain professional bodies, and in some universities where voice teachers who have learnt scientific skills set up voice laboratories to continue measurement-based research. This kind of research serves to further increase the educational and scientific capitals of those academic institutions and the teacher/researchers who practice therein. The explication of the specific capitals within a cultural group are idiosyncratic—“*a capital does not exist and function except in relation to a field*” (Bourdieu & Wacquant, 1992, p. 101, italics in original). The particular types of

capitals outlined above are those which were present in the context of this study, and while they may not be universalised across the entire field of voice pedagogy, are presented in the spirit of Bourdieu's concept of a "particular case of the possible" (Bourdieu, 1979/2010, p. xiii).

This chapter has outlined the habitus and capitals displayed by participants in this study. While I have here identified habitus and capital as separate entities, it must be noted that this is an artificial separation, and when using Bourdieu's theoretical concepts, it is through the relationship and interaction of habitus and the capitals within a field that practice is enacted. This is important to note, because it was an investigation into the practices, training and background of musical theatre voice teachers that guided this study. Accordingly, in 9.3 I include analysis which demonstrates the relational nature of Bourdieu's thinking tools of habitus, capitals and field in relation to the practice of musical theatre singing teachers.

In the writing of Chapters 8 and 9 I have considered my own habitus, capital and position within the field. The positioning of myself within the field I am analysing means that the influence these reflections have had on my interpretations and analysis requires explicit acknowledgement, and reflexive notes have been included in Appendix T. Chapter 9 will further outline Bourdieu's concept of field, and how participants experienced the field of music theatre voice pedagogy in relation to the general voice pedagogy field.

Chapter 9:

Bourdieu: Field and Musical Theatre Voice Pedagogy

This chapter will use Bourdieu's concept of field to discuss how the discipline of voice pedagogy has been structured through academia. The privileging of capitals and habitus by those within the field who work within academia will be discussed to examine how this has resulted in the structural dissonances outlined in preceding chapters.

9.1 Field

Bourdieu describes the concept of field as “a network, or a configuration of objective relations between positions” (Bourdieu & Wacquant, 1992, p. 97). A field is a relational, structured, autonomous social space, likened to a field where a football game is played, containing boundaries and positions with specific rules which must be learned in order to participate (Thomson, 2008). Fields are competitive spaces, with boundaries determined by an internal logic based upon values identified through habitus and enacted through the capitals. As detailed in Chapter 8, habitus determines a participant's position and power within a field, relative to other members, as represented through the possession, display, and trajectory of assets, or capitals, they possess. Bourdieu's conception of field is not that of an *even* playing field—the value and trajectory of capitals members possess will advantage, disadvantage, or equalise them relative to each other both upon entry to the field and during participation in “the game”. Players in the field, by participating in the game, acknowledge the social or cultural group as a field and therefore the existence of a game in play. Participants, or members of the social group, make distinctions between their own capitals and “classify and qualify” (Bourdieu, 1979/2010, p. 473) other members and themselves, situating themselves within the field according to “where they fit”. This participation in the “game of culture” may occur below the level of consciousness, but it is through participation

that the field is structured, constructed and through which the rules of the game are determined. Further, fields are autonomous, and have boundaries which, like force fields, which dissipate in strength once outside of them. Fields contain a whole “world” system of hierarchies within them, with their own values, logics, and “ways things are done”. This system can be seen clearly by those within the field, but which are often invisible to those outside of the field.

Musical theatre voice pedagogy is a subfield, or specialisation, within the larger field of general voice pedagogy. Within the field of musical theatre voice pedagogy are members with various amounts of capitals and habitus who structure themselves in relation to each other. This structuring occurs through differentiation of their practices, capitals, and habitus, in relation to both each other and to classical and CCM voice teachers. Those teachers who have the highest positions within the field of musical theatre voice pedagogy within academia are those who have a combination of terminal degrees in classical voice performance (educational capital), have performed professionally on Broadway or in a national tour of a Broadway production (symbolic capital) and who have published (higher value) or presented (lower value) at voice teaching conferences (social capital) or at voice science conferences (scientific capital). This was supported in the study through teachers who, although they may hold an equivalent academic position, deferred to those colleagues with greater scientific capital, particularly if these colleagues had published their work (see 8.3.2). Further evidence of the way in which capitals work include the teacher who felt unable to access positions at certain “higher ranked” universities due to a lack of symbolic capital represented by national tour or Broadway performance experience—this lack of a certain *type* of performance credential reduced their symbolic capital (8.3.3). Further dominance in the field is attributed to those who work in highly ranked musical theatre programs and have a track record of teaching successful students in the industry (educational/cultural capital). Universities typically promote their successful alumni on websites to attract students as a display of faculty expertise and program success.

Within the larger field of voice pedagogy there is a traditional hierarchy within the field easily observed at any conference of voice teachers, and, by expansion, any conference of cross-disciplinary voice professionals. At the top of the

field in positions of power are those classical voice teachers who run professional organisations and who also generally hold university positions. Professional organisation executive membership is considered to be have considerable cultural and social capital, and feeds into both educational capital and reinforces the power of educational capital within the field when these positions are held by university-based teachers. A recent job advertisement stated: “Priority will be given to candidates with a record of leadership in the National Association of Teachers of Singing (NATS)” (University of South Carolina: Instructor of Voice-Soprano, April 2020). What this “record of leadership” brings is considerable cultural and social (networking) capital, which contributes to increasing the educational capital of the educational institution.

Similarly, voice science researchers who have university-based positions are often found in high ranking executive positions within professional voice organisations. Professional organisations are sub-fields within the larger field of voice pedagogy and compete for prestige within this space, often having membership who consist of the same voice teachers, although some organisations may have an emphasis on science or cross-disciplinary approaches, while others are more focused on voice pedagogy and the artistry of performance. Participant teachers within this study discussed their experiences of being a member of these kinds of organisations and their experiences attending conferences. Many voice teachers and singing researchers who are based in institutions play the game of voice pedagogy through presenting at conferences, publishing in journals and by holding executive positions within professional organisations. These pedagogues hold considerable power about what is included and what is excluded or marginalised within the field through the selection of conference/journal contents and topics of study. What is considered to be “important” is what is chosen for research, selected as a presentation topic at a conference, and selected to be published in journals. The topics of research are given validation through this selection process, thereby reproducing the field. Through these processes scientific capital feeds into what is considered important knowledge within the field and therefore reinforces what is selected to be taught within educational institutions, and what is excluded.

As stated in Chapter 2, the bulk of singing voice research is still based on classically trained singers. Because the majority of highly placed individuals within

professional organisations come from the academic sector, the research that is conducted reinforces the biases of their particular interests, backgrounds, and training. Positional power is exhibited where members of professional organisations congregate—for example, at conferences, through academic publications, and in online forums. These congregations of members form part of the exclusionary practices in the larger field of voice pedagogy. Hierarchies are maintained within these organisations, because attendance and participation within these arenas increases capitals and positions members within the hierarchy in higher power positions. In this way, these professional organisations, their conferences, journals and online forums are both structured and structuring. Access to publications is also often withheld for those who have no membership or access to university journal databases. In this way, those with educational and scientific capital continue to be able to increase this capital within the field and reproduce their own dominance.

As discussed in 8.3.2, participant teachers often deferred to colleagues with greater certification in scientific knowledge about the singing voice. Expanding this observation, this hierarchical structure is reinforced within the larger voice pedagogy community. In the field of voice pedagogy, voice science researchers hold higher educational capital and therefore hold higher positions within the field than singing voice teachers without this capital. At a particular cross-disciplinary conference, this ranking is implied through the way in which the “cross-disciplinary” program is ordered. Voice science presentations are delivered first, followed by medical sessions, then speech pathology sessions, and singing voice pedagogy sessions are held on the final day. As the sessions progress, presentation rooms get smaller and smaller. While many voice teachers sit in on voice science, speech pathology, and medical research sessions, the same could not be said of many voice scientists and medical professionals observing voice teacher presentations. Within the voice community, this conference structure reinforces the implication that singing teachers were the least important presenters in attendance. Perhaps a different arrangement, where presentations of all disciplines were mixed in together might provide a more accurate representation of the inter-disciplinary approach promoted by the organisation.

Within the field of voice pedagogy, positions of power are accorded to those who have classical voice performance experience, classical voice performance educators, and those who teach highly accomplished professional students. Teachers who possessed scientific capital also held higher positions in the musical theatre pedagogy field. One participant acknowledged the lower position of musical theatre voice teachers in the world of voice pedagogy, expressing frustration at going to voice pedagogy conferences and still having classical teachers comment after a music theatre masterclass that “belt singing is dangerous”. That a classical teacher with no experience or training in musical theatre specialisation felt comfortable to proffer their opinion, and that these arguments still exist within voice pedagogy was offensive to this participant. I pondered this, thinking about how I would be treated as a musical theatre and CCM teacher if I gave my opinion about a classical singer’s performance being “vocally dangerous” in the middle of a voice conference. Years of working in a field which was seen as “less than” has left its mark on participants—I will address specific instances of the impact of the hierarchy of voice pedagogy through the discussion of symbolic power in the next section.

9.2 Doxa and Symbolic Power

While Shulman’s (2005) concepts of signature pedagogies is useful to outline the structures and practices of a pedagogy, the use of Bourdieu’s concepts here provides a framework to understand *how* and *why* certain practices constitute the social and professional activities within voice pedagogy. Doxa, in Bourdieu’s work, refers to pre-reflexive, intuitive and unquestioned beliefs based on knowledges, perceptions and assumptions which are taken for granted (Deer, 2008). In social and cultural groups doxa accounts for the meeting of actions and practice with mental and social structures which are unquestioned, misrecognised as symbolically important and therefore “reproduced in a self-reinforcing manner” (Deer, 2008, p. 121). Doxa works when those who are playing the “cultural game” in the field do not question the legitimacy of the field or those who exert power within the field. Those in powerful positions use their existing capitals in order to reproduce the field and increase capitals, and therefore power, within a field. Doxa reflects the practices, attitudes, and ways of being within a field that are “the way things have always been done”, are taken for granted, and so go unquestioned.

Doxa is closely related to symbolic power within a field and is legitimised through the “language and linguistic exchanges and the misrecognised arbitrary classifications, categorisation and differentiation” (Deer, 2008, p. 119) present and reproduced within a field. In the field of voice pedagogy language and linguistic devices are used to exclude and marginalise genres other than classical singing. This exclusion means being kept distant from the power and reproductive sources, in particular the educational culture, of the field. Despite the attempt at legitimisation of CCM singing by the American Academy of Teachers of Singing (2008), CCM voice pedagogy remains under-represented in university programs across the United States. The dominance of classical training within universities continues to reproduce teachers based on the classical model, as evidenced by the thematic analysis and discussed in Chapter 7.

Extending this issue, within academia, advertisements for employment opportunities for voice teacher positions often assume a classical teacher is required—employment opportunities for singing voice teachers who are musical theatre or CCM specialists will generally explicitly state “musical theatre” or “contemporary” teacher in the job title. Employment opportunities for classical voice teachers will generally advertise for an “Assistant (or Associate) Professor of Voice” with the assumption that a professor of voice is a classical voice teacher. Linguistic cues provide the potential applicant with the politics of what is required and whether their position within the voice pedagogy field is adequate to apply for a position or not.

Without specifying that an applicant is required to have a classical voice background, these linguistic cues serve to exclude those from the field without the required qualification, while providing an access point to those “in the know”—those who can decipher the linguist code at work. Further cues indicating that a position is actually for a classically trained teacher include “language skills for performing in English, Italian, German, and French.”, the ability to teach “courses in lyric diction” and “direct the annual opera workshop”, and a performance background “with a strong emphasis on classical music and opera.” (See Appendix U for an example of a job advertisement with these linguistic cues). This language instantly sends messages to musical theatre and CCM voice specialists that these job

positions are not available to them, despite the jobs being advertised as a “Professor of Voice”—“Voice” in academia represents a linguistic cue for “classical voice”, with other types of musical genres and teaching expertise excluded. These advertisements are speaking to specific candidates, in a specific way, while excluding candidates who are not “classical”—no CCM voice teacher would teach diction, French, Italian or German within their daily practice (unless, perhaps, they happened to be working within French, Italian or German popular music). These linguistic cues serve as gatekeepers to entry into the academic community, and also refer to the ongoing reproduction of the field. Many jobs ask for teachers who teach classical *and* musical theatre styles, effectively cutting out musical theatre and CCM voice specialists without classical voice training from applying to these positions, and thus reproducing the field’s status quo.

Ways in which this exclusion is used but not recognised by the classical voice community are present not only through the job application process where language cues articulate the classical dominance of the field. One participant tearfully recalled the following painful examples of social isolation and exclusion they experienced within the work environment which followed being asked to represent the university at an overseas singing competition for both musical theatre and classical voice styles (the teacher had a background in performance and qualifications of opera and a long musical theatre career):

AG: As a part of my faculty here, as I’ve said previously, very much an orphan. Um, very much not a part of the voice faculty, even in social situations ... When I was first asked to do the (overseas) trip, I contacted the head of voice who never responded, and never responded, and never responded. Um, I then just went to MGG, who you met in the elevator ... who is **her** (Head of Voice) boss. And I said “I’ve been offered this opportunity, um, this is paid for, this is paid for, it’s primarily, ah, recruiting for the university ... And, um, the only thing that I have to ask from you is, is there money to fly me there?” And he said, “Oh, we have the, um, what’s it called, The G Fund, this is

a fund set up for only the voice division where they can bring in guest artists, they can do this and this.” And he said “Yeah, we can take money out of that fund. It’s for the Voice Faculty” and I said “OK”. So, even though I’d written to the head of voice numerous times and not got a response, we run into each other in the ladies’ room after MGG has already OK’d this.

R: Yes?

AG: And I said, “Happy to finally see you. This happened, and this and this and this.” And I said, “So they want me to judge classical and musical theatre.” She whipped her head around and she said, “You can’t judge classical singing.” And then she said, “You can’t take that money from The G Fund, that’s for the Voice Faculty.” ... I said, “Excuse me, I am part of the Voice Faculty.”

R: Yeah ...

AG: And she said “Oh, we’re going to have to talk about this.” And then MGG said, “I don’t care what she says, you can have that money.” So, I said, here’s the thing, that’s the culmination of 23 years here. “You can’t judge classical singing, and that money is for the Voice Faculty.” I said “You are aware that I am part of the Voice Faculty. I don’t belong to Musical Theatre”?

R: What did she say to that?

AG: She did not respond. Just left ... then shortly after, maybe even a year or two after, I don’t remember, I saw on Facebook, um, because I mean PGG upstairs, we get together occasionally, as a group, PGG, BG, QGG (Head of Voice). And, um, PGG had posted a picture at RGG’s house, he’s right next door to me here (*in the office next door*) who lives kinda where I do, of a big summer gathering. “Oh look, can you believe that we got all of the University G Voice Faculty together.” So, I showed that to my partner, tried not to get weepy, and he said, “You can’t

let that bother you.” I said, “I’m trying so hard not to let it bother me.” Because I don’t want to be like the little kid that’s standing outside on the playground! I mean that’s just ...

R: Mm

AG: I said, it just brings everything to the head, and that makes me cranky. So, I then had a talk to PGG. I said “PGG, I really need to talk to you because I have to just verbalise this.” And she said, “You know, it wasn’t intentional,” I said “I realise it wasn’t intentional, and I realise I don’t come to any of your faculty meetings, you all have studio class, there is no time for my kids to have a studio class, I understand. But, no. No.”

At this point AG has tears in her eyes.

R: Are you invited to faculty meetings?

AG: No, I don’t even know when they have them.

(Interview transcription, University G)

The exclusion and marginalisation from the larger voice pedagogy field that this teacher has experienced, *despite* having classical voice performance experience and appropriate qualifications and being a long serving member of faculty, demonstrates how classical voice pedagogy dominates the field and powerfully positions itself. The result of this can be a lack of acknowledgement of the existence of those who practice other genres. Often it seems that classical voice teachers use their symbolic power without an understanding of its presence (doxa) or the effects it has on those in the field but not in the same hierarchical position. This field dominance results in not just the rather academic argument of linguistic exclusion, but *actual* pain and distress for those who have the appropriate capitals to position themselves within the field but by practicing in other genres, find themselves excluded and marginalised due to their practice in musical theatre or CCM genres.

This teacher was not alone in experiencing marginalisation by classical pedagogues. Examples of symbolic power used by classical colleagues on musical theatre teachers include a participant being booked for a masterclass on voice

functionality, which was then cancelled upon the discovery that they worked in the musical theatre and not the classical department—the teacher was told “we wanted someone more opera” (Interview transcription, University X). One participant described sadness at giving up dance classes because they needed to focus on classical voice, rather than musical theatre which was not a study option. As described in Chapter 7, teachers whose voice qualities did not meet the aesthetic standards of classical voice performance were not introduced to other singing genres where they might find a “fit” but were made to feel like failures within the dominant classical genre in academia.

The nature of the field means that teachers don’t necessarily admit these painful experiences easily. It is not “seemly” within voice pedagogy to complain too much about classical voice teachers’ behaviour towards CCM colleagues as it can damage career prospects. Differentiating CCM voice function and style from classical is seen as an alternative, more diplomatic approach to changing the field. It was through the de-identifying nature of this project that teachers felt able to express the pain they had experienced at the hands of classical pedagogues who, perhaps unknowingly,³⁰ hold and use significant symbolic power in the field. Teachers who have been in the field for any length of time understand the politics of not upsetting their classical colleagues by pointing out the power imbalance in the field—there is a sense that you have to take care of the egos of those who are in authority in order to get along within the field and not stir up trouble. See Appendix V for a personal reflection on my experiences of symbolic power in the field of voice pedagogy.

The demonstration of symbolic power of language is further illustrated by the need for musical theatre voice teachers need to use their classical voice credentials as a defence against attacks on their credibility within the voice pedagogy field. Upon

³⁰ Whether this power is used knowingly or not would be an interesting study. Who a particular person in the field has time to talk to and who they choose to remember may be power strategy designed to improve a teacher’s position within the field.

being asked what skills a prospective musical theatre voice teacher required, BX responded:

BX: Well, I would certainly encourage, it's a new age, it's a different age than it used to be, but I would certainly probably still tell that person to learn all they could about similarities and differences between classical singing and musical theatre contemporary music because the hoses are still aimed at you. Ah, and so you have to prove that you know the territory.

R: Mm hmm.

BX: Even more than that -

R: The what's are still aimed at you? The ...?

BX: What's that?

R: You said the ho?

BX: The hoses

R: The hoses!

BX: Yeah, the hoses are still aimed at you!

R: You're going to get a spray?

BX: Yeah, you know, it's from during the riots and stuff when they bring the hoses. The hoses are aimed at you still because you've chosen that genre.

R: Right.

BX: As opposed to classical.

R: So you think that still exists?

BX: Unfortunately, I think yes, I think, and I sometimes believe that I live in a bubble. Because I go to other music departments and other theatre departments and what I hear is still trying to funnel all the older, I would say the older stuff, forcing it into a model that doesn't fit, into a shoe that doesn't fit.

R: Right

BX: So the other thing I would say is, if you can, get, I don't know what your background is, but become as

comfortable as you can with demonstrating classical sounds too so, it's a defence, but if people are dubious about "oh you teach that" you can say "oh I also do this". So that you show that you're also teaching vocal versatility.

(Interview transcription, University X)

The term "hoses are aimed at you" refers to civil rights protests against unjust treatment by those in authority, who then perpetuated this injustice through more violence against peaceful protesters. While I am in **no way** comparing the treatment of CCM and musical theatre voice teachers to these kinds of racial injustices, it is interesting that this was the metaphor this teacher came up with to explain the experience was one which describes pain caused by extreme injustice. The level of distress experienced by this teacher may not warrant the use of this term, and I acknowledge this may be offensive to people of colour who have experienced institutionalised, deep seated, politically and institutionally sanctioned racism, however, it does indicate a *perception* of being under attack simply for working in a different musical genre to classical. There is an expectation that the decision to move into the musical theatre genre is somehow only acceptable within the larger field if a teacher can demonstrate that they have classical performance and teaching skills, and that the musical theatre voice teacher should still expect to be on the receiving end of continued and sustained questioning of their credentials which can only be validated through the ability to teach classical voice styles, *as well* as musical theatre.

Further symbolic power is demonstrated within academia by classical faculty through the lack of provision of specialist musical theatre voice teachers for musical theatre majors. As I have stated previously, it would be difficult to consider the opposite, that is, a music program being satisfied that a musical theatre voice specialist with little to no experience performing or training in classical style singing could appropriately train undergraduate students in classical voice, yet this still happens in musical theatre programs. At one university, students are sent to the classical faculty for the first one and a half years of their voice training, and at another the students are given to classical voice performance graduate students for the first year of their training, and then to classical faculty for years three and four of

their degree. Here, the positioning of the deep structure (Chapter 7) of classical voice training as being an appropriate foundation for musical theatre performers feeds into symbolic power at these universities. The musical theatre voice teachers at this university commented that they spent the first six months to a year with second year (sophomore) students undoing the classical training to get the voices set up for musical theatre singing. There is a lack of understanding shown by the classical academy to their musical theatre colleagues in their belief that not only should they (classical voice specialists) teach musical theatre majors without appropriate performance experience or training in the genre, but also a lack of understanding for the appropriate education of these students, the education that students are paying for and expect to be appropriate to their chosen discipline.

Symbolic capital, and the symbolic power used by those with the highest amounts of symbolic capital in the field of voice pedagogy means that those who have this power are affirmed in their work through the position they take within the social space of the field of voice pedagogy. Further, the students fortunate enough to be chosen to work with these powerful pedagogues are being prepared (or as Bourdieu would call it, ordained) to replicate the field as it stands. The scarcity of universities offering CCM credentials means that there is little competition to the status quo, as the power base for this industry is founded on the educational capital provided by academic appointments which in turn are reinforced through professional body membership and executive positions, which then further reinforce what is considered scholarly and worthy of investigation. Shulman's conceptions of signature pedagogies allow the identification of the structures within musical theatre voice pedagogy, but it is through Bourdieu's conceptions of habitus, field, capitals and symbolic power that the processes of exclusion and inclusion can explain the way the field is situated. Doxa is the way people are talked to, talked about, the logic which rules the practices of the field, and the assumed way that "this is just the way things are done."

While younger participant teachers did not experience the same level of offense at the symbolic power used by classical colleagues that older participants in the study experienced, these younger participants were buffeted somewhat by their high educational capital (doctoral degrees) and by being able to adeptly speak the

language of both classical and musical theatre. Additionally, they were newer to academia and concerned with setting up productive relationships with their classical colleagues. One participant mentioned that *because* she was classically trained and had “classical chops” she was well-respected by her classical colleagues. While these younger teachers had not experienced the pain of having symbolic power used in both social and professional situations (yet), they were at the same time careful to acknowledge that they had access to positive relationships through their existing cultural and symbolic (performance) capital.

9.3 Practice: The Intersection of Habitus and Capital Within the Field of Musical Theatre Voice Teaching.

As outlined in Figure 3, practice, according to Bourdieu, is constituted of habitus and capitals interacting within a specific field. While habitus, capitals and field have so far been mostly separated in Chapters 8 and 9, and the analysis of practices of participants have been outlined in Chapters 5-7 using the framework of Shulman’s signature pedagogies, the way these ‘thinking tools’ work in Bourdieu’s theories are relational. The following example provides one way of understanding the data by examining how an individual’s practice can be constituted through habitus and capital interacting within the field of voice pedagogy.

In terms of habitus, AM identified as a white female who was encouraged into the arts within her early home life. As a child she performed in a musical theatre, and commented “I was primarily a dancer, I was a much stronger dancer than singer ... I loved it ... I viewed it as a hobby” (Interview transcription, University M, teacher AM). AM was enrolled in a double degree, and was planning on moving into a medical career when:

The [music] faculty basically cornered me and said, “are you considering, seriously considering a career in music?” and I said “no, that’s ridiculous, I’m not going to do that.” And they said “well, we think you should reconsider. Um, and we think you have what it takes, and we think that you should seriously consider this.”

(Interview transcription, University M, participant AM).

AM completed an undergraduate music performance program, and then auditioned for and was accepted to “a top five classical conservatory” (Interview transcription, University M, teacher AM) for a masters degree in classical voice performance. This was followed by a DMA in classical vocal performance in yet another classical program. AM possessed considerable cultural capital in the form of educational capital through post graduate training in prestigious institutions. Her masters and doctoral degrees were displayed on the walls of her teaching studio. The acquisition of high level educational (cultural) capital was encouraged and supported through habitus through the early family support for the arts which provided access to performance and training opportunities in dance and musical theatre, as well as exposure to choir singing.

Following graduation from the doctoral program, AM moved into voice teaching and discovered that she needed to know how to teach musical theatre. While she could capably teach and perform legit style musical theatre, she needed to retrain and took additional training from a private teacher as well as exploring various short pedagogical training courses in CCM and musical theatre voice performance in order to be able to teach students appropriately. Interestingly, in opposition to many other lessons I observed, this teacher did not appear to expect musical theatre students to engage in classical music at all. AM focused fairly equally on music theatre and CCM genres within the lesson, structuring the voice syllabus in the musical theatre program so that classical performance was not a requirement. She used the toolbox of resources she had learnt from attending CCM specific professional development training outside of her university-based degrees to work with students on CCM style and function. The classical degrees from highly respected institutions may have assisted AM to gain entry to an academic post, but additional training was required to provide the skills necessary to practice in an appropriate manner within the musical theatre field.

In terms of the field of voice pedagogy, this teacher came to her position without a Broadway or national touring history in musical theatre, however she did have performance experience in regional legit musical theatre productions. AM did have some prestigious classical performance experience which could be turned into cultural capital in the larger field of voice pedagogy. It could be that because AM had

a classical background “in my generation I feel like my colleagues who teach only classical voice are rooting for me. I feel like it’s a supportive integrated inclusive community.” However, she also noted:

in the larger voice community, I know that a lot of CCM teachers and, ah, music theatre teachers are not treated equally. I know that there is a lot of prejudice, and that there is, um, a lot of CCM bashing that goes on in the classical community. There is a tremendously strong bias, still, that comes out of ignorance and I recognise that it’s not necessarily people trying to be mean or exclusive ... it’s very easy in academia, it’s not easy in independent voice teaching, but in academia to still perceive the world as mostly classical, with just a hint of musical theatre, and in the actual field of how much work is available for your students when they graduate from a program, you know, it’s the other way. ... academia has been privileged by support of an institution and so they’ve been able to preserve a world view that has expired. So, so I think that that atmosphere contributes to sort of a wilful ignorance, you know, a sort of wilful denial of what the field actually looks like. And that’s the reason I didn’t want a classical job. ...

(Interview transcription, University M, teacher AM)

AM felt supported as a musical theatre and CCM teacher because she had transitioned from a classical culture to the other styles, commenting “because I came out of classical conservatory, and I have **three** degrees, I have the street cred with the classical people”. AM’s considerable classical training was certainly used to provide her with legitimacy within the larger voice community, as opposed to those teachers without this background who get ‘bashed’ by the classical community. The hierarchy of the voice pedagogy community is clearly expressed and recognised by this teacher, and her educational and cultural capitals provide her with a competency which allows her to move freely within it, giving her “street cred”.

9.4 Summary of Chapter 9

This chapter has used the foundations of the signature pedagogies of the musical theatre voice lesson in Chapters 5, 6, and 7 to further explain the dissonance between background and training of participants with their practices through Bourdieu's concepts of habitus, capitals, and field. These chapters have applied the conceptual framework of Shulman's (2005) signature pedagogies and Bourdieu to the extensive data collection conducted in the United States between August 2018 and April 2019, and the findings and discussion provides one framework for understanding "what is going on with these things and why" (Maxwell, 2005, p. 39).

The musical theatre voice pedagogy field is considered by those practicing in the discipline as a specific cultural space within the broader field of voice pedagogy. Within this space, members play the "cultural game" of musical theatre voice teaching exhibiting their habitus and positioning themselves and being positioned in the field through relationship to other members. This positioning occurs through habitus and by the demonstration of the various amounts and types of capitals they hold. While there is a hierarchy in the field of musical theatre voice pedagogy, this is in itself a sub-field of the broader voice pedagogy field.

Considerations of doxa and symbolic power in these fields have been presented. The doxa—the way things are (assumed to be) done—in musical theatre voice pedagogy in academia in the United States, maintains classical voice performance and training dominance. This dominance assures classical voice training within academia holds a disproportionate amount of power and results in the dissonance experienced by participants in the study between their academic training and their daily teaching practices as outlined in Chapters 5, 6 and 7. I turn now to the final chapter of this study to provide my concluding thoughts and considerations regarding my initial aim and research questions.

Chapter 10:

Conclusion

This chapter will conclude the exploration of the pedagogical practices of musical theatre voice teachers in select universities in the United States. The research questions which framed this study were:

- How do musical theatre singing teachers apply their pedagogical skills during voice lessons?
- How do musical theatre singing teachers differentiate the various functions and styles within CCM singing genres for musical theatre students?
- How do musical theatre singing teachers trained in CCM apply their practice?
- How has the educational background of musical theatre singing teachers assisted them in their work?

First, this chapter will answer the research questions posed in Chapter 1 based on the analysis presented in Chapters 5–9. Second, I will outline the contribution to the field in terms of original research contained in this thesis. Third, this chapter provides a discussion of limitations of the study. The research questions will be explored in further depth in consideration of the analysis, findings and discussion presented in Chapters 5-9. Finally, some thoughts on the experience of conducting the study will be offered.

10.1 Findings

How do musical theatre singing teachers apply their pedagogical skills during voice lessons?

Chapters 5-7 provide an analysis of the practices and approaches musical theatre singing teachers use in the one-to-one singing studio by identifying what Shulman (2005) calls the signatures of a pedagogy—the surface, deep and implicit

structures. The first finding was to confirm that the one-to-one singing lesson is the most common modality of private singing instruction. Some university programs also provided accompanists for lessons, meaning that the lesson included three people: the student, the teacher, and the accompanist (or four including my presence as the researcher). There was also evidence of paired lessons, with two students, one teacher and an accompanist present during each lesson.

This thesis included a mapping of content and format of musical theatre lessons. Within one-to-one lessons, teachers used idiosyncratic approaches lesson format and content. Lesson content included:

- Catch ups
- Warm ups
- Technical work
- Repertoire work
- Wrap ups and planning
- Theory and Musicianship

Significantly, the only lesson content which was universal across all sites and participants was time dedicated to working with repertoire. One teacher performed no warm up or technical work with students during observed lessons, while another teacher focused almost entirely on functional and technical work, even during the time allocated to working on repertoire. One teacher had a particularly strong focus on bodywork and its relationship to the singing, three teachers had dedicated time spent on stretching and body awareness within the warm up phase of lessons, while other teachers occasionally addressed body-voice connection during time in the lesson dedicated to repertoire performance or technical work. Some teachers had extensive catch up time with students, with attention paid to student lives separate to their singing and vocal concerns, while other teachers only discussed singing requirements with students. Additionally, different teachers within the same institution often had significantly different lesson content and structure, and so site-specific syllabus requirements or teaching methods within a university may not account for the idiosyncratic practices of teachers.

Analysis revealed that participants adopted a variety of approaches to teaching singing. These approaches included

- Demonstration
- Explanation
- Direct requests
- Use of motor learning principles
- Use of exercise physiology principles
- Use of imagery.

Chapter 5 contains the mapping of musical theatre voice lesson content, format and approaches to teaching. This outline of practice was then expanded to examine the implicit and deep structures of musical theatre voice lessons in Chapters 6 and 7.

The implicit structures of musical theatre singing lessons outlined the moral beliefs and professional values, attitudes and dispositions of a profession. Musical theatre voice teachers perceived students as developing artists and this had implications on the types of things, outside of singing, which were taught in lessons. Participants guided students towards industry-appropriate mindsets and enculturation into the musical theatre industry. Appropriate mindsets were taught most notably through the decision-making processes about the selection of repertoire, through explicit instructions regarding a positive and collegial mental attitude, and through the importance of skill acquisition through practice. Further, accountability and organisational skills were expected, displayed and modelled by teachers. Teachers approached lessons with varying levels of inter-personal approaches. A pastoral approach to students was commonly observed, as teachers demonstrated care and paid attention to students' physical, vocal, and mental health. Teachers often advocated for the well-being and health of students, at times providing practical support and guidance made possible through well-established rapport.

The deep structures of the musical theatre voice lesson included the assumption that the one-to-one lesson was the most effective way of teaching singing, that classical training is considered foundational to being a musical theatre voice teacher, and that performance skills are highly valued and important experience that voice teachers must possess. Notably teachers had experience

performing musical theatre at varying levels, however, most musical theatre teachers had extremely limited to no experience performing CCM styles.

How do musical theatre singing teachers differentiate the various functions and styles within CCM singing genres for musical theatre students?

How do musical theatre singing teachers trained in CCM apply their practice?

How has the educational background of musical theatre singing teachers assisted them in their work?

Three universities incorporated CCM genres within the musical theatre syllabus, while three did not have this formal expectation of students. However, CCM repertoire was performed in the musical theatre studios of every university in the study and all teachers openly discussed the importance of CCM styles in musical theatre with agreement that music theatre performers must be able to perform in CCM genres.

The data analysis showed that those teachers who had training in CCM singing genres applied their training in specific and clearly articulated ways. These teachers specifically addressed CCM function and style in lessons, expressing the differences between musical theatre and CCM often in terms of registration, resonance, breath, and articulation. In addition, these participants often asked students to differentiate and perform these differences through comparison. Students demonstrated the ability to negotiate the differences between CCM singing styles, musical theatre singing styles and classical singing style within these lessons. This differentiation was approached both in the warm up and technical training section of lessons as well as within repertoire performance demonstrations.

Of the thirteen teacher participants, only two had undergraduate degrees in musical theatre. All other participants had university training in classical voice performance. Notably, the teachers who were specific when teaching CCM genres had completed additional short course CCM specific training in order to resource themselves with appropriate skills. Many of these teachers possessed very minimal performance experience or training in CCM styles compared to their extensive university or conservatoire-based classical training. These teachers self-reported a

heavy reliance on the CCM teaching practices they had gained through additional professional development.

Notably, of those teachers who had not attended any additional CCM voice pedagogy training following their academic training, only one addressed CCM function and style in highly specific ways within lessons. This teacher had postgraduate (doctoral level) training in voice pedagogy, and despite also having degrees focused in classical voice performance, was particular when addressing CCM style and function, using and adjusting existing pedagogical skills. Another teacher commented that she used imagination to consider how these styles might be produced by her students and adjusted the pedagogical approach accordingly. All other teachers who had a classical voice performance training background did not specifically address the particularities of CCM style and function within observed lessons, despite their students performing CCM repertoire.

Teachers trained in the classical tradition discussed how musical theatre singing was considerably different to the classical model they had been taught. They were strongly aware of the need to retrain or develop their own pedagogy for teaching musical theatre singing because their classically focused university training had ill-prepared them for this career path. Some teachers also discussed their difficulty in gaining employment as performers in the musical theatre industry with a classically trained voice. While a classically focused postgraduate degree may have proved useful to these teachers in gaining academic employment, it did not assist them in their actual day to day operations as a musical theatre voice teacher, nor did it adequately prepare them for teaching CCM genres.

Through the identification of the signature pedagogies, exclusionary practices and structural dissonances of musical theatre voice pedagogy, this study revealed the impact of classical dominance of academic music training in the United States on CCM and musical theatre voice teachers. Teachers self-reported experiencing the dominance of classical voice within the voice pedagogy field in negative ways. Some participants reported experiencing distress at being continually slighted by classical colleagues within workplaces and at voice pedagogy conferences. Additionally, participants reported experiencing the cancellation or lack of departmental support for various professional opportunities outside their institutions

because they were musical theatre voice teachers and not classical voice teachers, despite most of these teachers being educated and trained in classical voice techniques. Teachers reported feeling ignored and treated as having lower professional standing within the field of voice pedagogy by members of the classical voice community. Bias against CCM and musical theatre genres continues to exert considerable power within both the academy and the voice pedagogical community as a whole.

10.2 Contributions to the Literature

This section will outline the contribution of this work to the literature. These contributions come under a number of different theoretical, methodological and practice-based areas. Firstly, I will discuss the limitations of Shulman's signature pedagogies theory when enacted in practice. Secondly, the use of Bourdieu in the field of one-to-one musical theatre voice pedagogy is novel to this research. Thirdly, this research adds to the body of research into signature pedagogies of the professions, adding musical theatre voice pedagogy to this literature. In addition, this research provides an initial mapping of the practices within musical theatre one-to-one singing lesson in the academic environment through the use of multi-sited ethnography, a novel approach in voice pedagogy research.

10.2.1 Contribution to Signature Pedagogies Research: Musical Theatre One-to-One Voice Pedagogy and the Limitations of Shulman's Signature Pedagogies.

This research is presented as an original contribution to studies into signature pedagogies through the mapping of the discipline of the musical theatre one-to-one singing lesson. To date, there has been no empirical field-based research into the "structures", as Shulman (2005) defines these, of musical theatre singing voice pedagogy within the United States university setting. While some of the analysis may confirm and overlap with existing literature into classical voice lessons (Don et al, 2009; O'Bryan, 2014), I sought to examine what is specific to musical theatre pedagogy, and therefore a signature of the field. This content is presented as novel in reporting *only* musical theatre voice studio practices.

This study illuminates shortcomings in the application of the theory of signature pedagogies in practice when applying the structural concepts to the one-to-one lesson modality of voice lessons. While the articulation of surface structures, implicit structures and deep structures initially provided a useful framework through which to examine the pedagogy of voice lessons, as I progressed with analysis of the themes first identified through reflexive thematic analysis, shortcomings in the activation of Shulman's theory became visible. The process by which I could apply the taxonomy of surface, deep and implicit structures to the data began to get very messy, as themes arising from the reflexive analysis process crossed these artificial boundaries. The largest problem within this process became the consideration of the one-to-one lesson itself.

The position of the one-to-one lesson within the tri-partite structure of signature pedagogies was slightly confusing. The one-to-one lesson was clearly a *surface* structure, positioned as a concrete structure of teaching and learning unique to and pervasive within the field of music performance lessons. However, as I progressed with the analysis it became clear to me that the one-to-one lesson is also a *deep* structure, that is, there is a deeply held assumption that one-to-one lessons are the best way to pass on knowledge and know how based largely on tradition. A second example of this 'messiness' in using signature pedagogies occurred when I considered the role of repertoire in the project. Repertoire is part of the unique content of the musical theatre voice lesson (surface structure) and pervasive across all sites, but it is also a way of distinguishing the performer as a professional, understanding which kind of repertoire is appropriate for certain performances (implicit structure). Additionally, repertoire is used to develop and scaffold skill level by teachers while also being used to teach students how to acquire the highly valued work habits of performers (implicit structure).

Shulman's concepts, when applied to this kind of pedagogical modality, illustrated a lack of precision in practice. The categories of surface, deep and implicit structures provided a useful starting point for the research, allowing consideration of what was included and excluded within the lessons I observed. However, as I found myself inserting elements of data into more than one category, resulting in a less than straightforward analytical process, the difficulties of translating theory into practice

became apparent. Further work may need to be done on the theory of signature pedagogies to conceptualise how this works in practice within a variety of different types of pedagogies, particularly the deeply inter-relational pedagogies such as one-to-one teaching. As stated in Chapter 3, a further limitation of Shulman's signature pedagogies was the necessity to explore more deeply what was actually going on in the field of voice pedagogy—to understand *why* exclusions existed, and to understand *why* there was a dissonance between the practices and the background and training of participants. This depth of analysis required the conceptualisations of Bourdieu to answer in detail the research questions.

10.2.2 The Use of Bourdieu in the Field of Musical Theatre Voice Pedagogy

Conceptualising the field of musical theatre voice pedagogy through the thinking tools of Bourdieu is here presented as an original research contribution to the field of singing voice pedagogy. The need to look deeper into reasons for the dissonances between practices of voice teachers in the field of musical theatre voice pedagogy and their background and training in Chapters 5, 6 and 7 led to discussion of the habitus and capitals of teachers and the way these play out within the field of voice pedagogy in Chapters 8 and 9. Teachers clearly understood the rules of the game of culture within the social group of voice pedagogy and were at times frustrated by their perceived “demotion” in the field as a result of moving into employment in musical theatre singing teaching instead of classical voice teaching, despite having the basic capital of a classical voice education. That habitus and capitals could be identified in the analysis establishes musical theatre voice teachers as a distinct social/cultural field, as well as being a part of the larger field of voice pedagogy. The distinctions of musical theatre voice practice were clearly articulated by teachers as separate to classical voice performance and pedagogy, and as such deserve to be addressed in literature without being compared to classical voice pedagogy.

There are early and encouraging signs that this distinction is starting to materialise in the broader field of singing voice pedagogy. For example, to meet specific needs of musical theatre voice teachers, independent of the wider field of voice pedagogy, a subgroup of the Musical Theatre Educators Alliance (MTEA),

MTEA Voice, has been recently established.³¹ This group is looking to specifically meet the needs and discuss the concerns of musical theatre voice educators, without requiring reference to classical voice pedagogical concerns. The dominance and power of classical voice education within the United States university system and the impact on individuals of this dominance, as identified in this thesis, may be mitigated by the development of such specialty groups through empowering individuals who specialise in particular fields. As MTEA has recently begun its own journal, providing some additional academic capital to the musical theatre field in general, it will be interesting to observe how this further develops, and how the individual capitals play into the positionings within this emerging group of educators.

10.2.3 Mapping the Music Theatre Voice Lesson: A Unique Contribution to the Field

The content and structure of musical theatre voice lessons is under-represented in research-based literature. The extant research rests on the assumptions that “the singing teacher is the most important person ... for any developing singer” (King & Nix, 2019, p. 695) and that “one-to-one is essential to students’ learning and development” (Carey & Grant, 2014, p. 5). While it is acknowledged that voice students “may have one individual session per week with their singing teacher, and in some schools in pairs or small groups” (King & Nix, 2019, p. 695), previous studies into the content and structure of one-to-one music lessons have focused on instrumental or classical voice one-to-one lessons (Burwell, 2006, 2020; Carey et. al, 2013; Creech, 2012; Davidson & Jordan, 2007; Gaunt, 2008, 2009; Haddon, 2009; L’Hommedieu, 1992; McPhail, 2013; Nerland, 2007; O’Bryan, 2014; Persson, 1994, 1996). Much of the literature produced in the field of CCM and musical theatre voice pedagogy relies on experienced teachers self-reporting their practices (e.g. Baxter, 1992; Craig, 2000; Edwin, 2015; Hall, 2014; Hughes, 2010; Moore & Bergman, 2008; Riggs, 2008; Spivey & Saunders-Barton, 2018; Wilson, 2010), or on

³¹ I here disclose that I am both the Vice-President for International Representatives for the MTEA and the Vice-Chair for MTEA Voice.

interviews with expert teachers reporting on their methods and philosophies (e.g. Benson, 2020; Hoch, 2018; Melton, 2007; Naismith, 2019).

While self-reported methods and interviews with experts are undoubtedly valuable³² this study is based on empirical analysis of data produced through field research, via participant observation *in the moment*, from inside the studio. As such, it is the first time this kind of study has been conducted “behind [the] closed doors” (Carey & Grant, 2014, p. 5) of the musical theatre singing voice studio. This deliberate stocktake of practices is presented as a contribution to the field of musical theatre voice pedagogy.

10.2.4 Multi-Sited Focused Ethnography: A Novel Approach to One-to-One Teaching and Voice Pedagogy Research

One-to-one music lesson research has traditionally had considerable access problems due to the difficulty of conducting research behind the closed doors of the studio. Researchers have previously used observation as a method to observe one-to-one instrumental teaching (Carey et al., 2013; Creech, 2012; L’Hommedieu, 1992; Persson, 1994; 1996), transcriptions from videoed one-to-one lessons of various instrumental and voice lessons (Burwell, 2006; 2020), participant observation and video of instrumental lessons (Nerland, 2007) and semi-structured interviews with instrumental and vocal teachers (Gaunt, 2008; 2009). Semi-structured interviews combined with focus groups were used as part of a larger study into one-to-one teaching (Carey & Grant, 2015), music teachers have been surveyed on various aspects of practice (Daniel & Parkes, 2015; 2017), and classical voice teachers have been studied using a combination of interviews and video recordings (O’Bryan 2014). While Perkins used ethnography in a conservatoire setting, this was used to examine the learning cultures of the conservatoire and was focused on student experiences, not the one-to-one lesson (2015). The selection of multi-sited ethnography as an approach to the conduct of research into voice pedagogy is novel

³² Indeed I have used literature produced using these methods to inform my own practice.

to voice pedagogy research, and to the larger field of one-to-one music lesson research in higher music education research.

10.3 Limitations to the Study

There are a number of limitations to this study. First, in terms of scope, while I observed students in lessons, the study did not focus on student's experiences of musical theatre voice teaching. While student perceptions and experiences in one-to-one lessons have been addressed elsewhere (Carey & Grant, 2014; Carey et al., 2017; Gaunt 2009; Gaunt, 2011; Gaunt et al., 2012; Long et al., 2014; Rakena et al., 2016), this limitation meant I focused on teachers' experiences, words and actions. A follow up study which focuses directly on student experiences of one-to-one lessons in musical theatre programs would provide additional knowledge beneficial to this under-researched field.

Second, because of time and financial restraints, the time spent in the field when planning this study resulted in fieldwork being spread out across two semesters, three sites per semester. Observed teaching practices may be different at different time periods during the academic year, for example, teachers may focus on function in the beginning of a teaching year and on repertoire performance at the end of a teaching year. One teacher commented: "because you're catching us at the beginning of the school year ... there tends to be a little bit more talk and explaining in the first lessons." (Interview transcription, University T). Observing all lessons in the same period of time within a school year, or for longer periods in more sites might result in the collection of different data.

Third, the use of video footage and researcher onsite observation may have resulted in students and teachers behaving in a different manner—being "on their best behaviour"—during the observed lessons. In interviews and discussions with participant teachers I asked if they felt they were teaching with their usual practice and they responded in a variety of ways. One teacher commented:

I almost wish you'd ask the students that cause they would probably tell you! On the first day I would say yes, because there was somebody else in the room, and a teacher, and somebody who

knows a lot. And, I don't remember what it was, even though you came in saying I'm observing, I'm observing things, I don't know, you said something that completely disarmed the situation, it was like "fine". I think I felt like I was a little on display the first day, and not for any bad reasons, but because there was somebody else in the room.... Yeah. Um, no, I don't think so, I don't think so. I was trying to observe myself through somebody else's lens, during the two weeks that I thought, you know, for whatever, and you're just recording observations, but yeah. I'm not passive, but I spend a lot of time here (*in his chair*), and I thought "OK, I do that", but no, I don't think I changed anything I did.

(Interview transcription, University X)

This response also recognises the noted limitations to the study through focusing on teacher responses rather than teachers and students. Participant teachers often reported feeling uncomfortable for a day or two before feeling more at ease with my presence in the studio:

AQ told me he felt fine teaching the first lesson, then after that he felt very self-conscious, that my presence made him feel or recognise all the things he DIDN'T know. He felt that he was on show and that he was in some way lacking ... I have sat in many more lessons of BQ's lessons, and when I discussed this issue with her yesterday she commented that she felt very much "on show" but that she recognised the importance of the research and that she had agreed to participate and wanted to "do her bit" so when she did feel uncomfortable she just focused more on how she normally teaches and went with that ... these teachers are also performers, and teaching is in a way, a performance of its own.

(Later) I chatted with AQ and he is feeling much more comfortable about me observing today. His anxiety about my presence has gone away.

(Reflexive notes, University X).

Another teacher noted that my presence did change her teaching, but she commented that she found the experience positive for both her and her students:

- R: Um, I wanted to know if you felt you taught very differently having me in the studio?
- AG: Yes! In a really good way.
- R: OK. So, could you please explain that?
- AG: It 1. Keeps me from getting lazy. It, because probably by the time WG comes on Thursday it's like, (*wearily*) "alright, here we go". It helps me try to change it up for each kid as opposed to "this is the kick I'm on this week". I mean I can usually bring that up, somebody on Monday will make me say "OK, we gotta work on this. OK everybody, this is what RG and I did, how can we relate that ..."
- R: Mm hmm
- AG: So, having you here has helped me not be boring, that's really good! (*Both laugh*). Um, having another set of ears is the **greatest** blessing, and I trust your ears, so to be able to say "Dale, I don't have a clue, I don't have a ... give me a word, give me an idea, say something to this kid, because I'm fresh out." **That** is the greatest blessing.
- R: Did you feel like there was anything negative about having me in the studio?
- AG: No.
- R: Is there anything that I could do to make it easier or better for the next teacher that I go to in terms of the research?
- AG: No.
- R: No?
- AG: Just keep doing what you're doing!
- R: Alright. You're very kind! Did you find that the students behaved any differently having me in the room?
- AG: They love an audience. They're constantly performing. **Constantly**. So, um, first of all I don't think you made

them nervous. They didn't feel like they **had** to perform.

But they too were sharper, and they don't zone out as

much as they can if it's just the two of us.

(Interview transcription, University G)

My presence had an impact on both students and teachers who participated in the study, to varying extents, which impacted on the type of data collected. As the above example illustrates, teachers and students are performers, and the teaching practices and teacher-student interactions I observed appeared to be overwhelmingly positive experiences. It is highly probable that this was because teachers and students were conscious of being observed.

The decision to use a focused, multi-sited ethnographic approach has an additional limitation in that my findings may not be universally applicable to all situations. The findings of this project are highly contextual, bound by the settings and time periods of the specific participants of this study. While this study found that participants felt their classical performance degrees did not prepare them adequately for teaching musical theatre and CCM styles, at times requiring additional training outside of the academic system of Masters / Doctoral programs, the methodological approach meant that I was not able to examine a large number of voice teachers. I chose to study a small number of participant experiences in depth rather than a larger number of participants for shorter amounts of time. I acknowledge that there may be musical theatre voice teachers who disagree with these findings, and who have experienced great utility from their classical training in the teaching of musical theatre and CCM genres.

The decision to use participant observation may also be a limitation of the study. In practice, the use of participant observation appeared to assist in the process of normalising my presence for teachers and students, as one teacher commented: "it was more helpful for the students, more comfortable for the students when we were sharing the stage and talking." (Interview transcription, University X). The extent of my participation in lessons varied and as the fieldwork progressed, I felt increasingly confident and participated more in lessons. While in early site visits I was less interactive during lessons and felt quite self-conscious about contributing, as the visits progressed, I became more comfortable with the process. This resulted in more

interaction in later site visits, resulting in instances of team teaching, and in some cases, I taught while the participant teacher took notes on *my* practice. These different levels of participation in the lessons themselves is another limitation, as the data set might look different in lessons where I participated more. In lessons where I was teaching, participant teachers quickly absorbed some of my teaching ideas, incorporating them into their own practices. Where possible I noted instances of this occurrence within my field notes.

10.4 Positioning CCM in Music Theatre Voice Pedagogy

This next section will provide my concluding thoughts on the study. A number of times throughout this research process I have pondered how it is that classical voice performance dominates academic music study in the United States, yet this is a style of music based on the Western European tradition. It seems strange that music which originated in the United States, including genres like musical theatre, rock'n'roll, and R&B, are not necessarily included as a matter of course in the training of singers when these genres are so popular with the consuming public. As a thought experiment, consider how this might look in other disciplines.

Marble Buildings

A young eager student arrives at a university, excited to be admitted to the programme of their choice after passing exams, presenting a portfolio of design ideas, passing the interview process, and securing funding. She is here to learn about designing and engineering buildings, about methods and materials, to be certified for professional practice. Excitedly, the student attends classes only to discover that all the classes revolve around the techniques involved in creating marble buildings. Techniques honed over hundreds of years, creating buildings of the highest artistic and design standards for the production of marble buildings. The student loves marble—it is beautiful, classic, expensive, and rare, but the student is realistic—marble buildings are a very small percentage of the marketplace. The goal in pursuing this course of study was to have a career designing and creating buildings made of whatever materials work—steel, wood, concrete, or brick. Knowing that marble is not used very often in building practice in the marketplace, the student approaches her professors and asks, “When do we learn about wood,

*steel, concrete, and bricks?” Her professor responds with shock: “Why would you need to learn about those materials? Marble is the best material! Skills in building marble structures have been honed over hundreds of years. Marble buildings represent the highest form of building, create the most aesthetically pleasing work using the greatest technical skill. Working in marble means that you are at the pinnacle of architecture. You will be respected, feted. And those who **truly** know building will understand that what you have learnt is of the highest standard.” The student, completely shocked, asks, “But who will I design buildings for?” The professor responds, “You will build for those who appreciate true beauty. For those with the wealth and power to afford the best. And then, once you have built at least one building for the elite, you will be qualified and legitimised and able to come back and teach marble building design practices to other students like yourself.”*

To restate, the aim of this study was to explore how singing teachers in select universities in the United States apply CCM singing pedagogy in the instruction of musical theatre students. I entered into this research because I wanted to know the answers to these questions both for the field of voice pedagogy and for my own practice. From my readings I could see that musical theatre had a place of greater prominence in the literature than other genres of CCM singing, and so I suspected was perceived to be more academically legitimate by stakeholders in the field of voice pedagogy in the USA. From a political standpoint, I wondered if by illuminating the ways in which CCM genres were being taught in musical theatre practice, that I might contribute to the continued move towards legitimisation of CCM voice pedagogy within academia in its own right, and not in relation to classical voice pedagogy.

From afar, I had trouble reconciling the comparatively small amount of research-based literature in CCM practices when compared with classical voice practices, considering that for the past 20 years I have operated a business and taught in secondary and tertiary institutions where I have taught exclusively CCM and musical theatre singing. During this time only one student has requested classical-style training. I hoped that perhaps this research might contribute to the growing body of literature into CCM, specifically focusing in on voice training within academia. I learnt enormous amounts about different approaches and applications of

pedagogical skill to teaching voice through observing my participants, and their impact on my teaching resonates through my practice since returning to Australia.

In response to my first two research questions, while some music theatre courses did provide a staged and specific response to addressing CCM style and function, others did not address these needs within the syllabus, or within the lesson time, at all. This meant that some teachers prioritised CCM singing within musical theatre lessons because it was a specific part of the student's training and therefore examinable. Other teachers did not address these genres with any kind of specificity at all, even when students were performing them within lesson time. Additionally, many programs valued classical voice training, prioritising time within lessons on classical style, function and repertoire. Here the question of cross training becomes relevant. Cross training is usually associated with training classical singers to be able to perform musical theatre styles. Musical theatre students must perform traditional music theatre styles as well as other CCM genres, however, some musical theatre programs cross-train students in the opposite way, training musical theatre students to perform classical repertoire.

This led me to question why this classical content was so present in music theatre degrees—shouldn't music theatre students receive the same level of expert, focused training on the repertoire they will be *required* to perform as classical students receive in their degrees? I do not mean to imply that students I observed were *not* receiving focused training on musical theatre singing repertoire and style, in fact, the opposite. The teaching of specific music theatre singing functions and repertoire were present universally across all sites. However, I did observe considerable time in lessons spent at some institutions on classical repertoire and function, especially when compared with time spent on CCM repertoire and technical work. While cross training *function* associated with classical singing has skill acquisition value particularly in consideration of elite musical theatre belting, through developing skilled vibrato and ring (skills traditionally associated with classical training rather than CCM training) (LeBorgne et al, 2009), wouldn't specific time spent on voice qualities and functions present in the other CCM styles currently dominating music theatre be at least as useful, if not more useful than time spent on classical voice function and repertoire for graduating music theatre voice

students ? Or does the classical world require additional classically trained singers to maintain the artform due a lack of classically trained performers in their industry? I suspect this is not the case.

I outlined in Chapters 1 and 2 why knowledge and competence of CCM styles are important for musical theatre singers but there is a continued long-standing assumption that these styles are simple to produce and do not require specialised instruction. I was recently involved in a situation where I was asked by a music director to help “rough up” a voice to sound more authentically CCM in a music theatre studio class, as if these CCM techniques are a quick and easy fix, rather than skills acquired through practice and training (just like classical voice technique). If a student has not been taught functionally safe ways of vocalising stylistically in voice lessons (with the understanding of the impact of amplification on the ability to make this sound with ease and vocal safety in performance) and is given directions like this in an audition or rehearsal room, what are they to do? It is in this kind of situation that vocal damage may occur.

Teachers trained exclusively in classical voice performance may have no idea of how to approach CCM singing. I once attended a conference and happened to be sitting next to one of the guest presenters, a significant figure in voice pedagogy and a classical voice teacher at a major USA music institution. The conference attendees were being presented scales which used rhythmic and melodic patterns specific to CCM to help students adjust functionally and aurally to CCM styles. I stood singing along with my fellow conference attendees when I noticed the presenter was silent. At the end of the presentation he turned to me and asked if I was a contemporary teacher. I responded yes, and he commented that he had no idea contemporary singing was “so hard”. He did not have the ability to sing these scales, let alone attempt a song in an authentic CCM genre.

What this comes down to is the importance of training students adequately for the profession they wish to enter, **whatever** that is. While all the sites I visited taught musical theatre style and function, the focus on classical repertoire, especially when teachers did not include CCM function and repertoire training, might lead to inadequate career preparation for students. The following is a reflection of a lesson with a recent graduate from a musical theatre program in the United States:

Today I worked with M, a student who has just graduated from a musical theatre degree. We have online lessons as she is living in New York and attending many auditions and performance opportunities each week. We have gone through her audition book and realised that she has many gaps, lots of songs which are inappropriate for her age and voice, and not enough golden age repertoire despite her considerable classical training within her musical theatre degree. She told me today she was at an audition where she sang a Disney song, and then the audition panel saw she had a Whitney Houston song in her book. They asked her to sing it, and she did, but knew something wasn't right—the panel reaction wasn't what she had hoped for. She asked me for help with it. She sang the song and it was all in her head register. We talked about what people might expect to hear from a Whitney Houston song, and experimented with finding her chest register in the lower notes. Once she did this, the belt appeared naturally into the top of her voice. She commented “that felt right!” and it sounded right too.

(Reflexive Diary, Thursday 12th September 2019)

This excerpt demonstrates the loss of opportunity for this one student in this particular audition. She had saved up to move to New York and audition for professional work. She had recently graduated with a degree in music theatre but did not have appropriate repertoire in her audition book and had not been trained to sing CCM styles with appropriate function. This example illustrates the cost of inappropriate training in just one undergraduate student. She was paying for additional lessons and had sought me out as a CCM specialist *after* graduation.

In this particular case, the student's teacher at university *did* have a classical voice performance background and *did not* prepare the student adequately for auditions. The dissonance between the background and training of musical theatre voice teachers and the requirements of their practice, if not actively addressed, continues the cycle, reproducing the same voice problems in newly graduated students. From my experience in the United States I know that many music theatre

voice teachers, including the participants in this study, were initially trained in classical voice performance and *are* extremely skilled at teaching musical theatre style, function, and repertoire preparation. They have sought out additional training opportunities and become experts in their field. They have built practices in teaching which are more inclusive of CCM and musical theatre requirements than they themselves received. However, the above example demonstrates that there *are* voice teachers working in the musical theatre field in academia who have not been exposed to this type of pedagogy.

10.5 The Broader View and Recommendations

While I am, as are, I suspect, all voice teachers, highly interested in the nitty gritty of *how* we teach, I soon realised that the more important, in fact urgent, topic to be examined here was not the provision of more “how-to’s” in terms of musical theatre and CCM teaching. Although I collected a huge quantity of data containing considerable information on various technical approaches, the broader, philosophical discussion about the way voice training currently operates within academia emerged as an important finding. I considered the final two research questions—how the educational background of teachers assists them in their work, and how CCM specific pedagogical training assisted teachers in their teaching—and realised I had heard a similar story from each of the six participants I interviewed. Despite previous literature into the lack of the type of long-term focused training in CCM pedagogy available within the USA, I did not think that I would encounter an almost complete dominance of graduate and undergraduate classical voice performance backgrounds in *musical theatre* voice teachers.

A common story among participants was: participants had done nine to ten years of academic level classical training for those teachers with a doctorate, or six years for those with a masters degree, only to require re-training to teach musical theatre styles. A three- to nine-day short course in teaching CCM does not equip teachers adequately into the nuances of CCM singing and teaching, appearing tokenistic when compared with an extremely long immersive classical education. These courses are, however, a very useful *introduction* to changing a classical aesthetic in a well-trained classical voice professional.

The third and fourth research questions projected the discussion from the specifics of individual participant experiences in their background and training, to the examination of a discernible pattern within the total group of participants. While the lack of CCM pedagogy training available at the graduate level availability has been discussed elsewhere (DeSilva, 2016; Edwin, 2005), the *impact* of classical voice pedagogy dominance in academia on current teaching practice is here presented as an original contribution to the field. When teachers began to disclose to me the personal costs of their experiences both in training and at the hands of their classical colleagues, whether in interviews or informal conversations, I was moved. I realised that I was hearing participants talk about experiences they had not discussed openly before, and in some cases, they discussed these matters only because they knew they and their schools would be de-identified. Here the novel use of multi-sited focused ethnography strengthened the project, enabling participants to feel safe enough to tell their stories—their experiences were heard and validated, rather than minimised or blamed on their inability to “make it” in the classical world. The use of ethnography in this field and participant observation was also essential to gaining participant trust. The reluctance of teachers to openly acknowledge the difficulties they had experienced both in training and after graduation with their own voices is indicative of the power of classical voice pedagogy within the field.

To openly discuss the problems experienced due to inappropriate training was perceived by participants as a “no go” zone. The teachers displayed a tacit understanding that in order not to antagonise classical colleagues, CCM/musical theatre teachers cannot always openly express the limitations of classical voice pedagogy. It is almost as though those classical music pedagogues must be “managed” to gradually see that there is a place for CCM/musical theatre styles, and that this is not *instead* of classical (indicating that perhaps there is a fear from classical colleagues that CCM will ‘take over’), but *alongside* classical. The institutional power that classically focused music performance education possesses in academia has been maintained for so long, teachers implicitly understood that they must play by the “rules of the game”.

For some participants, inclusion of musical theatre singing in voice pedagogy was approached with classical colleagues as a discussion, with teachers helpfully

pointing out differences between classical and musical theatre voice pedagogy. This is instead of asserting musical theatre and, indeed, CCM voice pedagogy as its own legitimate sub-discipline worthy of academic study in its own right and without reference to classical voice performance at all, with its own specialists, and with different ways of teaching (e.g. use of amplification, specific stylistic and functional properties of CCM singing). In 2005, renowned, trailblazing CCM pedagogue Robert Edwin hopefully commented on the need for “college and university voice pedagogy courses to include Contemporary Commercial Music voice technique and repertoire in the syllabus. Initially many would have to go outside their departments to find experienced and qualified instructors in that area” (Edwin, 2005, p. 292). Where to find this inclusion, and where those suitably qualified and experienced teachers come from, appear to still be relevant questions to ask 15 years later. Changes to academia can be extraordinarily slow-moving.³³

While writing about the “how to” of teaching CCM is very welcome within the voice pedagogy community (and this is what I started out thinking I might be doing in this project), from an outsider’s perspective there appears to be a general reluctance in voice performance education in the United States to take a step back and examine the broader philosophical picture of the field of singing voice education. When participants engaged me in conversation about their experiences in the larger field of voice pedagogy, particularly the ways in which they had been “put in their place” by classical colleagues, I got the impression that this topic is “the elephant in the room” for many musical theatre voice teachers, particularly those sensitive to maintaining a positive working environment and who have experienced some kind of marginalisation by their classical colleagues.

Some participant teachers’ educational experiences were distressing and hurtful. Participants described paying for an education only to be told they could not

³³ The tenure process in the United States may have something to do with this. If the music department has tenured professors of classical voice, it is difficult to adjust to changes in demand as classical enrolments fall. These professors are still being paid to teach voice, and they are experts in classical voice, so that is what their program offers.

learn the genre they expected to be taught or being advised that was something inherently “wrong” with their voice’s natural sound quality, without any suggestion of an alternative professional pathway or other kind of professional advice given. As an outsider, this kind of educational experience appeared to be highly unethical. Problematic experiences were often framed as being a deficiency in the student, not the teacher, and certainly not the fault of a system which upholds a classical aesthetic. As one participant commented:

I did not ever understand what she was talking about. And so, I was **so** confused in every lesson, I just knew I wasn’t doing what she wanted but I didn’t for the life of me understand what she wanted. And I wanted so much to please her, and I couldn’t do it, and so I was **very** discouraged, and I just was extremely frustrated.

(Interview Transcription, University M)

Interestingly, one hallmark of AM’s teaching was clarity of instruction and a positive affirmation of the student’s responses to instruction. Smith & Powell (2017) comment that “people’s experiences of education are frequently self-defining and life-changing—affirming, uplifting, crushing, celebratory and (dis)empowering by turns” (para. 5). Participants’ experiences within the academic classical music environment cut deeply, impacting on both their approach to their teaching practices (both positively and negatively) and, as discussed in Chapter 8, self-perceptions of their positions with the voice pedagogy field.

Like Edwin (2005), I am hopeful that a shift towards inclusivity of other styles, taught by those who are expert in these styles, who ‘live in’ and perform these styles *and* have pedagogical qualifications (rather than voice teachers with a classical voice default) is underway. I acknowledge that many institutions in the United States are moving towards inclusivity through recruitment of teachers with some CCM teaching experience. However, the classical default remains and while there are so few programs committed to teaching CCM voice as its own degree (as opposed to as a part of a larger classical music degree), especially when compared to access to classical music education, the system will continue to produce mostly classical voice performers, some of whom will continue into academic teaching careers.

Arguments might arise that contend that there are some programs which include music theatre and CCM styles as a *part* of a program, for example, one semester course within a larger degree. However, Reinhert (2020) discusses the difficulty of fitting in *everything* required of a professional CCM performer within the traditional academic structure of an undergraduate degree. This indicates that expert CCM/music theatre singing training is *not* a side note, *not* something that can be taught in a nine-day summer program (useful those these may be), and not something a performer can become expert in across a one semester course within a program. Pedagogical training for future voice teachers/performers wishing to focus on CCM styles needs to be taken as seriously and positioned in the same way as a classical music degree. Why does this matter? First, because these undergraduate and graduate performance degree majors deserve to be taught by experts in their field. Second, if history repeats itself, and students go on to become teachers, we *need* teachers who are deeply engaged with and well-trained in style specificity. While a classical voice performance degree, whether undergraduate, masters or doctoral, affords the student excellent cultural capital within the field of voice pedagogy, if it doesn't prepare them with the appropriate skills and knowledge for future employment either as a performer or teacher in their preferred field, this kind of education is a disservice to the student. There is a narrowness in the choices available to potential performers seeking university education in the United States.

If voice teachers for music theatre departments continue to come from a background of training within music departments, what might these music departments of the future look like? The implications of including CCM as a discipline in its own right within music performance departments suggests, somewhat controversially, that classical is not at the top of the hierarchy within voice pedagogy but simply another discipline itself, and not innately superior to CCM or musical theatre singing styles. This does not need to be an oppositional paradigm (Smith et al., 2018), and I am not interested in rehashing the contemporary versus classical culture wars. Including CCM as a field in music performance education in its own right at the undergraduate level in more music departments in the United States might be a way to increase music performance education participation in light of falling enrolments in classical music programs (Edwards, 2018). A contemporary music performance department sitting alongside a classical department could provide

the additional expert training graduate voice pedagogy students require, as well as providing the appropriate education for those performers interested in focusing on CCM and music theatre singing.

Upon reflecting on the findings of this study, it is my recommendation that existing voice departments, or individual teachers, consider further professional development opportunities to educate them in the specialist requirements associated with singing genres of CCM and musical theatre. As my generous participants demonstrated, classically trained teachers, if they are interested, are well able to learn how to teach both musical theatre and CCM genres with additional professional development. There will always be those classical voice teachers who do not want to teach musical theatre or CCM singing, whose aesthetic disposition regard CCM and musical theatre styles as something they do not wish to engage with in their practice. We need such experts to ensure classical music education continues to engage those performers who prefer classical genres. However, education leads to enlightenment, and it is only through education that classically trained teachers may respect and understand the complexities of musical theatre and CCM singing.

If it is true that “the singing teacher is the most important person ... for any developing singer” (King & Nix, 2019, p. 695), then the appropriate education of aspiring voice teachers is imperative. I believe that there is a shift occurring in academic programs within the United States, and that there will be more opportunities for teachers who are highly trained in CCM and musical theatre styles. Providing increased undergraduate and graduate courses focused on CCM and musical theatre voice pedagogy and performance will create a change in the culture of voice pedagogy in the United States which, as my research has found, is still largely focused on reproduction of the classical model. Many of these potential new teachers will enter graduate courses from CCM performance backgrounds without the current requisite classical performance skills. Universities may need to consider adjusting audition requirements to welcome these students into programs.

Program directors may need to consider what pedagogical subjects may be taught across singing all genres (physiology, anatomy, acoustics, technology, history, educational theories) and what subjects require individualised tuition to create skilled practitioners (one-to-one voice lessons and workshops with experienced and

qualified CCM and/or musical theatre singing teachers). Respect for CCM and musical theatre voice teachers will come with equal opportunity to study and conduct research at the highest levels in academia. The creation of masters and doctoral programs with flexibility for part time and online study would create pathways for many teachers who already have thriving studios to access the benefits that academic credentials provide. Online coursework may be supplemented by in-house summer programs or in-semester intensives for these students.

The training, background, practices and experiences of this small group of musical theatre voice educators examined in this thesis were all based in the United States; however, the findings may be of interest to musical theatre singing voice educators in other countries. Tertiary musical theatre programs are present in many countries worldwide—established programs exist in the UK, Australia, Europe and Asia. Musical theatre productions are often exported internationally, and expectations of vocal sounds may be well-established through cast recordings prior to an international casting. Singing voice educators in both academia and the private studio in other countries are often expected to assist musical theatre performers to produce CCM vocal sounds and may find themselves with similar training, pedagogical and performance backgrounds to participants in this study. While this study is specific to a particular group of musical theatre voice teachers in the United States, the findings may be relevant to voice pedagogy internationally.

10.6 Final Thoughts

This study has illuminated the state of play within music theatre voice pedagogy in a specific group of educators, in a specific time and place. My copy of Bourdieu's *Distinction* has travelled with me on this journey, and many times reassured me that:

It is possible to enter into the singularity of an object without renouncing the ambition of drawing out universal propositions. It is ... (by treating) its object as a 'particular case of the possible', that one can hope to avoid unjustifiably universalizing the particular case.

(Bourdieu, 1979/2010, p. xiii).

While this was indeed, a “particular” study, and all findings must be read in the context of the ethnography which produced the data for analysis, the study produced thick rich data which allowed for the consideration of broader, deeper issues within the field.

The question of why the education of voice teachers matters is highly personal to me. If I didn't care passionately about the education of singers *and* voice teachers, I could not have closed my business and taken on study which caused me to reflect deeply on my own practices, education and background. Over the course of this project I have come to appreciate a new gratitude for all of my experiences in performance, education and teaching, positive and negative, without which I could not have pursued this particular project. However much my own experiences have informed so many parts of this project, from subject, to design, and data collection methods, it is the words of my participants which has driven the analysis and writing of this thesis. Many spoke about how important it was to them to be able to tell their stories and explain their point of view on a subject about which they also care deeply.

Being with participants in their daily work, observing teaching practices and having whole-hearted discussions with participants has been life changing for me. Sitting and listening to frankly stunning singing from talented and skilled students and hearing all the sounds and delights of musical theatre singing was a complete joy, and some of the happiest moments of my ethnographic fieldwork. From this experience, it is my fervent wish that more voice teachers get the opportunity to step out of the busyness of their own practices and connect closely with other teachers, especially those whose practice, experience, and expertise appears to be in the opposite direction from their own. To be able to sit and observe teaching and singing practices for days on end was a luxury I will never take for granted. To discuss both the minutiae of the technical aspects of singing, and the grand scheme of voice pedagogy as a profession is something of a gift for any voice teacher. To do this many times over, and then to have a year to reflect, analyse and write about the experience, has not always been easy, but it has always been rewarding.

This thesis is offered as “one particular case of the possible” within the musical theatre voice pedagogy field. I am hopeful that future possibilities within

this field do not include the replication of past pedagogical practices where one singing style is perceived by those playing the game of voice pedagogy as the gold standard by which all styles are measured and ranked. I am hopeful for a more egalitarian field, where the distinctions between styles are celebrated and appreciated in all their individual complexity. Lastly, and most fervently, I am hopeful that the academic validation process is opened up to the *whole* discipline of voice pedagogy.

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Appendix A:

An Overview of Voice Pedagogy

This review of voice pedagogy literature was conducted largely prior to my entry into the field and serves to confirm my “insider” status as a voice pedagogy professional as required within the focused ethnographic methodology utilised in this study. It should be noted that voice production is a complex and interactive system where the issues outlined in this appendix interact and impact on one another.

A.1. Respiration: Breathing as the Power Source

In terms of basic acoustic science, in extremely simplified terms, most texts refer to voice production in terms of voice source (breath/vocal fold vibration interaction), and filter through which the sound wave resonates (the vocal tract) (Bozeman, 2013; LeBorgne & Rosenberg, 2014; McCoy, 2012; Sundberg, 1987; Thurman & Welch, 2000b). The interactions of the sound waves created by vocal fold vibration voice source with the filter of the vocal tract were initially believed to be linear, however more recent understandings of voice production point to non-linear interactions between source and filter (Titze & Verdolini, 2012). Because a sound wave is made up of movement of air, an understanding of the respiratory system is the where I begin this exploration of the elements of the singing voice.

The respiratory system includes the lungs, the ribs, the trachea and the muscles and tissues surrounding these body parts. Muscles and skeletal structures of inspiration are the diaphragm—a dome shaped muscle which attaches to the sternum, the costal cartilages and ribs, and the upper lumbar vertebrae of the spine—and the external intercostal muscles which connect the ribs, allowing them to draw upward and out in a swinging motion. The serratus posterior superior muscle also helps to elevate the ribs during inhalation. Muscles of exhalation include the internal intercostal muscles, which connect the ribs inside the external intercostal muscles, and which draw the ribs down and inwards, and the abdominal muscles including rectus abdominus, external and internal oblique muscles and the transverse

abdominus muscle (LeBorgne & Rosenberg, 2014; McCoy, 2012). The serratus posterior inferior muscle also helps to draw the lower ribs downwards and backwards during exhalation.

Respiration is a neuromuscular event, beginning with a signal from the brain, to the respiratory system indicating a need to remove carbon dioxide from the lungs and to take in more oxygen. This signal results in a muscular response (Thurman et al., 2000a) resulting in a descent of the diaphragm, creating a vacuum, or negative air pressure in the lungs. Air then enters the lungs via the mouth, or nose, and trachea, into the bronchial tubes and finally into the lungs proper. The air travels further to the alveoli where carbon dioxide and other gases are exchanged for oxygen. Following inspiration (breathing in), exhalation (breathing out) commences. Both the air flow (air flowing from the lungs to the mouth) and air pressure sustained below the vocal folds (subglottal pressure - pressure of air in the lungs relative to pressure of air outside of the lungs) impacts the type of sound created.

There is little agreement about the most efficient way to teach breathing to singers, but all sources agree that the respiratory system is the singer's power supply (Herbst, 2016; LeBorgne & Rosenberg, 2014; Malde, 2009; McCoy, 2012; Miller, 1996). LeBorgne and Rosenberg (2014) outline a brief history of various historical pedagogical practices of breathing for singing, both classical and more recent CCM pedagogical ideas on breathing for singers. The authors state that "without an understanding of the respiratory musculature, teachers cannot provide singers with the best training" (p. 31).

While there is a large body of work dedicated to exploring breathing in classical singing, there is significantly less research on breathing strategies for CCM singers (Fisher et al., 2014; LeBorgne & Rosenberg, 2014). The diversity of style requirements in CCM singing means that the breath pressure and flow rate may change from style to style, from song to song within a style and even within a song to serve the expressivity of the lyric: "Active exhalation is required during skilled speaking and singing, but in wildly different degrees depending on the vocal volume need for the expressive purposes at hand." (Thurman et al., 2000a, p. 349). A performer's individual voice production and physicality also needs to be taken into consideration. Emotional stimulus may impact breathing co-ordination (Pettersen &

Bjorkoy, 2007), and pop, R&B and music theatre singers may be dancing at the same time as singing which further influences their respiratory output during performance (LeBorgne & Rosenberg, 2014; Sliiden et al., 2017).

A.1.1 Belting and breath

Belt is a voice function found in many CCM styles, including music theatre. Belt is generally said to have a low breath flow and high sub glottal pressure, and stabilisation of the ribcage using the external intercostal muscles (Bozeman, 2013). There is no consensus on the most appropriate approach to teaching belters breathing skills for singing and one study found a diverse approach to breathing was used by the six professional singers when belting (Sundberg & Thalén, 2014). Studies into music theatre or other CCM singing often compare classical and CCM singers to examine breathing differences between the genres. A study which found belted sounds had a high subglottal pressure when compared with classical singing was only performed on one subject, but the authors considered the sound to be typical of belt singing (Sundberg et al., 1993). A later single subject study into different types of belting found different subglottal pressures, that “heavy” belting had high subglottal pressures, but that “brassy” and “ringy” belting had similar subglottal pressures to classical singing (Sundberg et al., 2010).

Björkner (2006a) studied five professional music theatre singers and five professional opera performers and discovered that male music theatre singers exhibited higher subglottal pressure than classical male singers. In a study of six singers, a comparison of soul and music theatre singing styles demonstrated higher subglottal pressure in soul singing than music theatre singing (Hallqvist et al., 2016). Six professional country singers were found to have higher subglottal pressures when singing compared to subglottal pressures of opera singers (Cleveland et al., 1996). One professional rock singer was the subject of a study concluding that rock singers experience high levels of airflow and of subglottal pressure (Zangger Borch et al., 2004). Another single subject study investigating changes in the singer’s voice transitioning from opera, to pop, jazz and blues found similar subglottal pressure to speech production in jazz and pop, and a higher subglottal pressure in blues singing (Thalen & Sundberg, 2001).

The above studies into breathing and belt singing need to be placed into context of the way the vocal folds themselves work during belting. It is not only the characteristics of the air flow and pressure which create the singing sound, but the way that the vocal folds vibrate and create phonation as air passes through them which generate appropriate sound. This will be examined further in the following section.

A.2. Phonation

Phonation is the process of making sounds via the vocal fold vibration. The vocal folds are situated inside the larynx, which is positioned at the top of the trachea, and underneath the base of the tongue. The vocal folds vibrate as air moves through them in an open/closed phase hundreds of times per second to create the sounds we interpret as pitch. The action of the vocal folds is both a neuromuscular and biomechanical process combined with the aerodynamic forces of air pressure (LeBorgne & Rosenberg, 2014). The top layer of the vocal fold (the epithelium) is highly flexible and covered in mucosal coating which both hydrates the vocal folds and helps to protect them from the heavy impacts of vocalisation. The superficial, intermediate and deep layers of the vocal folds are called the lamina propria. The deep layer of the lamina propria sits next to the thyro-arytenoid muscle. The vocal folds are highly flexible on the top layers and become stiffer and denser in the deeper layers. The role of the thyroarytenoid muscle is an adductory (closing) muscle which shortens and relaxes the vocal fold. The cricothyroid muscle tenses and thins the vocal folds, having a lengthening effect. The posterior cricoarytenoid muscle is a paired muscle which abducts, or opens, the vocal folds (allowing breathing). The lateral cricoarytenoid and the interarytenoid muscles are additional adductory muscles. Phonation is the act of the vocal folds opening and closing as air flows through them resulting in vocal sounds.

A.2.1 Phonation and Registration

Singing voice registration is concerned with the functionality of the voice at the source of the sound, the vocal folds. While registration is a complex physiological and acoustic experience for the singer, correct registration can determine style authenticity for the listener. Appropriate registration can be essential

for the musical theatre performer needing to transition into rock styles and pop styles. Registrational differences are one of the first things a listener might hear and understand as different between a classical soprano and a music theatre belter singing on similar pitches and not getting registration right may be the difference between booking a contract and walking away from an audition empty-handed. The different registrational use of female chest and head is “the defining difference between female music theater and classical singing. (Hall, 2014). Understanding registration and how to address registrational issues is of vital importance to the teaching of all singing voice styles but understanding the particular registrational differences between CCM and classical voice is essential to teaching singing with authenticity.

Defining registration has been a contentious area within voice pedagogy. Traditionally registration has rested on Garcia’s 1841 definition:

By the word register we mean a series of consecutive and homogenous tones going from low to high, produced by the same mechanical principle, and whose nature differs essentially from another series of tones equally consecutive and homogenous produced by another mechanical principle. All the tones belonging to the same register are consequently of the same nature, whatever otherwise may have been the modifications of timbre or of the force to which one subjects them.

(Garcia & Paschke, 1841/1984).

More recently McCoy writes:

1. A register is composed of contiguous pitches
2. Pitches within any given register are produced in the same physiological manner
3. Pitches within any given register share the same basic timbre.

(McCoy, 2012, p. 143).

There has been a proliferation of terms explaining and categorising vocal registration which has led to great confusion amongst voice teachers - registration of vocal

sounds is an area where many vocal pedagogues, speech scientists and voice pathologists differ on terminology.

Research into registration may examine physiological and/or acoustic events and like much research into the singing voice, research on registration has been traditionally focused on classical voice production (Roubeau, Heinrich, & Castellengo, 2007). A paper presented in 2004 to the Second International Conference on The Physiology and Acoustics of Singing at the National Centre for Voice and Speech (Thurman et al., 2004) suggested a science-based theory of registrational phenomena in the singing voice. The authors suggested a total of five vocal registers (pulse, lower, upper, falsetto/flute and whistle). Roubeau, Heinrich and Castellengo (2007) introduced the notion of four vibratory mechanisms which label the registers according to laryngeal processes: M0 (equivalent to fry or pulse), M1 (modal, chest, heavy, thick), M2 (falsetto, thin, light, head or loft), M3 (whistle, flageolet or flute). These mechanisms relate to pitches moving from the lowest frequencies (M0) to the highest frequencies (M3). In addition to vocal mechanisms, mix registration was described as being produced using M1 mechanism in men and M2 in women. Because this study was performed using classical singers, it is suggested that mix registration in CCM female singers more closely resembles the M1 mechanism production found in classical male singers.

Nix (2012) clarifies the various names and functional and perceptual qualities for each registration event in adult singers. He identifies seven specific registrations, from lowest to highest: vocal fry (also known as Strohbass in classical, creak, pulse, straw and mechanism 1), Chest (also called modal, heavy mechanism, or mechanism 2), Belt, Mix (middle voice, middle register, voix mixte), head voice (full head register, upper extension, light mechanism, mechanism 3, falsetto, loft) and the highest register is whistle (flageolet, bell and mechanism 4). It should be noted that Nix adds in “mechanism 4”, as a register usually found in female gendered singers, but this register was not identified in the Roubeau et al. (2007) study.

In voice science what voice teachers understand as registrational events are grouped by the vertical dimension of vocal fold closure (or adduction), with a strong thyro-arytenoid (TA) contraction the equivalent of male speaking voice, moderate or

intermediate contraction of the TA representative of adult female speaking voice and an uncontracted or weak TA muscle representative of falsetto (Titze & Verdolini, 2012). The extremes of registration which are less commonly used in singing are those at the lowest and highest pitches. The lowest notes of a singer's range are called vocal fry or pulse register, thought to be produced using low lung pressure, low airflow, complete vocal fold adduction and low to moderate TA activity (Titze & Verdolini, 2012). Creak is produced in the same way but may be performed on any pitch and sounds like a creaky door (Riggs, 1998, Titze & Verdolini, 2012). The highest notes in a singer's voice are in the flute or whistle register, thought to be produced using highly active crico-thyroid (CT) muscle (Fisher et al., 2014; Nix, 2014; Thurman & Welch, 2000).

Phonation is a complex process, and to add to the confusion surrounding registrational terminology, research suggests that while there are definite laryngeal events occurring during registrational shifts, the resonant space of the vocal tract adjusts and creates acoustic events which impact on vocal fold behaviour. Adjustment of the structures of the vocal tract can adjust the acoustic properties of a sung note and impact on how the vocal folds vibrate through non-linear source-filter theory (Bozeman, 2013; Titze & Verdolini, 2012). To further complicate registration, Bozeman defines the term "acoustic registration" which he defines as "the timbral transitions that occur as a result of harmonic/formant interaction" (Bozeman, 2013, p. 104).

The registration terms chest, head and mix are the most commonly used in the contemporary music industry, music theatre industry and by voice teachers when working with students (Chandler, 2014; LoVetri, Saunders-Barton, & Means Weekly, 2014; Hoch & Sandage, 2017). Use of these terms does not mean that teachers do not understand behaviour of the vocal folds during phonation, but that chest, head and mix are more easily understood by students if and when registration is discussed in lessons. Because the registrational terms chest, head/falsetto and mix are most often used within industry and within my own practice, I have chosen to use these terms throughout the study.

Chest register is described as a speech-like sound on lower pitches where most adults speak. Chest register occurs with the full vertical contraction of the

thyro-arytenoid (TA) muscle when vocalising. The vocal folds are shorter and thicker in this register, with strong vocal fold closure. Head register is present in higher notes in the singing voice. It is produced by the contraction of the cricothyroid (CT) muscles, resulting in a lengthening of the vocal folds. The thyro-arytenoid muscles are considered to be uncontracted in head register (Titze & Verdolini, 2012). The longer the vocal folds, the higher the pitches produced. Falsetto is the traditional term used for isolated (very little chest register muscle activity) head register in male singing voice (McCoy, 2003). The cricothyroid muscle is responsible for pitch and is therefore active throughout a singer's range, not only in the higher pitches (LeBorgne & Rosenberg, 2014).

Mix registration occurs in the pitches in the middle of the singer's vocal range. Mix registration is a perceived mix between chest and head registration and can be present over a wide range of the voice, or a smaller area, depending on the functional ability of the singer, and can be chest mix (chest dominant registration) or head mix (head dominant registration). This has been an area of contention and confusion for researchers and teachers (Bourne et al., 2011; Titze, 2018). In classical singing mix register in females is predominantly a head registration event, and in men a chest register dominant event (Roubeau et al., 2009). When produced by CCM singers mix registration is thought to be largely a chest dominant sound in females and may be either a head dominant or chest dominant sound in males, depending on style (Chandler, 2014; Hall, 2014).

In voice science to date, there is no single muscle responsible for mix register (Fisher et al., 2014; Titze, 2018). There has been research suggesting that chest mix and head mix are products of changes in muscle use from chest register to head register and that this is a gradual pitch related change from more active chest register muscles (chest mix) to more active head register muscles (head mix) (Kochis-Jennings et al., 2012; Kochis-Jennings et al., 2014). As mentioned previously, acoustic properties related to the shape of the vocal tract also influence the way registration is perceived by the listener and singer (Bozeman, 2013; LoVetri et al., 1999; Titze, 2018). In a single singer study examining music theatre mix register was found to be a combination of belt and operatic qualities with moderate subglottal pressure, moderate glottal adductive forces (vocal fold closure). This suggests that

mix registration is a “middle ground” between a chest (thyro-arytenoid muscle) dominant registration and a head (crico-thyroid muscle) dominant registration. In addition to mix being a muscular transition occurring within the larynx, there are acoustic properties in which have been observed when performing mix that suggest a wide jaw opening and high laryngeal position (Sundberg et al., 1993). Mix is considered to be less stable than the chest and head registers (Titze & Verdolini, 2012), and often results in sudden changes in vocal quality when a lack of coordination exists between TA and CT muscles. This often happens in the area known as the *passaggio* or “the break”.

A.3. Resonance

Resonance refers to the supraglottic acoustic filtering of the vocal sound once it has passed the vocal folds as the sound wave moves through the air-filled spaces of the vocal tract. As a moveable resonator, the vocal tract “shapes” these sound waves according to the singer’s desired timbre or tone quality. There are two subglottal resonators, the chest and the trachea. Above the vocal folds there are the laryngeal vestibule (the area directly above the larynx), the pharynx (which has three sub areas, the laryngopharynx, the oropharynx and the nasopharynx), the oral cavity, the sinus cavity and the nasal cavities (LeBorgne & Rosenberg, 2014). Each sound wave has acoustic properties such as harmonics, partials and formants. Harmonics are connected to the pitch of a note, while formants are frequencies of the vocal tract which determine which vowel shape is articulated. Thus, the way in which the singer shapes the vocal tract can boost or muffle a sung pitch.

Laryngeal position has an impact on the acoustic properties of a sound. The larynx is a cartilaginous structure which may rise, lower or stay in a stable, speech like position. Laryngeal position is a function of vocal style—in general terms, classical singing uses a lowered laryngeal position (Kirkpatrick & McLester, 2012), CCM singers have a neutral or higher laryngeal position (Bartlett, 2010; Guzman et al., (2014); Riggs, 1998). Low laryngeal position lengthens the vocal tract which results in boosted low frequencies in the voice, while a raised larynx shortens the vocal tract boosting higher frequencies in the sound waves produced by the vocal folds. However, in one study a variety of laryngeal positions was observed in music theatre performers producing mix and belt, (LoVetri et al., 1999).

The singer's formant is a cluster of acoustic energy at around 3000Hz which the singer may experience as "ring", or an acoustic boost to the singing voice (Thurman & Welch, 2000). This is important in classical voice training as the singer needs this formant to project over an orchestra. Development of the singer's formant may not be perceived as important in the CCM singing studio, however "despite the use of personal amplification on the musical theater stage, a ring in the voice is desired" in elite beltters (DeLeo LeBorgne et al., 2009, p. 685). Belting is often perceived as loud, and loudness measurements in belt voice increases with pitch increases, but there is also an increase in spectral energy at around 4000Hz in elite beltters, with a rise in first and second formants (LeBorgne et al., 2009).

A.3.1 Acoustic Properties of Belt

In a 2010 study Sundberg et al., attempted to describe the phonatory and resonance properties of different belt sub-styles (described as heavy, brassy, speechlike, ringy and nasal) with one participant singing in each of these sub-styles. The perceptual qualities of ringy, brassy and nasal were less likely to be classified by an expert panel as the participant intended, in particular ringy was misclassified by an expert panel in the majority of cases. Heavy and speechlike were easily classified by the panel. As a side note, from this study it is not clear whether the panel's understanding of what sound each of the terms was intended to portray was checked by the researchers:

As the experiment was run on one single subject only, it was important to evaluate the examples of the various vocal sub-styles recorded. This was done in terms of a listening test with eight experts. The experts were all active as professional teachers of singing in these styles and thus thoroughly acquainted with the styles concerned.

(Sundberg et al., 2010, p. 45)

The perceptual mis-identification of sounds may have been a semantic issue due to different teachers calling different sound by different terminology, despite being expert and familiar with the styles. Terminology disagreements is not uncommon in voice pedagogy, especially in perceptual terms. This research found that with this

subject a higher first formant in the belted sounds was found in the performer when compared with the same performer's classical voice production. Further, the subglottal pressure was highest in heavy belting, lowest in classical voice production, with ringy and brassy belted sounds being produced having a subglottal pressure closer to classical than heavy belting. Belt has a longer closed quotient than classical (which has a closed quotient of around 0.25), with heavy and brassy belt having a closed quotient of 0.5, and ringy belt a closed quotient of 0.3.

In a study examining both physiological and acoustic characteristics of the female musical theatre voice in belt and legit singing, Bourne and Garnier (2010) confirmed that belt is produced using mechanism 2. They also confirmed the lower open quotient of the vocal folds present in belt, when compared with legit singing, and comment that belt singing requires a development of chest register to higher pitches to support belt production. The researchers suggest that differences between belt substyles may be due to adjustment in the vocal tract rather than the mechanism (Bourne, 2014).

A shortening of the vocal tract, through various muscular adjustments (the raising of the larynx, increased jaw opening) helps create the bright timbre associated with belting. Acoustically speaking, in voice science belt has been accompanied by a "strong F1 [first formant] tracking of H2 [the second harmonic] above the normal frequency of F1 for the vowels in question" (Bozeman, 2013, p. 68). A recent study (Flynn et al., 2020) suggests that in higher belt notes a variety of acoustic strategies are being used by professional singers, confirming the earlier LoVetri study that belt is produced in individual ways depending on the performer's singing strategies.

The diversity of CCM styles means that each style has different vowel sounds which are considered authentic and appropriate. Not all CCM styles are belted, and those singers who use belt do not generally use it for the entire duration of a song. Belt is often used to express heightened emotions in the chorus and/ or bridge sections within a song. Vowel shapes for jazz may be very different to vowel shapes for country. Additionally, mixing desks can now enhance and even supply many acoustic permutations once only produced by the singer's unique sound.

A.4. Articulation

Articulation is the way in which the sounds we hear as vowels and consonants are formulated into words. Articulation is both an element of voice functionality and a matter of stylistic appropriateness. Sundberg discusses articulation as the “manoeuvres made in order to adjust the vocal tract during phonation” (Sundberg, 1987, p. 93) while McKinney (1994) discusses articulation in terms of the nature of consonants and the nature of vowels. Bozeman distinguishes between articulation as “the shaping and tuning of the vocal tract” and “how the tongue, lips, jaw, and other speech organs are involved in the production of consonant sounds” (Bozeman, 2013p. 104). Articulation strategies vary between different singing styles. Music theatre requires excellent diction for speech like patterning in the singing style, and articulators need to be trained appropriately (LeBorgne & Rosenberg, 2014; Melton, 2007).

Articulation is produced in very different manners between varying CCM styles. Rock and pop styles may have a more relaxed articulation. Muscles of articulation include the many muscles that make up the tongue, lips, muscles of the soft palate, and pharynx (the back of the throat) and the muscles which move the mouth—those attached to the jaw (McCoy, 2012). Some CCM singing requires very strong articulatory skills (rap, music theatre) while others do not have absolute clarity of lyric as their primary concern.

This section has provided a short overview of the physiological elements of voice production necessary to understand the complexities of voice training and to explain some of the vocal elements which be discussed in my findings. The next section will address the principles of physical alignment exercise physiology, motor learning, and music performance anxiety and how voice teachers utilise these principles in the singing studio as reported in the literature.

A.5. The Body and The Mind

A.5.1 Bodywork

The alignment of the body when singing is of great importance and can impact the functionality and interaction of the elements of voice production. CCM singers may be dancing or performing extreme movements to express the emotional content of the text, and this movement can impact on the ability of the voice to work optimally. Some physical gestures may work in harmony with the desired style, while some may work against the free function of the voice. An upright bearing with a lengthened spine, released knees and freedom of movement will assist in producing a free-flowing voice. Neck and shoulder tension may affect neck position and resonance capabilities of the voice. Locked knees may result in lower back tension and reduced freedom of abdominal muscles, which may be required for activation in breath support and flow, especially for long phrases. Because the body houses the systems which support vocal production, changes to alignment can change the sound produced and a singer's perception of vocal freedom.

For music theatre performers in particular, body alignment, movement, voice and acting need to work synergistically, rather than in opposition to one another, to serve the performance requirements (LeBorgne & Rosenberg, 2014). Releasing unnecessary and restrictive muscular tension is central to many voice teaching approaches, and a brief overview of the main three represented by the vocal pedagogy literature, Feldenkrais, Alexander and Body Mapping, are presented below. Other alignment and body awareness methods used by vocal teachers and which are reported in vocal pedagogy literature include Rolfing, myofascial release, yoga, and Pilates (Chapman, 2006; LeBorgne & Rosenberg, 2014).

Feldenkrais. Moshe Feldenkrais was a physicist and electrical engineer who applied “scientific principles of predictability and replication to human movement” (Nelson & Blades-Zeller, p viii, 2002). The Feldenkrais method aims to help a person move with maximum efficiency and minimal effort, using simple and small exploratory movements which are repeated until the function of movement is altered to a more efficient use of the body. Changes are made by the central nervous system, and the way movement is taught is through indirect and personal discovery, rather than a didactic approach. There are two aspects to the Feldenkrais method, *Awareness Through Movement*, where practitioners conduct a guided lesson, and *Functional Integration*, which involves a hands-on session with practitioners

(Nelson & Blades-Zeller, 2002). These very small movements and adjustments aim to release excessive and unwanted physical tensions present in the body by discovering new ways for the individual to function, using the student's own kinaesthetic awareness and curiosity.

Alexander Technique. Frederick Alexander was an Australian actor periodically lost his voice during performance. This led him to seek medical intervention which did not solve the problem, so he observed himself performing in front of mirrors where he realised that his body was not functioning optimally. He then experimented with various physical movements to encourage muscular tension release. Alexander worked with the theatrical community, followed by the general community in London and New York. He then began to conduct teacher training courses, and this method is now widely used and recognised in performance training. Alexander method involves the principles of “lengthening and widening” the body away from a downward slump (Pryor, 2000). Alexander was concerned with *Primary Control*, or the relationship of the head to the body and the way in which this can influence the quality of movement in the whole body. If the student feels a heaviness, pressure or tension in this area, they are encouraged to feel where the atlas/occipital joint joins the spine and to align the head neck joint in such a way that begins to release the whole body. Alexander is taught in both one-to-one sessions and in group classes. “The work of Alexander is simply a redirection of your energy so that the release of unnecessary tensions and pressures result in a flexible approach to vocal production and an ability to centre your energy on vocal expression.” (Pryor, 2000, p763).

Body Mapping. Body Mapping was introduced by William Conable, a cello professor, who realised that dysfunctional movements in his students was often the result of an inaccurate idea of how the body was organised from a physiological standpoint. Barbara Conable has continued this work and training. By correcting the singer's mental imagery about their body, how it organised and how it works by introducing an accurate mental representation of how the body is organised and how it moves, the singer may experience improvements in vocal production. Kinaesthetic sensitivity, awareness of body size, structure and inclusive awareness (the perception of the self and the world and environment in which the singer is performing—an

inner experience and outer experience simultaneously) are at the centre of body mapping (Malde et al., 2009).

A.5.2 Exercise physiology

Training a singer to sing classical music is not the same as training a singer to sing rock music and the muscular skills required to sing a rock song are different to the skills required to sing an R&B riff, or to rap a long fast section of a hip-hop song. Accordingly, exercises may be tailored within the parameters of intensity, frequency and overload required for the task at hand. CCM teachers use these strategies to target functional flexibility and stylistic goals, as Zangger Borch states “using classical exercises to try to sing rock is worthless because the transition from one style to another is too vast and too difficult. You can’t practice ping pong exclusively if you want to become a future tennis player.” (Zangger Borch in Hoch, 2018, p. 244).

Because singing lessons are usually conducted once a week, a training program for singers to follow may be devised and explained by the teacher to ensure the student understands exactly what to practice and how often the student needs to exercise their voice. This practice supports muscle conditioning and the principle of reversibility. Muscles may lose conditioning 48 hours after the performance of a task, and reversibility is an issue for singers who fall out of the habit of regular practice (Sandage, 2017). Regular training has been proven to show vocal improvements in singers, now measurable by voice scientists using acoustic analysis, phonetogram, electroglottography and other voice science equipment (DeLeo LeBorgne & Weinrich, 2002; Villafuerte-Gonzalez et. al., 2017) and development of singing training regimes to avoid detraining may also assist in the avoidance of vocal injury (Hoch & Sandage, 2018). Injury and illness are problematic for singers, because unlike other musicians their instrument is subject to the physical conditions of the whole body, not only the vocal mechanism. In addition to muscle training considerations, medications may have a drying effect or other impacts on the singer’s ability, (National Centre for Voice and Speech, 2015; Titze & Verdolini, 2012) and aging and hormonal changes also change singers’ capacities (Edwin, 2012; Eichorn et al., 2017; Prakup, 2012; Raj et al., 2008; Sataloff et al., 1997). Appropriate training for muscle conditioning assists in maintaining muscles at

appropriate levels of strength, flexibility and stamina to avoid fatigue during performance (Sandage, 2017).

A.5.3 Motor learning

Motor learning occurs when the targeted response occurs regardless of the conditions of performance of that skill, that is, when the skill is reproduced outside the private studio with the teacher's instruction. Retention of skill occurs when a skill can be performed without verbal or physical cues from the teacher, and in different scenarios. Transfer of skill occurs when a skill learnt is transferred to a different situation:

a student who has retained the ability to produce a forward, 'in the mask' placement of /i/ without a gesture cue from the teacher has demonstrated skill learning. Transfer refers to the skill level demonstrated by the practice in a new variation of a practiced skill ... transfer would be shown if the student were able to transfer the forward 'in the mask' placement trained on the /i/ vowels to additional vowels not addressed during the lesson.

(Roth & Verdolini-Abbott, 2014).

Randomly ordered singing exercises result in increased student cognitive load and neural processing and variable practice, the shifting of vowels choices, exercise pitches and patterns in a seemingly random fashion may increase the student's abilities to transfer these skills to different singing situations (Roth & Verdolini-Abbott, 2014).

LeBorgne and Rosenberg (2014) state that there are three stages of motor learning, the verbal/cognitive stage, the motor learning stage and the automatic stage. During the first stage, the student may receive verbal feedback and sensory cues from the teacher and may explore the sensations they are experiencing verbally. This stage of learning may be slow, involving errors and corrections. A focus on "technical verbiage", or declamatory, didactic approaches (head knowledge) rather than sensory awareness (implicit body knowledge) can negatively impact learning at this stage (Helding, 2015). The second stage of motor learning is where a student practices over time to become more efficient and consistent in skill production, and

where the student becomes more able to self-correct, with less feedback required from the teacher. The third “automatic” stage is the final stage where “processing and appropriate execution of the skill is fast with fluid and efficient movements” (LeBorgne & Rosenberg, 2014, p. 261).

This section has outlined the principles of exercise physiology and motor learning. The use of these principles is essential in the training of aspiring professional music theatre performers because they train long term changes to a singer’s skills and sustainable vocalisation in high level performers. These principles used regularly in lessons lead to the vocal stamina and technical proficiency required for musical theatre performers required to perform eight shows a week often for months or even years at a time. The next section is an overview of a common issue voice teachers address in the one-to-one studio—music performance anxiety.

A.6. Music Performance Anxiety

Just as alignment issues may impact on the functionality of the four elements of the vocal production, music performance anxiety (MPA) may impact a singer’s ability to perform to the best of their abilities. While MPA is extremely common to all performers, (Evans & Evans, 2013; Winter Hunnicutt & Winter, 2011) it impacts singers in ways which interfere with the instrument itself: “No other musical performer is so at the mercy of physical and mental condition as the singer” (Miller, 1988). While performers, teachers and audiences have long observed MPA and it has been discussed anecdotally as impacting performance and training, research has recently measured the negative impacts of stress on singing voice accuracy (Larrouy-Maestri & Morsomme, 2014). This study measured heart rate, somatic and cognitive symptoms of stress prior to a performance. The study showed that high cognitive symptoms of stress were strongly correlated to a loss of tonal centre and interval inaccuracy. Singing can be a competitive environment, and the need to perform artistically while in front of an audience is a unique workplace. Unlike other types of anxiety, where the stress involved with perceptions of judgement and audience censure may be imagined, for musical performers and singers in particular this is the reality of their working environment (Helding, 2016). Before addressing MPA, teachers need to be mindful that there are three levels of anxiety—low, moderate and severe—and teachers of singing are cautioned to always refer severe cases of MPA

to a medical professional (Winter Hunnicutt & Winter, 2011). It is also important to identify whether anxiety and disturbance is generalised to day to day issue or only present in performance (Helding, 2016). Interacting with students suffering for MPA is routine for singing teachers and strategies need to be in place to assist students to overcome any debilitating effects of MPA (Sataloff et al., 2000).

Singer's skills can be disrupted by the affective, cognitive, somatic and behavioural symptoms experiences of MPA (Helding, 2016; Winter Hunnicutt and Winter, 2011; Sataloff, 2000). Affective experiences describe mood disorders while cognitive symptoms include forgetting lyrics or melodic runs. Somatic symptoms of MPA can impact a singer's physiology, e.g., rapid and shallow breathing, muscular tension and increased heart rate. Behavioural symptoms are those which result in behaviours at odds with training and performance which is as a result of the cognitive, somatic and affective symptoms, for example, a singer might avoid practising or cancel performances. Guidance for singing teacher's working with student's experiencing MPA includes adaptation of Cognitive Behaviour Therapy (Evans & Evans, 2013; Winter Hunnicutt & Winter, 2011), or a teacher's experiences in the studio working with large numbers of students (Miller, 1988, Edwin, 2009). Other approaches are based on sports psychology, noting the similar requirements of skilled singers and athletes—both require highly refined automated muscular processes (Emmons & Thomas, 1998). While little empirical research has been done into the effectiveness of treatments to validate these approaches (Kenny, 2011), one research project found positive results for conservatoire students who participated in a performance psychology training course (Osborne et al., 2015). While singing teachers are often the first to perceive and address the issue of MPA, they are advised to avoid giving advice on issues which might require professional medical advice and to refer on to a medical professional (Helding, 2016).

A.7. The Performing Artist

In addition to training singers to sing well with appropriate style and functional skill, and providing guidance on the psychological elements of performance, voice teachers play a part in developing the performer's artistic sensibility. Teachers mentor students in artistic practice (O'Bryan, 2014) and teach students how to adopt a performance mindset (Emmons & Thomas, 1998) often with

information they have gained through their own performance careers (Schindler, 2010). This performance background is often considered “essential to teaching excellence” (Blades-Zeller, 2002, p. 231), yet from the student perspective a highly successful performer “might actually have a detrimental effect on his or her teaching capacity” (Watling et al, 2013, p846). There is a growing acceptance that teaching and performing are different skill sets (Persson, 1994; Schindler, 2014; Watling et al., 2013), however, a background in singing, an understanding of what performance entails, and being able to sing well are still considered essential skills for singing teachers, whether they are currently performing or not.

Coaching musical theatre performers to connect with text, acting and stylistic practice is a part of many voice teachers’ studio skills, although function and coaching may be taught separately by different teachers. “Acting the song” skills may be coached by acting *or* singing teachers. Coaching skills in musical theatre may also address style specificity. Musical theatre performers must be able to act and dance while singing, and the synergy of these skills is taught through private lessons, group performance classes, and regular student productions where students are able to practice their performance and professionalism skills.

A.8. Interaction Between Style and Function

Current voice pedagogy research and practice anticipates that voice teachers have a working knowledge of the elements of voice production, the impact of bodywork, motor learning and exercise physiology principles and a sensitivity to MPA issues and the general wellbeing of their singing student, understanding that a change to one element of the singing voice may impact on the performance of another part of the singing voice. For example, an increase in air flow may cause the vocal folds to close more firmly in response resulting in more thyro-arytenoid muscle involvement in the sound which may lead to a chest register dominant singing sound. Sundberg (1993) states that diaphragmatic breathing may engage some degree of “tracheal pull”, where the trachea, and therefore the larynx, may be pulled downwards in concert with diaphragmatic breathing. This same paper states that the crico-thyroid muscle (which indicates a dominant head register), is contracted more vigorously when the diaphragm is in a low position. For female classical singers, this muscular response is appropriate. The lowered larynx

combined with head register is most often heard in female classical music makes this type of breathing a possible pathway to appropriate classical sound. However, the opposite may be true for female CCM singers. CCM styles often use a neutral to high laryngeal position and, most importantly for female belters, require a thyro-arytenoid dominant (chest register) engagement. This is an example of the extent to which the elements of voice production interact, and how applying a methodology of classical voice style to CCM styles may result in less than optimal results. Similarly, the respiratory issues surrounding MPA may result in an inability to engage appropriate muscular-skeletal support for a belt sound, resulting in vocal. A “one size fits all” approach to singing may not be useful (Bartlett, 2010).

A holistic approach is indicated for the training singing teachers, where a knowledge of repertoire requirements and appropriate vocal sounds for each style of singing is strengthened by a working knowledge of voice functionality, the impact of body alignment, MPA, exercise physiology and motor learning considerations (Chapman, 2006). Ongoing professional development in areas where knowledge is lacking and a team based cross-disciplinary approach is highly desirable (Bunch, 2006; Chapman, 2006). CCM singing voice teachers need to know that classical vocal technique can be inappropriate and may be “deleterious” to a CCM singer’s vocal health (Bartlett, 2010, p. 227), that “healthy singing is not just classical singing” (Bunch, 2006, p. 63), and that “each new style - or musical content requires a unique pedagogy” (Harrison & O’Byrne, 2014, p. 3).

This overview of voice pedagogy literature situates the research of this study in the context of CCM and in particular music theatre voice pedagogical theory. Functional voice training approaches indicate that it is important to separate the art of performance from the technical training of voice function, and while there is literature indicating functionality of the voice, there is considerably less research into functionality of the CCM voice when compared with classical voice studies. While alignment considerations may need to take into account the variety of physical situations CCM and music theatre performers encounter (opera and classical recital performers rarely dance and sing at the same time, unlike CCM performers), MPA, exercise physiology and motor learning considerations are applicable in similar ways across genres, both classical and CCM.

Appendix B:

Ethics Documentation

B.1. Ethics Approval

OFFICE OF RESEARCH
Human Research Ethics Committee
PHONE +61 7 4631 2690 | FAX +61 7 4631 5555
EMAIL human.ethics@usq.edu.au



13 April 2018

Mrs Dale Cox

Dear Dale

The USQ Human Research Ethics Committee has recently reviewed your responses to the conditions placed upon the ethical approval for the project outlined below. Your proposal is now deemed to meet the requirements of the *National Statement on Ethical Conduct in Human Research (2007)* and full ethical approval has been granted.

Approval No.	H18REA044
Project Title	Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.
Approval date	13 April 2018
Expiry date	13 April 2021
Status	Approved with standard conditions

The standard conditions of this approval are:

- (a) responsibly conduct the project strictly in accordance with the proposal submitted and granted ethics approval, including any amendments made to the proposal;
- (b) advise the University (email: ResearchIntegrity@usq.edu.au) immediately of any complaint pertaining to the conduct of the research or any other issues in relation to the project which may warrant review of the ethical approval of the project;
- (c) promptly report any adverse events or unexpected outcomes to the University (email: ResearchIntegrity@usq.edu.au) and take prompt action to deal with any unexpected risks;
- (d) make submission for any amendments to the project and obtain approval prior to implementing such changes;
- (e) provide a progress 'milestone report' when requested and at least for every year of approval;
- (f) provide a final 'milestone report' when the project is complete;
- (g) promptly advise the University if the project has been discontinued, using a final 'milestone report'.

For (d) to (g) forms are available on the USQ ethics website:

<https://www.usq.edu.au/current-students/academic/higher-degree-by-research-students/conducting-research/human-ethics/forms-resources>

Please note that failure to comply with the conditions of approval and the *National Statement (2007)*, may result in withdrawal of approval for the project.

Yours sincerely,



Mrs Nikita Kok
Ethics Officer

B.1.1 Email from Ethics Board re approval of amendment

[RIMS] USQ HRE - H18REA044 - Ethics Application Approval Notice
(Expedited Review)

human.ethics@usq.edu.au

Jul 13, 2018, 11:06 AM

to U1048254, Melissa.Forbes

Dear Dale

I am pleased to confirm your Human Research Ethics (HRE) application has now been reviewed by the University's Expedited Review process. As your research proposal has been deemed to meet the requirements of the National Statement on Ethical Conduct in Human Research (2007), ethical approval is granted as follows.

Project Title: H18REA044 - Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.

Approval date:

Expiry date:

USQ HREC status: Approved with conditions

(a) responsibly conduct the project strictly in accordance with the proposal submitted and granted ethics approval, including any amendments made to the proposal;

(b) advise the University (email: ResearchIntegrity@usq.edu.au) immediately of any complaint pertaining to the conduct of the research or any other issues in relation to this project which may warrant review of the ethical approval of this project;

(c) promptly report any adverse events or unexpected outcomes to the University (email: ResearchIntegrity@usq.edu.au) and take prompt action to deal with any unexpected risks;

(d) make submission for any amendments to the project and obtain approval prior to implementing such changes;

(e) provide a progress 'milestone report' when requested and at least for every year of approval;

(f) provide a final 'milestone report' when the project is complete.

(g) promptly advise the University if the project has been discontinued, using a final 'milestone report'.

Additional conditionals of approval for this project are:

(a) Nil.

Please note that failure to comply with the conditions of this approval or requirements of the Australian Code for the Responsible Conduct of Research, 2018,

and the National Statement on Ethical Conduct in Human Research, 2007 may result in withdrawal of approval for the project.

If you have any questions or concerns, please don't hesitate to make contact with an Ethics Officer.

Congratulations on your ethical approval! Wishing you all the best for success!

Kind regards,

Human Research Ethics

University of Southern Queensland

Toowoomba - Queensland - 4350 - Australia

Ph: 07 4687 5703 - Ph: 07 4631 2690 - Email: human.ethics@usq.edu.au

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B.2. Content Forms

B.2.1 Consent Form for USQ Research Project Interview

	University of Southern Queensland
Consent Form for USQ Research Project Interview	
Project Details	
Title of Project:	Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.
Human Research Ethics Approval Number:	H18REA044
Research Team Contact Details	
Principal Investigator Details Mrs Dale Cox Email: Dale.Cox@usq.edu.au Telephone: +61 4 1482 9656 Mobile: +61 4 1482 9656	Supervisor Details Dr Melissa Forbes Email: melissa.forbes@usq.edu.au Telephone: +61 7 4631 1153 Mobile: +61 4 14 490 195
Statement of Consent	
<p>By signing below, you are indicating that you:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Have read and understood the information document regarding this project. <input type="checkbox"/> Have had any questions answered to your satisfaction. <input type="checkbox"/> Understand that if you have any additional questions you can contact the research team. <input type="checkbox"/> Understand that the interview will be audio recorded. <input type="checkbox"/> Understand that you will be provided with a copy of the transcript of the interview for perusal and endorsement prior to inclusion of this data in the project. <input type="checkbox"/> Understand that the intellectual property of the data collected during the interview is assigned to the researcher. <input type="checkbox"/> Understand that the information in this study will only be used in ways that will not reveal who you are. You will not be identified in any publication from this study or in any data files shared with other researchers. Your identity as a participant in this study is confidential. <input type="checkbox"/> Understand that you are free to withdraw at any time, without comment or penalty. <input type="checkbox"/> Understand that you can contact the University of Southern Queensland Ethics Coordinator on (07) 4631 2690 or email ethics@usq.edu.au if you do have any concern or complaint about the ethical conduct of this project. <input type="checkbox"/> Are over 18 years of age. <input type="checkbox"/> Agree to participate in the project. 	
Participant Name	<input type="text"/>
Participant Signature	<input type="text"/>
Date	<input type="text"/>
<p>Please return this sheet to the Researcher prior to undertaking the interview.</p> <p>Page 1 of 1</p>	

B.2.2 Consent Form for USQ Research Project Observations

	University of Southern Queensland
Consent Form for USQ Research Project Observations	
Project Details	
Title of Project:	Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.
Human Research Ethics Approval Number:	H18REA044
Research Team Contact Details	
Principal Investigator Details Mrs Dale Cox Email: Dale.Cox@usq.edu.au Telephone: +61 4 1482 9656 Mobile: +61 4 1482 9656	Supervisor Details Dr Melissa Forbes Email: melissa.forbes@usq.edu.au Telephone: +61 7 4631 1153 Mobile: +61 4 14 490 195
Statement of Consent	
<p>By signing below, you are indicating that you:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Have read and understood the information document regarding this project. <input type="checkbox"/> Have had any questions answered to your satisfaction. <input type="checkbox"/> Understand that if you have any additional questions you can contact the research team. <input type="checkbox"/> The lesson may be video recorded for verification purposes. Video recording is optional. If you do not wish to be videoed, please make the researcher aware of this. This issue will not affect your participation in the study. <input type="checkbox"/> Understand that all intellectual property of the data collected during this process is assigned to the researcher. <input type="checkbox"/> Understand that the information in this study will only be used in ways that will not reveal who you are. You will not be identified in any publication from this study or in any data files shared with other researchers. Your identity as a participant in this study is confidential. All participants will be assigned participant numbers. <input type="checkbox"/> Understand that you are free to withdraw at any time, without comment or penalty. <input type="checkbox"/> Understand that you can contact the University of Southern Queensland Ethics Coordinator on (07) 4631 2690 or email ethics@usq.edu.au if you do have any concern or complaint about the ethical conduct of this project. <input type="checkbox"/> Are over 18 years of age. <input type="checkbox"/> Agree to participate in the project. 	
Participant Name	<input type="text"/>
Participant Signature	<input type="text"/>
Date	<input type="text"/>
<p>Please return this sheet to the Researcher</p>	
<p>Page 1 of 1</p>	

B.3. Participant Information Sheets

B.3.1 Participant Information for USQ Research Project Interview

	University of Southern Queensland
Participant Information for USQ Research Project Interview	
Project Details	
Title of Project:	Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.
Human Research Ethics Approval Number:	H18REA044
Research Team Contact Details	
Principal Investigator Details Mrs Dale Cox Email: Dale.Cox@usq.edu.au Telephone: +61 4 1482 9656 Mobile: +61 4 1482 9656	Supervisor Details Dr Melissa Forbes Email: melissa.forbes@usq.edu.au Telephone: +61 7 4631 1153 Mobile: +61 4 14 490 195
Description	
<p>This project is being undertaken as part of a PhD Project.</p> <p>The purpose of this project is to examine how music theatre voice teachers apply their pedagogy in the practice of one to one voice lessons.</p> <p>The research team requests your assistance because you are a music theatre voice teacher training pre-professional music theatre students in a university based music theatre program.</p> <p>The results of this study will be published in thesis form.</p>	
Participation	
<p>Your participation will involve participation in an interview that will take approximately 60 minutes of your time.</p> <p>The interview will take place at a time and venue that is convenient to you.</p> <p>Questions will include</p> <ul style="list-style-type: none"> <input type="checkbox"/> Training background. <input type="checkbox"/> Performance background. 	
Page 1 of 3	

- Participant perceptions of the impact on training and performance background on pedagogical practice.

The interview will be audio / video recorded.

Your participation in this project is entirely voluntary. If you do not wish to take part you are not obliged to. If you decide to take part and later change your mind, you are free to withdraw from the project at any stage. You may also request that any data collected about you be destroyed. If you do wish to withdraw from this project or withdraw data collected about you, please contact the Research Team (contact details at the top of this form).

Your decision whether you take part, do not take part, or to take part and then withdraw, will in no way impact your current or future relationship with the University of Southern Queensland.

Expected Benefits

It is expected that this project will not directly benefit you. However, it may benefit other voice teachers and the voice pedagogy community by expanding the available information on pedagogical practices of music theatre teachers.

Risks

There are no anticipated risks beyond normal day-to-day living associated with your participation in this project.

Sometimes thinking about the sorts of issues raised in the interview can create some uncomfortable or distressing feelings. If you need to talk to someone about this immediately please contact [local support number – researcher to provide in each location]. You may also wish to consider consulting your General Practitioner (GP) for additional support.

Privacy and Confidentiality

- All comments and responses will be treated confidentially unless required by law.
- You will have an opportunity to read the transcript of the interview to verify your comments and responses, and to provide additional information for clarification purposes.
- The recording will not be used for any other purpose.
- The Principal Investigator and Project Supervisors will be the only person to have access to the recording.
- It is not possible to participate in the project without being recorded for this interview.
- Your identity will be protected by the assigning of participant numbers.

Any data collected as a part of this project will be stored securely as per University of Southern Queensland's Research Data Management policy.

Consent to Participate

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate in this project. Please return your signed consent form to a member of the Research Team prior to participating in your interview.

Questions or Further Information about the Project

Please refer to the Research Team Contact Details at the top of the form to have any questions answered or to request further information about this project.

Concerns or Complaints Regarding the Conduct of the Project

If you have any concerns or complaints about the ethical conduct of the project you may contact the University of Southern Queensland Ethics Coordinator on (07) 4631 2690 or email ethics@usq.edu.au. The Ethics Coordinator is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Thank you for taking the time to help with this research project. Please keep this sheet for your information.

B.3.2 Participant Information for USQ Research Project Observations - Student Participant

	University of Southern Queensland
Participant Information for USQ Research Project Observations – Student Participant	
Project Details	
Title of Project:	Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.
Human Research Ethics Approval Number:	H18REA044
Research Team Contact Details	
Principal Investigator Details Mrs Dale Cox Email: Dale.Cox@usq.edu.au Telephone: +61 4 1482 9656 Mobile: +61 4 1482 9656	Supervisor Details Dr Melissa Forbes Email: melissa.forbes@usq.edu.au Telephone: +61 7 4631 1153 Mobile: +61 4 14 490 195
Description	
<p>This project is being undertaken as part of a PhD Project.</p> <p>The purpose of this project is to examine how music theatre voice teachers apply their pedagogy in the practice of one to one voice lessons.</p> <p>The research team requests your assistance because you are a student participating in pre-professional training in a university based music theatre program.</p> <p>The results of this study will be published in thesis form.</p>	
Participation	
<p>Your participation will involve allowing the Principal Investigator to observe voice lessons during her visit to your university campus.</p> <p>In the second week of the site visit, one to two lesson recordings (audio visual) will be recorded for data collection purposes.</p> <p>Your participation in this project is entirely voluntary. If you do not wish to take part you are not obliged to. If you decide to take part and later change your mind, you are free to withdraw from the project at</p>	
Page 1 of 2	

any stage. You may also request that any data collected about you be destroyed. If you do wish to withdraw from this project or withdraw data collected about you, please contact the Research Team (contact details at the top of this form).

Your decision whether you take part, do not take part, or to take part and then withdraw, will in no way impact your current or future relationship with the University of Southern Queensland.

Expected Benefits

It is expected that this project will not directly benefit you. However, it may benefit voice teachers and the voice pedagogy community by expanding the available information on pedagogical practices of music theatre teachers.

Risks

There are no anticipated risks beyond normal day-to-day living associated with your participation in this project.

Privacy and Confidentiality

All comments and responses will be treated confidentially unless required by law.

- The video recording will be destroyed 24 months after the transcription of the lesson.
- The recording will not be used for any other purpose.
- The Principal Investigator and Project Supervisors will be the only person to have access to the recording.

Any data collected as a part of this project will be stored securely as per University of Southern Queensland's Research Data Management policy.

Consent to Participate

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate in this project. Please return your signed consent form to a member of the Research Team prior to participating in the observational study.

Questions or Further Information about the Project

Please refer to the Research Team Contact Details at the top of the form to have any questions answered or to request further information about this project.

Concerns or Complaints Regarding the Conduct of the Project

If you have any concerns or complaints about the ethical conduct of the project you may contact the University of Southern Queensland Ethics Coordinator on (07) 4631 2690 or email ethics@usq.edu.au. The Ethics Coordinator is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Thank you for taking the time to help with this research project. Please keep this sheet for your information.

B.3.3 Participant Information for USQ Research Project Observations - Teacher Participant

	University of Southern Queensland
<h3>Participant Information for USQ Research Project Observations – Teacher Participant</h3>	
Project Details	
<p>Title of Project:</p> <p>Human Research Ethics Approval Number:</p>	<p>Meeting their needs? Teaching contemporary and commercial music (CCM) voice style and function to music theatre students in the United States.</p> <p>H18REA044</p>
Research Team Contact Details	
<p>Principal Investigator Details</p> <p>Mrs Dale Cox Email: Dale.Cox@usq.edu.au Telephone: +61 4 1482 9656 Mobile: +61 4 1482 9656</p>	<p>Supervisor Details</p> <p>Dr Melissa Forbes Email: melissa.forbes@usq.edu.au Telephone: +61 7 4631 1153 Mobile: +61 4 14 490 195</p>
Description	
<p>This project is being undertaken as part of a PhD Project.</p> <p>The purpose of this project is to examine how music theatre voice teachers apply their pedagogy in the practice of one to one voice lessons.</p> <p>The research team requests your assistance because you are a music theatre voice teacher training pre-professional music theatre students in a university based music theatre program.</p> <p>The results of this study will be published in thesis form.</p>	
Participation	
<p>Your participation will involve allowing the Principal Investigator to observe voice lessons during her visit to your university campus. The researcher will visit each participating university site for a two-week period. The amount of time / number of lessons observed during this time can be directly negotiated with the Principal Investigator.</p> <p>In the second week of the site visit, one to two lesson recordings (audio visual) will be recorded for data collection purposes, subject to participant approval. Lessons do not need to be recorded for a teacher to participate in the project.</p>	
<p>Page 1 of 3</p>	

Your participation in this project is entirely voluntary. If you do not wish to take part you are not obliged to. If you decide to take part and later change your mind, you are free to withdraw from the project at any stage. You may also request that any data collected about you be destroyed. If you do wish to withdraw from this project or withdraw data collected about you, please contact the Research Team (contact details at the top of this form).

Your decision whether you take part, do not take part, or to take part and then withdraw, will in no way impact your current or future relationship with the University of Southern Queensland.

Expected Benefits

It is expected that this project will not directly benefit you. However, it may benefit other voice teachers and the voice pedagogy community by expanding the available information on pedagogical practices of music theatre teachers.

Risks

There are no anticipated risks beyond normal day-to-day living associated with your participation in this project.

Privacy and Confidentiality

All comments and responses will be treated confidentially unless required by law.

- The recording will not be used for any other purpose.
- The Principal Investigator and Project Supervisors will be the only person to have access to the recording.
- Your identity will be protected by the assigning of participant numbers.

Any data collected as a part of this project will be stored securely as per University of Southern Queensland's Research Data Management policy.

Consent to Participate

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate in this project. Please return your signed consent form to a member of the Research Team prior to participating in your interview.

Questions or Further Information about the Project

Please refer to the Research Team Contact Details at the top of the form to have any questions answered or to request further information about this project.

Concerns or Complaints Regarding the Conduct of the Project

If you have any concerns or complaints about the ethical conduct of the project you may contact the University of Southern Queensland Ethics Coordinator on (07) 4631 2690 or email ethics@usq.edu.au. The Ethics Coordinator is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Task Name	Jan. 26-27	Jan. 28-Feb. 8	Feb. 9-10	Feb. 11-22	Feb. 23-24	Feb. 25-Mar. 8	Mar. 9-10	Mar. 11-15
Travel to site / Return Winchester VA								
Data collection site								
Transcription of data								
Post / email interview transcription								

Task Name	Mar. 16-17	Mar. 18-29	Mar. 30-Apr 6	Apr. 6-7	Apr. 8-26	Apr. 27-May 22	May 23-Jun. 2	Jun. 3-15
Travel to site / Return Winchester VA								
Data collection site								
Transcription of data								
Post / email interview transcription								
Initial analysis sites 4, 5 and 6								
Break								^a
Conference, Presentation, or Masterclass								

^a During this period I returned to Australia

Appendix D:

Participant Information

Table D1

Participant Information by University

University T	Participants	Number
Teacher participants	AT, BT	2
Student video lesson	Student CT, Teacher AT	2
Students in lesson observations	CT, DT, ET, ..., MT	11
Teacher interview	AT	1
Total number of lessons observed		17
University M	Participants	Number
Teacher participants	AM	1
Student video lesson	Student MM, Teacher AM	2
Students in lesson observations	BM, DM, EM, ..., ZM, CCM, CBM	27
Teacher interview	AM	1
Total number of lessons observed		17
University V	Participants	Number
Teacher participants	AV, BV, CV	3
Student video lesson	Student EV, Teacher CV	2
Students in lesson observations	DV, EV, FV, ..., ZV	23
Accompanists in lesson observations	FVV, GVV, HVV	3
Teacher interview	CV	1
Total number of lessons observed		25

University G	Participants	Number
Teacher participants	AG, BG	2
Student video lesson	Student UG, Teacher AG	2
Students in lesson observations	EG, FG, GG, ..., ZG	22
Accompanists in lesson observations	CG, DG	2
Teacher interview	AG	1
Total number of lessons observed		42
University Q	Participants	Number
Teacher participants	AQ, BQ, CQ	3
Student video lesson	Student HQ, Teacher AQ	2
Students in lesson observations	DQ, EQ, FQ, ..., ZQ, ADQ, BDQ, CDQ, DDQ, EDQ	27
Teacher interview	AG	1
Total number of lessons observed		51
University X	Participants	Number
Teacher participants	AX, BX	2
Student video lesson	Students EX, GX, Teacher BX, Accompanist CX	4
Students in lesson observations	EX, FX, GX, ..., ZX <i>Students often had paired lessons</i>	22
Accompanists in lesson observations	CX, DX	2
Teacher interview	BX	1
Total number of lessons observed		15

Total number of students observed was **132**

Total number of one-to-one lessons observed was **193**

Appendix E:

Member Checking on Conduct of Research

Hi AT,

I know it is always a little strange having another body observing in the room when you are teaching, and I want to make this as painless as possible. Is there anything in my observation demeanour or attitude you would like me to adjust? Does it interfere with your teaching thought processes when I make notes? Please feel free to give any feedback which may help this next week.

Thank you so much, again. Your participation is very generous. Just checking where you would like to do the interview. Are you comfortable using your office? Is there another space you would prefer?

Hope your weekend was great and I look forward to seeing you on Tuesday morning.

Dale

Hi Dale,

I think what you are doing is perfect! You aren't intrusive AT ALL. It's really good. For the interview, we can do my office, that's totally great. Hope you had a good weekend too!

AT

Email from participant AT, University T.

Appendix F:

Excerpts from Observational Notes

F.1. Example of Redrafted Notes

Lesson observation: Teacher BQ Student FQ

10am, Tuesday, March 19

Consent form returned

Started with a teacher student catch up and plan for the rest of semester.

Working out a lesson plan for the rest of the term. What rep does the student want to work on?

Student had already been lip buzzing in the morning.

54321531 on a lip buzz. BQ reminded FQ that the breath is low “A low quiet breath” - and asked her to feel the raise of the soft palate on the inhalation. The next warm up was 1—8—1 on a lip buzz, then 54321 on qui, followed by lee-oo on 54321, and loo-ee on the same scale. Then the student sang an octave arpeggio on nee-ah legato with a classical sound / set up. BQ asked FQ for a grand pli  on the highest note, and “relaxed breath”. The next scale was 13531 on ae, to POH on the final note. BQ adjusted the student asking for more “ae”. Then the FQ sang 54321 on Ngh-ah. BQ commented after the first scale “that was so pretty, can I have more (demonstrated a “nastier”, brighter ae sound).” Following the performance of the scale BQ commented that “the reason we are doing this is so that it doesn’t go back (in her songs) ... not adding extra warmth (in the low notes) that it ends up being woofy.”

Then 54321—13531 descending pattern in ngh-ae then singing the arpeggio on apple.

1—5—1 on yay - squatting while singing. BQ asked FQ to “feel the breath go down to your pelvic bone.” Then the final scale was 1—8 on yeah, then we—are.

The repertoire looked at in this class was “I’m Here” from *The Color Purple*. BQ asked her to monologue the song, working on intention, keeping the intensity of the consonants while the vowels flow through the phrase. BQ uses her blackboard and draws pictures on the board to demonstrate what she wants. She asks for the dramatic intention to drive the musical phrasing, which brings it more in line with the music as written.

FQ is preparing the song for her final recital as a senior. BQ commented that she won’t be amplified in the space and makes some more classical type of adjustments in the sound (asking for more space in the pharyngeal space) to boost the low frequencies so that they will carry. BQ stopped FQ singing half way through when it was getting to the build in the song and asked her to monologue it once more to feel the build. BQ also adjusted the vowel at the top of the phrase to make it brighter. The student reverted to a headier place when singing this than is usually heard, but I only saw a vowel / resonance adjustment and not a registrational adjustment to bring the sound into more mixed / belt at the build. The lesson ended here - the student has two half hour lessons.

F.2. Example of Initial Transcription of Notes (Not Redrafted)

11am Student 1 CT; Teacher AT

Student a communications major with a voice disorder.

Started the lesson with a recap.

Talked about creaky vs pressing.

Asked for the students’ own words on what she understood.

AT writes notes on lessons.

Asks questions “how did you go?”

Told her the plan for the lesson “we are going to ...”

Speech on pitch.

Room impressions

Pictures of accreditation - degrees

Photos of shows

Pharynx / larynx poster

Very clean, neat and organised.

Pencils, steamer / humidifier. Jug for tea, fridge and microwave.

Extra chairs. A sound system with microphone.

Questions AT asked “what did you feel?”

“What feels different?”

Creaky fry then sliding into pitches (to induce chest register?)

Explaining function as she goes

Very attentive to what exactly the student is doing. Stopping very often.

Fry - breathy - fry - pressed. No squeeze, gradation.

Ee vowel into creaky / pressed

CT commented that she tries not to force it into head register and ends up going breathy.

AT explained that as she goes higher she needs to open her Jaw.

CT was trying not to create “mouthspace” so she was not opening her jaw as she goes higher.

LOTS of talking and explanations.

AT comments “sometimes you are at 10

“you need to go more to”

“those first two notes, they scared you”

15 minutes of technical work, 15 minutes of song work.

Keep straight tone for CCM.

CCM song - Rainbow

Explained the difference between CCM and classical diction.

Sustain the sound in speaking voice.

Lots of explanations before singing.

The student sang one line and was stopped - discussed mimicry.

CCM - we don't sing, we speak on pitch.

“literally very honest speech”.

Moan - a primal place. There was a lot of work just on one line of song.

Teaching the student how to think functionally.

Adjusting the rhythm and pitches.

22 minutes in sing verse and chorus through.

Praise given - the first time the student has attempted a belted sound.

“Honest to the style”

“make sure you are not doing any copying of the sound”

OK to copy her style but not the sound.

LOTS of instructions given on what to practice

Moan sound - looking to brighten the vowels?

Similar to whinge or cry? Language different

Getting an open mouth - but not directly asking for it.

Call out the notes then speak speak speak.

Student took lots of notes on sheet music - very responsive.

Students were required to send the PDF of their sheet music to AT.

F.3. Example of General Observations

University V 13th November

In CV's lessons there is an interesting mix of formal workmanlike time, and casual and friendly banter. Clear delineation is made between work and non-work periods. The objective of the lesson, whether to prepare for an audition or working towards assessment pieces was always clear, with warm up and functional work at the beginning of the lesson followed by repertoire work. Accompanists entered lessons at the 30-minute mark.

Technical issues, of registration, resonance and articulation and vowel shaping were addressed in nearly every lesson, often indirectly. Repertoire spread was addressed in every lesson and was a clear priority, but not at the expense of

technical work. If a change was required to move the student into more technical work in the middle of repertoire in order to make the song fit better in the student's voice, this was done.

No discussion in lessons was made of the larynx, CT or TA, occasionally soft palate, tongue and jaw were discussed and body freedom. Exercise physiology principles were not addressed and practice guidelines in terms of warm ups and scales were not really given at any stage. A few students recorded a few lessons, but this was not standard. The only instructions given for country styling to address the audition situation was to increase the twang, and apart from demonstration, limited help was given to students within the lesson. Styles addressed were classical art song, music theatre and country.

Imagery was VERY rarely, if ever used.

There were clear stylistic directions given for the classical pieces in terms of pronunciation and articulation and legato line. There were some stylistic directions given for the music theatre repertoire ("more speech like", "brighter ah vowel").

My impression is that the strongest part of the lesson is the inherent acceptance of the performer as an artist, and the indirect way of unifying the registers.

The terminology here is different. They use "speech" with students as a term to cover chest register or chest register dominant mix. I think I need to clarify.

They use head register, but I have heard with females the term "soprano" for head register and falsetto for men, and the words "more speech like" when chest activation is wanted, with clearer articulation.

Resonance is also taught A LOT. Resonance is "forward" "twangy" or just talked about, as in "that resonance is really working for you".

Appendix G:

Sample Lesson Video Transcription

University M Teacher AM Student MM

Transcription of video recording of lesson. October 2018.

Student gets music folder out of bag and places it on the music stand.

Teacher organises her paperwork for the lesson while they chat.

AM: So, how are you?

MM: I'm good.

AM: This song was stuck in my head ALL weekend!

MM: Really?

AM: Yes! And that was a long weekend! *(both laugh)*. I was, like, "love's gonna lead me back!" It's gonna happen! *(more laughter)*. It cracked me up. But it's so great. Ah, so how did it go with practice? *(teacher has the next week's practice log in her hand ready to give student)*.

MM: Less than usual cause I went home, and it was just ... yeah.

AM: I mean, that happens.

MM: Yeah. But I still got a lot done when I was here, and I did it once when I went home.

AM: OK

MM: It's just, I was so busy.

AM: You went all the way home to San Diego?

MM: (nodding) all the way home to San Diego. Yeah

AM: Oh my gosh! Wow.

MM: So ...

AM: Well, I go, like, twice a year, but like, for a long time. It takes a whole day to get there. Yeah. Wow (teacher is reading through the previous week's practice log).

MM: Yeah, and I didn't know if I was going to get out, I was worried I'd be stuck here, because of the storm.

AM: Yeah

MM: But I made it, so ...

AM: Yeah, good. OK. And even though, you know, of course down time is really critical. And that's a break, it's supposed to be a break. But, um, when you have a performance coming up, even if you can just connect with your material in some way, just crack open a book, just check in with it, that can still be really really valuable. Then you're not backtracking. Hmm. Yeah (reading the practice log) finding time to practice, it's just, yeah. It's gonna wax and wane, that's ok too. The word "remember" ...

MM: In "once more I can see" it's just, it's hard to belt. It just sounds weird. I think it sounds weird.

AM: Are you saying "RE- memb - r"? Re-mem- ba?

MM: Maybe. I don't ... When it goes to the key change and it goes "I rememb"
(She sings lightly) I just feel like, I don't know, it feels strange.

AM: OK.

MM: I think I'm trying to mix it, it's not staying in belt, I don't know.

AM: At the very end?

MM: Yeah at the very end. Only at the very end.

AM: OK. We can look at it.

MM: Yeah. But also the middle one where I'm not, like, full belting it.

AM: Right

MM: I'm, not ... It's not soft, like the first one.

AM: Right, right.

MM: That chorus especially.

AM: Shades, the shades of grey!

MM: *(Laughs)*. Yes.

AM: Alright. Well, we can definitely look at that today. Um, so that's great. And then, like, the, this is awesome *(teacher hands the student back her practice log and gives her a new sheet for the next week's practice)* The next thing you have coming is your 80's Taylor Dane, and then ... *(teacher moves to behind the piano. Student moves to stand in front of mirror)*.

MM: And tomorrow, too.

AM: Tomorrow - uh. Yeah. Oh! That's like two in a row.

MM: Yeah.

AM: There's like, one week in between. OK. That's fine. That's good. Thank you for reminding me of that. So you have those two, um, which are both in excellent shape and were prepared, like, a couple of weeks ago, so, that's, they were ready to go then.

Student laughs

AM: So we'll just touch on them but I think I wanna start to think about, in the middle of maintaining all this readiness for performing in class, I want to think about what you would do for outcome (student nods), um, and ah, what

you want to do is something vocally very safe, um that is 100% total comfort zone, and also, during like, bad circumstances comfort zone. Because that's the last week of classes and everyone is stressed, and you have papers due and projects in every class and you'll probably be sleep deprived. Are you in "Holiday Memories?"

MM: No

AM: OK, that's good. That's going to help. But um, ah, that tends to not be everybody's best moment. So, so you just wanna make sure that even on a bad day you are still can still do well. Um, also, you're equally graded on the singing, the acting and the body, like what you are doing with movement with your body, not necessarily choreography, unless you're doing "Dance 10, Looks 3" then it better be choreographed. But, um, it has to be prepared and very polished, in terms of what you're doing with your body, and you don't have as much support on the acting and movement side, so it has to be something you're comfortable with preparing independently. You'll get, you're going to make a video for Dan in the middle of November, he's agreed to give you a little bit of feedback on this so you'll have time to integrate that, um, before you perform it, in the beginning of December, so whatever we chose has to be ready enough that it's memorised and blocked and acted with song worksheet complete by the time we make that video on November 14th. So, I think we want to definitely choose by, you know, maybe next week have a short list, the week after for sure decide. Just so you know what it is and um, hunker down. "Once more I can see" might fit the bill it's like, in your comfort zone in terms of being belty and contemporary, um, but it's also pretty high, um, so you might wanna look for something that's a little bit safer, just in case it's not your best day. Um, I, my perception of your belt is that it's really consistent unless you're sick.

MM: Yeah

AM: And so, that's probably a fact for nearly everybody, so I wouldn't be, but I don't know. You know your voice better so, if you get really fatigued, or sleep deprived, do you lose some of the top?

MM: Not, like, no. I can belt if I get fatigued, I have like, a routine of things I do and then it's ok.

AM: OK, Good. Do you lose head voice function?

MM: I lose, yeah, it gets more breathy.

AM: OK, OK. OK.

MM: Unless I, that's assuming I'm not sick. If I'm sick my belt is the first to go and normally I can head voice still.

AM: Oh, interesting.

MM: It's very very interesting.

AM: OK

MM: I've done like, when I was in Music Man my voice was gone, like my talking voice, the lines sounded so weak, and then I would sing and be totally fine. And it was like the weirdest thing.

AM: What did you play in Music Man?

MM: I was Marion.

AM: Really!

MM: Yeah.

AM: Wow!

MM: I was like, played soprano, one company like, thinks I am a soprano, and it really challenged me.

AM: Well you can be!

MM: It was good, for high school, it was good. Yeah. So yes.

AM: OK, well that's interesting. Yeah... huh! OK. No, I think that's really cool. I'd love to see some research on that because, like, I wonder what that is, because it manifests differently in all singers.

MM: It was very very strange. Very strange, yes. So when I'm sick, my belt is the first to go, because I tend to lose, like my voice goes (indistinct). I'm very, like, very germ free.

AM: So, like is lower belt ok, then? Like something maybe that tops at C5, not F5, you know?

Student nods

AM: OK, OK. Alright. Um, OK. Um, if you are, like, truly very sick and at the end of the semester, this is essentially your final exam, and so in the past students have had to take incompletes if, like they can't phonate, they can't perform! You know, and so there's no sense in taking, like, and F or you know, a very low grade, ah, when you're truly sick and can't do a thing. So, um, so that's that. You won't be forced to perform if you can't phonate. So, um, but, but that sort of just gives us a few parameters in terms of caution. The place to take the risks is in rep class. That's where you need to bring new material, or new technical directions, or you're stretching in any way. Um, because you're not graded on the quality of the sound of the finished product. So, anyway, "What I Did for Love" since you've already performed it, not that one. And "Far From the Home I Love" you've also performed, "Alone" is possible, although that is very soprano-y.

MM: Yeah.

AM: And maybe not comfort zone. "One More I Can See" is definitely comfort zone I would think, but also high. (Student nods) So I think it's a contender. We need to continue to kinda shop around.

MM: Mm hmm.

AM: So, alright then. Um, so today we're going to do just a teeny bit of pitch identification here (Teacher walks to white board with pitches marked on the wall and points). Just go ahead here and tell me names of notes.

MM: C, Ah, E flat, F sharp.

AM: Mm hmm.

MM: A, G sharp, C, E. A flat G, C, C.

AM: Good, bass clef (points to the place on her board where bass clef is written up)

MM: C, F sharp, G, B flat, E, A, D, C sharp, A, E flat.

AM: Good. Good. And I would do just a little extra time spent in the bass clef just because it is, not where you're looking most of the time. Um, but you're always going to perform with a piano and of course they use them. They use both clefs and you wanna, um, for harmonic analysis and stuff that you're going to do in theory like the faster you can recall it the easier it will be. You'll also, need to know up to two ledger lines above and two ledger lines below.

Student nods

AM: Um, but, ah, you will have just some pitch identification questions on the, the, um, proficiency exam so especially these classes we'll just drill a little bit more frequently, but good!

Teacher presses the remote on her video camera to begin recording the lesson.

AM: OK. It's a bit shorter than usual! OK, lifting from the waist a deep breath in

Student and teacher raise hands in the air above heads.

AM: And exhale

Student and teacher release bodies down a little on exhale.

AM: Inhale, and going all the way down, touching your toes

Student and teacher bend over from the hips, hands to the floor.

AM: And we're releasing, good! Take a deep breath while we are down here, letting the lower back expand side to side. OK, when you get to the top of the third breath we're going to fully roll up as you exhale.

Student and teacher roll up to an upright position. Teacher and student raise one arm above head.

AM: Good, tilting over to one side, puff the ribs towards the wall. Leave them there Chsh.

Teacher and student exhale on Chsh. Teacher moves to observe the student. Then they do the other side. Teacher moves to stand behind student.

AM: And between the shoulder blades.

Student clasps hands in front of the body and repeats the exercise.

AM: Good! That's moving really nicely. But can you bring your centre of gravity back a little bit so it's almost like you're hanging off the back of your spine? Rather than leaning forward? Yeah!

Student repeats exercise.

AM: Yeah, that was even more, it was like "pwoo" (*expands arms out to the side*) like a balloon inflating! Good. Um, hands on the hips, the whole rib cage up

Both have hands on hips, standing tall and expanding ribcage outward with a deep exhalation.

AM: Exhale.

Student performs exercise.

AM: Face the mirror, try one more time, as you start the exhalation resist by resending everything up and out.

Student performs the exercise. Teacher gives a thumbs up motion.

AM: Yeah, better. Good good.

Teacher sits at the piano. Teacher demonstrates a five note descending scale on e starting on Bb4. Student performs the exercise. Scale descends six times then changes to ah on E4. Student performs the scale five more times.

AM: Good. Ng with a slide

Teacher plays and student sings 1—5 3 1 starting on B3 five times ascending then five times descending.

Teacher demonstrates “Ne” exercise holding nose almost closed on 1 3 5 8 5 3 1 starting on E4. Student sings the scale through five times.

AM: Good, It’s a little pretty. *Teacher demonstrates the scale again. Nasty. Witchy*
Student performs the scale again.

AM: Yeah!

Student continues performing the scale to C5 then back down to E4.

AM: Good, I wanna do, can you buzzy?

Teacher demonstrates lip roll slide 5—1 then transitions to “e” on 123454321 starting on E5. Student performs the task once.

AM: Good, that needs to be all in one breath if you can?

Teacher demonstrates again. Student performs scale

AM: Yeah. Good.

Student performs scale twice more and teacher corrects

AM: So you are starting on the top, on the five.

Demonstrates again. Student performs task again, descending down and then back up the scale.

AM: Yeah good.

Student continues the scale, descending three more times, then rising again three times.

AM: Keep the (*demonstrates lip buzz*) going as much as you can.

Student performs scale ascending.

AM: Good. Switch to ah.

Student performs the scale switching the e sound to an ah sound.

AM: Good (teacher nods at the student).

Student performs scale.

AM: Good good. Try this again, you can go a little faster on your buzz down

Teacher demonstrates. The top starting note is now F5.

AM: You may need to change in side of the mouth as you go up to keep them all sounding similar out here.

MM: OK.

Student nods. She performs the scale twice more.

AM: Good, yeah, good, good! Ok, let's do staccato arpeggios with glottal onset.

Teacher plays the scale 1 3 5 3 1. Starting on Ab4. Student performs the scale 5 times ascending then five times descending.

AM: Lovely. "Oh" and then then up octave.

Teacher starts on and plays 12321 then 82331 starting on B3 then jumping to B4.

Student performs scale once.

AM: Um, we might have the vowel a little brighter, like “oh” (*demonstrates*), like, bring the cheeks up.

Teacher demonstrates again. Student performs the scale.

AM: Good. Good. Keep the lips rounded (*demonstrates*).

Student continues to perform the scale. As she does teacher comments

AM: Good. Nice!

Student ascends five times then descends.

AM: Down here (*plays a chord on A3*), we’re going to go “Oh no you don’t”

1 5 5 1 Student performs the scale up six times and back down.

AM: Good. Let’s do “Ay” (*a slide 1—3—1 starting on B3*)

Student performs the scale once.

AM: Lift the cheeks a little.

Student performs the scale again

AM: Yeah.

Student continues to perform the scale four more times.

AM: Good, just a hair louder, like, “hey! You’re gonna get hit by a bus!” “ay” (*teacher demonstrates*).

Student nods and performs the scale two more times ascending and six times descending uninterrupted.

AM: Good, good. Good. Your speaking voice is so, like, warm and round, like the sound of it is so lovely, but in your singing we want to make sure you have the full extreme, that you have an edgy, chesty sound available if that’s what you want, it may not be what you present in public most of the time, but it is on the menu of expressions we want to have.

Student nods.

AM: Um and I took that, I only took that up to A flat (*teacher plays the notes on the piano*) with that because after that point I think that your belt works really well for you because you start to mix right there. And so, um, this though, is though like pure chest. It's a super heavy sound and that's not something that works for most of the characters you're going to play right now, but just for technical purposes that really strong version of chest voice that you want to make sure that this is an option that is available to you. So when you do this just make sure you only do just a little bit, um but it's important that it be medium to medium loud, and that is be this really bright really, really brassy sound. The cheeks have gotta come up, and anything that's lighter or warmer with the face more long is going to be mixier. Um, so, ah, just we're cultivating our full spectrum here. So, um, very nice. Let's do some, um, we'll start with "Far from the Home I Love" because that's coming first.

Teacher plays some notes on piano, demonstrates Yah 1 8 5 3 1 starting on C#4. Student performs the scale twice.

AM: Can you put your hands on your hips and take a slightly bigger breath?

Student does as requested and performs the scale through three times. The top note (F5) is noticeably quieter on the third performance of the scale.

AM: Try this one more time.

Student performs scale as requested. The first time she does this her voice splits and stops in the middle of the F5. She tries again and sings the scale on F4 - F5.

AM: So is it that when you go louder it kinda does that, like, two sound thing?

MM: I was trying to decide if I was going to go into, like, more of like, the mix approach at it, or like the head approach at it. Cause, like I feel like, I was feeling like I have two different, like, ways to go.

AM: Yeah, yeah.

MM: And I'm not used, and I can hear on the piano, ok we're getting close to the part where I need to, like, switch, but I haven't switched in a while.

AM: Oh really! (*surprised*)

MM: Like, in, like I don't know in these, like, these warm ups I feel like I haven't gone into my head voice in, like a while so I kinda forgot how to do it again (*she laughs*) because ...

AM: Like in the one that is (*demonstrates a lip roll into ee 5—1 2 3 4 5 4 3 2 1*)

MM: (*student shakes her head*) That was still in, like the mix part

AM: Really!

MM: Like, not in the high, like, my like, the part where I can get to like, a C (*points at the white board to C6*), Like, I'm not, I haven't switched into that in a very long time (*laughs*).

AM: Oh! (*quietly*). Not "ne" (*demonstrates the start of the ne exercise with finger partially closing the nose*), that one?

MM: No. (*Student shakes her head*) I didn't get up there yet, no. Yeah ...

AM: So where do you, at what point do you switch into that?

MM: Like, when I'm singing a song my head tells me that I need to switch around an F.

AM: The top of the staff?

Student nods.

MM: Yes.

Teacher plays note on the piano. Student pinches her nose slightly and hums the note.

MM: Like, I would do it that way. Instead of, like "ah" (*sings the note*), like, like I don't know. It's hard to explain (*laughs*).

AM: So, OK, no, no, this is really helpful. This is helpful, and I know it is hard to explain, definitely. I appreciate you trying. Can you do for me where you, where you do change into the really heady top?

MM: Uh huh.

AM: I'm a little higher now, I'm on a G. Um, so is an ah vowel ok? Do you have a preference for a different kind of vowel?

MM: I don't think I, I don't have a preference. *(Laughs)*. I don't know.

Teacher demonstrates on Yah 1 8 5 3 1 starting on G4. Student sings the scale.

MM: And then I try to get out of it *(hands demonstrating coming down)* that's really hard, but it's like a ...

AM: Well, just go up, just stay there.

sings 1 8 on yah up to C6.

AM: Oh!!!

MM: Yeah

AM: Oh!!!

MM: I just don't know how to use that! *(Both laugh)* It just is there.

AM: OK, this is like a breakthrough, ok! *(Both are laughing)*. OK. Awesome. *The teacher plays the C6.* That's a **gorgeous** sound!

MM: *(Laughing)* thank you!

AM: Wow, and it has so much freedom, and the vibrato and like, sparkling! OK. Interesting! OK, I wanna do something then! I wanna do ... *(plays 5 3 2 1 3 5 starting on A5)*, starting in that head voice-y place, it's gonna be kinda high, try to maintain it and bring it down.

MM: Alright.

AM: So it's going to go past the point where like, normally you would go mixy, but stay heady as long as possible, on, um, let's just do plain ah (*teacher demonstrates 5 3 2 1 3*) without the scoop I did.

Student performs the scale 54321

AM: Interesting! OK, OK! Do three more for me!

Student performs the scale up to B5 and down to A5.

AM: Mm. Um, OK, now do the same thing but come down in mix,

MM: OK

AM: Like into where you normally are making sound.

MM: And that, I can only, I'm working on bringing that, you know, bringing that up so I don't know if I can definitely go up that high.

AM: OK, we'll see

MM: So I'll see, I'll give it a try.

AM: OK, we'll see what happens when you give it a try, yeah.

Scale is a five note descending scale. Student attempts to but has trouble transitioning into mix for the first few scales, transitions into mix on C5.

MM: (*after first attempt*) I'm still kinda in it (*head register*)

AM: Let's go a little lower (*student sings once more*) That's staying heady, right?

MM: That's still heady, right. I haven't switched down.

AM: That's OK. (*Student performs the scale again, changes into mix on C5*) There it is!

MM: That's it, yeah.

AM: Yeah! Oh! (*student laughs*) Oh you have so many interesting colours of mix! OK. This is very cool! Um, OK. So, I just need to shift what we've been doing, like, way higher to get it

MM: Yeah

AM: The functions, OK! I'm so glad you told me. OK. That's great! Because your, because you can make it like a heavy chest dominant unmistakable belt, or you can make it a really head dominant belt.

Student nods.

AM: Hmmmmm! (*gleeful*) OK

MM: And I guess, I was think, I was talking to my teacher, cause I saw her over the weekend, and I was going over, like, exercises we do, and I guess I normally would find it on, like the "oo", we did like a long "me may may moh moo" (*student demonstrates a scale*), that's how I would find it, and then the rest of the exercises I would be able to get into I guess more, but

AM: OK

MM: But we would just, like sprawl (*hands demonstrating a wide range upwards*) and then, like, I'd **have** to

AM: Yeah

MM: Cause we'd be high and to the point where I can

AM: So super high!

MM: Cause where my mix part drops out, and then that's' all I can do, but yeah, I can get up there. In that part in my head.

Teacher plays some of the high notes on the piano.

AM: That's like a *Phantom of the Opera* sound. That's gonna, that's gonna serve you. That's like, fantastic.

MM: Thank you.

AM: Um, OK. OK, OK. So when you're sick then and that head voice function is only impacted from, like, F5 up? (*plays the notes*)

MM: When I'm sick and I can't my belt goes away and I can normally, I can definitely do all that kinda, like, head stuff

AM: The tippy top?

MM: Like, the, I do like, a very like, no belt in my mix, like, range, like that kinda thing.

AM: OK.

MM: Like, I lost my voice the first week I was here

AM: Yeah

MM: And, so when I did the audition, I had to sing for it, I was planning on singing "O Holy Night" because I, like, belt my face off. But I sang "Ave Maria" because I sing the whole thing in, like, my head voice-ish thing

AM: Oh ... OK, in head dominant mix

MM: Yeah. And that hid the fact that I couldn't sing at all. (*Laughs*).

AM: OK, well, nice to have options. You know, I can navigate this! I have four voices I can work with.

MM: Honestly!

AM: That's great!

MM: I don't know how to use them.

AM: OK, very cool. Alright. I'm going to think on this and I'm going to shift the bar, some of the areas in which we work, but this is very cool. I'm glad to know you have that sound it's so free and easy. We're going to use it, then. I won't make you sing "Vanilla Ice Cream", but we're going to do something

with the high notes, so, um, good. Let's do ... "Far From the Home I Love" is so low, then! It's nowhere near ...

MM: It's nowhere near, no.

AM: That part of your voice! OK. Interesting! I'm fascinated, it's fascinating. OK, well let's go into rep. Um, we'll do "Far from the Home I Love", and then we'll do belty. And ...

Teacher and student get music organised and open

MM: Yeah, it's like the D E F G area, that's like my hardest part.

Teacher plays some notes

AM: That one?

MM: Yeah.

AM: mm mm

MM: Yeah like this part (*pointing to the staves on the whiteboards on the wall*) is the hardest part for me because it's like in between.

AM: Well, because you have so many options

MM: Yeah.

AM: Yeah. Yeah.

MM: So, songs that do that are very hard for me.

AM: OK.

Teacher plays the start of the melody of "Far from the Home I Love"

MM: Not belt ones, but the type of song.

AM: Yeah, well and I noticed that in your exercise as you were coming down to it, it was less stable on the bottom than it was on the top.

Student nods.

AM: So, like a Bb (5) is no problem but Eb (5), ooh! So, but, you were, as you did them it got a little more stable, even though you were carrying it down lower. Um, ah, you're going to start at "Oh what a melancholy"? Right?

MM: (*Nods*) Mm hmm.

Sings through her audition cut.

AM: Good. So, if you go louder on that (*the last two notes*), does it end up going, like the sound splits? Or like it goes out of control?

MM: I actually had a lot of phlegm, cause whatever I just did, like dropped as I was singing around there. But no, I can go louder on that. Yes.

AM: OK. Can you (*demonstrates clearing the throat without vocalisation*). So try to move that (*student copies*) on the voice, yes. Just move some air. It's better than (*clearing the throat - demonstrates lightly*) for me, especially with voice. Ah, ok, let's do the whole thing again.

Student starts singing, but phlegm evident after the first line. Teacher stops and demonstrates the clearing phlegm again.

AM: One more time

Student clears phlegm again. Sings through the entire the cut again.

AM: Nice. It doesn't necessarily need more volume, I just wanted to know what would happen, but it sounded much more stable that time, it was blending issues, in, ah, but they resolved. So, good, yeah. I think the very ending note, as you, like, the vibrato was gorgeous, and if you think of like a little tiny taper, cause there's like, you often encounter ending with a flourish of some kind or ending with a fade off. Um and so this in in that later group. So, if you start, sort of medium volume then you have somewhere to decrescendo too. If it's too soft, then you have nowhere to go. Um, but it doesn't have to be super loud or super soft. Um, yeah, it's really really lovely. I like what you are doing with the language too, the I must go, I **must** go, those are different,

and, like, really really lovely. Um, just make sure your body remains energised, though it's a ballad and it is quite sombre at times just still remember that you've got to have your torso involved with your breath. Um, occasionally it's just sternum, it's just this (*demonstrating a collapsed sternum*). But what this does is it puts you in a position where it's harder to expand the ribs because they are folded a little bit, tilted forward. So, um, just be aware. Um, but it's sounding really lovely. So, I need to find something for you that's like way higher. Well, "Alone" is higher, "Alone" is like, G's and things in it, but like, even still.

Student is nodding and smiling throughout, listening intently and laughing at this comment

We can higher. Um, OK. This is in great shape. Cool

MM: Yeah, I feel good about it.

AM: Really very good. Um, and since we only have a little bit of time, let's do your 80's. It's coming, but it's also in great shape.

Teacher and student organise sheet music.

AM: Um, you've already had, oh you've already had your rehearsal with the accompanist.

MM: Yeah.

AM: So let's not do it today, let's do it next week.

MM: OK.

AM: I want to look at "Once More I can See", that spot where you're having trickiness with.

MM: Yeah.

They organise music

AM: We'll do it next week though, remind me.

MM: I will.

AM: For sure.

MM: Yes.

AM: Then I might escape having it stuck in my head for the next five days (*both laugh*).

MM: That would be nice.

AM: Not that I mind it was gorgeous, but still. (*Both are laughing*)

OK, so, can we go to, um it's not the very first chorus ...

MM: No, it's the second

AM: The second one on page 190?

MM: Yeah.

AM: OK, then can we start at the bottom of page 188. "I remember living in between ..."

MM: Uhuh.

Teacher plays a bit

AM: Oh I'm even in the right key!

Student begins to sing. Stopped after eight lines.

AM: OK, just real quick. I just wanna align you a little more optimally. Um, can you turn actually fully, 90 degrees, facing this wall? Bring the music stand Pull it right up so it's right in front of your face (*student does as requested*). Yeah, exactly. Um, and then just come one step to your left, so we, there you go. And so your face doesn't have to tilt down to look at the music, that's why I wanted it up. Just go a little bit more. Alright. OK. Let's go "I remember rabbits running late" *Plays a chord.*

Student continues to sing

AM: Yeah, that was great! That's like a light belt.

MM: Mm hmm

AM: Is that the one that was tricky?

MM: Yeah, It's the word "mem", like I feel like, I think it sounds, it just feels different than ...

AM: Remember me? That one?

MM: It's just, just when it goes (*she sings*) "I re-mem-ber". But that, like it feels good, but it just, I just think it might sound, I'm don't know how it sounds.

AM: let me, let's do it one more time, we can go from "and a singing clock and talking plate"

Student sings

AM: Oh, go one more time and then hold "I re- mem"

MM: (*sings*) "I re-mem". Like, I'm like half mixing half belting. It's like, which I think is right for this verse, right?

AM: I think that's the shade you're looking for, it's like, it's not full on, you're saving that for the end, and it's not sweet as it was the first time. So, something in between.

They nod.

AM: So, um does it just feel unstable?

MM: Yeah

AM: OK, ok ok. So, let's try shaping a different vowel, so right now you're going "Meh" with a pretty wide vowel, ah wide jaw, um, maybe try a little bit more with the cheeks up, or "mah-ber", or less drop in the jaw. Um, any of those options. Try one more time and sustain "I re-meh"

Student sings "I re-meh"

AM: That's totally heady.

MM: That was totally heady.

AM: Mm hmm, try a little bit louder.

Student sings louder.

AM: Is that the unstable version? *(laughs)*

MM: Maybe. *(laughs)* Like, it's weird having to like, hold it. You're stuck on it, so it kinda, like, hits.

AM: Yeah

MM: I think that was more of the unstable one.

AM: Yeah. Well, I think if you think of more of a call belt, like, "hey! Phone for you!", like, that kind of a thing, that is a belt but it is definitely lighter than what you are going to do later.

Student nods

AM: So I think, um, whatever it is you want it to be reliable and comfy, um, so I think if you could think of like, calling out to somebody across the room in that moment, because you've already moved through, you're not going to sustain, um, let's see what happens there. I feel like the vowel you are making there is fine, so long as you can find it each time and you can only know that from repetition. So, yeah. But I think what you are doing is working and I like the colour. I like the call. Um, let's go back one more time from "a singing cup and talking plate" and go on.

Student sings

AM: *(Comments during the singing)* Gorgeous.

Student sings the verse, bridge and until the start of the final belty section

AM: Good good good!

MM: That one went mix

AM: Yeah, so you want to feel like the contour goes (teacher gets up and points on the student's sheet music) build, build, build, build, higher still, arrival!

MM: OK

AM: Or arrival sustain.

MM: Uh huh.

AM: Um, because this is basically your high point and then everything else is less coming down. So, don't go ...

MM: So I'm coming down after that?

AM: Yeah, so don't go, I think you peaked a little early.

MM: Uh hmm.

AM: In that particular rendition. So that if you are a little lighter here it will give you a place to go here, and you will go into the next thing. Um, so, um, that sound you just did here I think works great here.

MM: Uh hmm.

AM: Um, so let's try, let's try "she just needs your heart"

Plays the first few notes. Student begins, then teacher corrects pitch by singing first three notes. Student sings phrase.

AM: It's the "a a" "again" yeah, a little more smilier with it (*motions to lifting her cheeks*) you're giving me a great vowel with it. But it doesn't have to be that tall, and you can put your cheeks up "agai—ai n" (*demonstrates and nods at student who nods back*). Let's go right on.

Student sings.

AM: Yeah. Good Good. When you go to the “young and free”, go to “yah ng”, like “a h”, (*laughs, student laughs*) yahng. Can you face the mirror real quick and do for me “ah”

Demonstrates singing the phrase through on ah. Student turns and faces the mirror. Teacher moves the stand so it is in front of the student. Returns to the piano.

AM: This is “when my heart was young and free” but all on ah.

MM: (*Nods*), mm hmm.

Student performs the exercise.

AM: Lets go back, sorry to get into it, um, go from “I remember”

Sings and plays the melody. Student performs, makes a mistake.

AM: Oh you’re, you’re fine, I’m sorry I’m playing chords, up in your octave, you’re good.

Student laughs

MM: From the “I remember”?

Teacher nods. Student sings.

AM: But belt it like you’re going to do.

Student does as asked.

AM: Good good. So what I’d like you to practice is going between that “when my heart was young”, that interval, “was young” “Ah” and keeping it all the same and connected because right now you’re going (*demonstrates on ah but putting a Ha on the top note*) with an h and separating it and so that’s changes what the vocal folds are doing, they have to reorient off of that “H” (*student nods*) and “h” is kinda, total chaos

MM: Uh huh

AM: So you want to try to eliminate it and make it smooth there and then I think you are going to be able to find the co-ordination you want. Um, and so these are just, like, artistic decisions. Like, “I’m going to decide to mix the beginning, and I’m going to go call belt in the middle, and I’m going to go full belt at the end.” Um, and the labels will vary from person to person, the feelings will vary from person to person. So there isn’t, like, a right or a wrong way to do it. Make sure it makes sense for your voice, for your character and for what’s happening in this moment. And so I think as long as you have a plan that makes sense, you try to stick with the plan. If some element of the plan isn’t working throw it away and get an element in there that works.

MM: Uh hmm.

AM: So, it’s really kind of up to you exactly how you want this contour to work, um but there is sort of a general high point here at the end that you want to observe, the other stuff I think it sort of depends on your interpretation. That make sense?

MM: Yeah. Yeah.

AM: OK, alright, Good good good.

End of lesson and recording

Appendix H:

Sample Interview Questions

Interview Questions University T

- Could you describe your personal history of singing? How did you become involved in singing?
- How were you trained to sing?
- What styles were you trained in?
- Was this what you wanted to sing.
- How do you think your own singing teachers have impacted on your teaching?
- What have been your experiences as a performer?
- What styles of singing did / do you perform?
- Do you regard yourself as an artist, a teacher, a scholar or some combination of these?
- Have you received any university training in voice performance or voice pedagogy?
- How relevant and/or useful has this been to you in your work?
- Would you please describe any non-academic pedagogy training you have participated in?
- How relevant and/or useful has this been to you in your work?
- What has been the most useful CCM training you have received?
- How have you learned CCM styles?
- How have you become a music theatre voice teacher?
- What are the most important things to you about teaching CCM voice?
- What are the style and functional considerations you use when teaching CCM voice when compared to others singing styles?
- What music do you listen to personally after hours?
- Do you, or have you performed CCM styles?

- Do you like CCM styles other than MT/ Do you like MT? Do you listen to it after hours?
- Has your experience as a teacher impacted on your own performance skills?
- Has your experience as a performer impacted on your teaching skills?
- What advice would you give a teacher wanting to become a music theater voice teacher?
- What advice would you give a singing teacher wanting to teach CCM styles?
- Can you offer any other comments on voice teaching, voice research or scholarship, or voice performance of CCM styles?
- Speaking more to the things I have observed particularly while here, does your focus change over the time of the two and a half years she has them for lessons? Do you work on technical work in a certain order? What is that order?
- Most of the professional MT and CCM world use the terms chest, head and mix. Could you expand a little on why you have chosen to avoid these terms in your teaching?
- We discussed the fact that in this research I will be observing many different singing teachers with as many different approaches and styles. All teachers are unique as are all students. I was wondering how many singing lessons you have observed over your career, apart from your own singing lessons where you were a participant?
- If you have observed lessons were they classical or MT or CCM? Have you observed or participated in CCM / MT masterclasses?
- Could you clarify what moan means to you and when you use it what response you are trying to induce in the student?
- Finally, do you feel you taught very differently to normal, or that the students performed differently with me being in the room? What impact did that have on your teaching?

Thank you. A copy of the recording will be made available. A transcription will be sent you for verification and clarification purposes.

Appendix I:

Sample Interview Transcript

University V, Participant Teacher BT

Participant Information sheet given. Consent form received.

Researcher discussed the availability of counselling services should any distress arise to the Participant Teacher because of interview subject matter as per ethics requirements.

Transcription is as verbatim as possible. This transcript is not meant to be read as a written document, but as a record of the conversation, as a transcription of talking as it occurred.

Researcher: ...there you go. And it's clear to you what the research is about at this ...

CV: Yeah, sure

R: And why I'm asking the questions I'm asking?

CV: Yes. Yes.

R: Alright! So, the first thing I need to say to you according to my research protocol as advised by my Ethics Department is if anything in the interview causes you distress, that we discuss, I have found out that there is counselling available at University V on campus

CV: Got it!

R: And I am sure you know about that.

CV: I do!

R: And I need to make sure that I have said that.

CV: Sure.

R: OK, firstly I'd like to start with you personally, your background.

CV: Mm hmm.

R: So, how did you start singing? How did you get involved in singing? What's your history in terms of singing?

CV: Um, my history ...

R: Yeah, how did you become ...

CV: I grew up in the Baptist church in the South and I think music education in that kind of religious environment is really important. So, I was singing from when I first you know, I was singing from the get-go.

R: Mm hmm

CV: I didn't really know, I never really early on pursued the musical, it just happened to be there. And, um I realised I was kind of good at it. And I think that I started playing piano really young, um, and picking up everything by ear, and so I started taking piano lessons I guess at four

R: Wow

CV: Yeah. Um, yeah. And I was just involved in choirs in church and in school choirs. And then, my mother, being a proper southern lady believed that you had to have lessons to be well rounded, so, um, I took voice lessons in high school and I also took drama lessons because that's what you did. Yeah. And, so that kind of sparked me and I sang all the way through middle school and high school. Wasn't involved in theatre really, until college. Um, even though I had had lessons and I had started, I started my acting degree as part of my music education in undergraduate, um, but I really wasn't involved in music theatre or opera until that time.

R: So you were doing a Bachelor of Music Education?

CV: No, it was performance.

R: Oh OK. Bachelor of Performance in acting or?

CV: In acting and voice, so it was a double major.

R: Right. Uh huh.

CV: It was an MM in Performance (Masters of Music - singing) and ah, an MA in Acting (Masters of Arts—Teacher has a Bachelor of Music in vocal performance - classical, also has extensive doctoral level studies at the same university as his masters program—a top tier US university).

R: Right.

CV: Um, then in college I got involved in the opera program. All my friends were music majors and it just kind of escalated from there, and then I went to graduate school and started working in music theatre because I could! And found that music theatre actually fit my voice significantly better than a classical track, that my voice always stuck in between, and they would try to move me up to tenor, and it didn't really feel good, but yet I wasn't a baritone, and so musical theatre just fit.

R: Mm hmm

CV: And I worked my way through graduate school at night by doing shows in a mid-western city, and I was working at a couple of different theatres in that city. I kept doing, I did my Masters in Vocal Performance and Dramatic Performance, and then my Doctorate, my Doctorate Cognate was in Dramatic Performance.

R: Mm hmm

CV: And so, I got through my doctoral, through one set of exams, and I have 3 hours of residency left, and my study, and I bailed, and went to New York, and started working, and I'm not going back to finish (laughter). But then my professional track was more marketable than what my degree track was at that time.

- R: Yeah!
- CV: Yeah, so that's kind of in a nutshell!
- R: Amazing!
- CV: Yeah
- R: So, were you trained to classically, or trained to sing music theatre?
- CV: Yes, I was trained to sing classically.
- R: Right, OK
- CV: I trained myself, honestly, it kind of worked - I was in New York, pursuing kind of a weird cross over career at the time when there really wasn't cross over careers, because I knew that I couldn't sing opera
- R: Mm hmm
- CV: But I was still singing classical stuff, and pursuing more contemporary opera, because I'd done a little bit of that and got hired to do a bit of that in a Northern city, and that's where I was, so I was kind of a young professional trying to figure it all out, what I needed to do to move into a more musical theatre, um, vernacular kind of singing.
- R: Right
- CV: And I kept going into auditions and half the time they would say "you're singing too much" and I had no idea what that meant. Um, yeah, and I just kind of did what I thought was to be done to get a job, and then later realised that there were other people who were kind of in the same spot, and we all started talking, and then, that would have been in the mid-nineties, and musical theatre singing hadn't really taken off because in vocal departments, or in musical theatre departments they would study with classical voice teachers primarily, which was often in opposition to what they were actually doing. Um, then when I started applying for teaching gigs I met VP, we hit it

off, I realised that I was I was doing, what I was teaching by that time um, there were other people who thought exactly the same thing.

R: Mm hmm

CV: And, um, VP and I just kind of, VP and I just kind of gelled, and understood, um, what it was pedagogically that we were both doing and kind of solidified that over the last fifteen years or so.

R: Very cool. Did you want to sing classical? Or was it that there was no other training to be had?

CV: There was no other training to be had.

R: Did you want to do, because I know it's not like there wasn't rock, and pop, were you singing any of those other styles, or was it really just music theatre?

CV: It was mainly, like music theatre from a classical perspective.

R: Uh huh

CV: I wanted to sing, um, I wanted to sing musical theatre, but that wasn't necessarily in the training at that point.

R: Yeah

CV: When I was in school, certainly, um so I think just not having another option at that time, which was in the late 70's early 80s, you know. That's kind of what we did. If we wanted to learn how to sing, that was the route that you took.

R: Yes.

CV: If, you know, popular music, so rock, or any other genre was never really my thing.

R: Uh huh

CV: I mean, I like it. I never really have the desire as much as musical theatre.

R: Right

CV: Yeah.

R: Cool. Um, how do you think your own singing teachers, you were saying there, you know, you had to find your own way,

CV: Yeah

R: So, did your own singing teachers impact on your teaching, in what, like, what did you pick up from your own teachers that you use in your own teaching, and what do you perhaps go “No, I’m not doing that!”

CV: I learned from my teachers much less about the actual act of singing and what physically I was doing, than looking at things in a greater artistic way.

R: Mm hmm

CV: And I think I learned to be an artist from my teachers early on, but I didn’t learn how to be a singer, and I didn’t learn how to be a teacher until, I guess I had a facility that was natural enough that could get me hired, right?

R: Mm hmm

CV: And so, I don’t think I really learned anything about singing until I started teaching consistently.

R: yeah

CV: I mean, I dabbled in it, I did all the pedagogy courses that I could, that were offered at that particular time, because there weren’t very many pedagogy courses even that you, you would learn anatomy in pedagogy.

R: So where did you do those?

CV: I did those in undergraduate and in masters

R: OK

CV: Yeah.

R: So, you learnt anatomy and physiology?

CV: Yeah, uh huh. But they weren't stressed because they were performance degrees, so there was very little actual practical knowledge on how to teach a person.

R: Mm hmm

CV: And so, I think most of the teachers that I know really, that's just what classical education was at the time, that you just automatically took the knowledge from your teacher, and maybe that was a guru type teacher that your way was the only way.

R: Mm hmm

CV: I didn't have any teachers like that which I think was really good, so I think there, the way that we teach now, the way that I teach now is an assimilation of the knowledge that has been compiled over the years, so there's probably a little bit from everybody, but my early teachers certainly when I was in undergraduate and graduate school were not pedagogues, I didn't really learn technically how to teach through them.

R: So, what I have really noticed in your class is that you do let the students really sing, and there is this sense of supporting them artistically

CV: Yeah.

R: So, I guess you have actually carried that into your lessons. That sense ...

CV: Yeah, well, I had a teacher once, um, my first year of graduate school that told me he thought I would never make a living as a singer. And that's crushing to a 22 year old, right? Crushing. And I vowed that I would never do that as a teacher. My job is to make them sing better. Not necessarily to be a predictor of what their career is, right?

R: Mmm

- CV: and I don't think it was fuel, but certainly as an adult I go back to that moment and I think "How could that teacher have done that? How can you do that?" And say that you're a supportive, loving person, and that you care about the artistic journey, and say things like that. You know.
- R: Well, you proved him wrong.
- CV: I totally proved-I had, two years out of my graduate school I had more credits on my resume than he had being a university teacher. So, you know, it all proved itself. And I don't think that was necessarily a motivational factor, but it certainly stuck in my mind.
- R: Yeah.
- CV: Um, it's important for when you walk in this door for me that you feel supported in every way, and you're going to make as much growth as an artist which includes singing, you know. And that's a big part of the technical elements. Granted, I feel like the lessons are focused and we, we are trying to reach some, due to my experience in teaching, I know that I have a timeline that sometimes is off, but fairly consistently they, to succeed in four years, they need to be, have this particular skill set by a particular time.
- R: yep
- CV: And that leads to this skill, and the following year leads to that skill. Um, and this generation particularly has a very hard time in trusting the person who can look at the larger picture, you know, certainly the undergraduate has a real hard time in not getting that information or achieving that particular skill set in a very short period of time. Sometimes it just doesn't happen that way.
- R: What skillsets do you think that they need to have? What are the ...do you have particular things in mind like, this, it sounds like you have, sort of, very set ideas, not set, but sort of set in jelly ...
- CV: Example, they need to, from my pedagogical perspective the unified voice as a whole is always the goal, right?

R: Mm

CV: So, if they're going to be using our terms, they're going to be mixing throughout their career, but if they don't have anything to mix, then that's a problem, right?

R: Right.

CV: So, the foundation years are really establishing the understanding of a foundation of a chest resonance and a foundation of a head resonance.

R: Mm hmm

CV: And, for me, everything, um, comes from those ends of the vocal spectrum because we know now that there are indeed not three registers but two, and one is, what we used to call a register is now just a co-ordination.

R: Yes. I think people still call them registers, though.

CV: They do. They do.

R: So it's about balancing, really getting the chest register and the head register going and the resonances within those registrations matching and blending?

CV: Yes

R: Is that what you're saying?

CV: Yes. And I think for, certainly for my experience for the girl who comes in at the age of 18 is usually much, well, we know the girls are more mature quicker, and they're facilities are usually a little bit further down the road than the guys are, and often, I'd say, in a class of 12 kids, or six boys six girls, probably for of those boys on an average have not really experienced the development of a chest sound, and certainly not the understanding.

R: Mm hmm

CV: And so, just leading and guiding them along that way, as well as the girls. The girls usually come in at this point with either or, right?

R: Yeah.

CV: Um, and, but the guys are just a little slow on the undergraduate level. Um, I lost the original question, what were we originally talking about?

R: Oh, so you said in the early years you're looking for getting a unified voice.

CV: Yep

R: And then what are you looking at in the later years?

CV: I think the later years once those skills have been developed to a certain point, that they have the facility to understand, um, a degree of what they're doing. I think certainly the senior year we talk a lot. We talk a lot about the voice and what they're experiencing. Um, they understand, we're very open with them about the registration, um, what makes up the registration, about their breath, about articulation, so that in four years they can have ... are we good?

Researching is checking the recordings

R: Yeah, we're good, I'm just checking that, sorry, you were saying "in four years..."

CV: In four years so they can have an understanding and a little bit of an ability to self-diagnose in a way that would help them when they're in the industry, when they're working, because they are expected to work, they're not expected to go to graduate school, they're expected to work, that they can have a sense of how to get through a role, or a chorus track, how to understand when things aren't quite right

R: Right

CV: And maybe do a little bit of self-diagnosis. Last year we had the first, um, we had a group of seniors that were extraordinary singers and very interested in singing and we actually got to have a pedagogy music theatre class for undergraduates.

R: Ooh!

CV: And it was really fascinating. It was fascinating. They have a really keen sense now of what they're listening to before they get here, much more so than they ever did.

R: Mm hmm

CV: And that was fun! I don't know when I'll be able to do that again. It just happened to be a certain group who were really interested in singing. Um, so yeah that's kind of an example of the goal in four years of what, and the girl would be the exact opposite, in that if you've got someone who comes in saying that they're just belters, well, then we do almost sole head voice work for that first year trying to establish something. And vice versa, you know.

R: Cool. Interesting. Um, so, your experiences as a performer have been in professional music theatre.

CV: Mm hmm.

R: Have you done anything outside of, like, professional music theatre in terms of other Contemporary music styles, because I've seen you teaching a bit of country, and you really have that country twang, from your background,

CV: Right, right.

R: Do you, have you ever tried those styles or not?

CV: No. That hasn't been my journey.

R: OK?

CV: Um, I appreciate those styles and I know I have to have some comfortability in the studio with them, I'm still not as comfortable with them as I'd like to be, but as the industry changes, what I still consider musical theatre as a dramatic form of singing, and while still that is my core I realise that we have to continue our education

R: Yeah

CV: In understanding styles.

R: Yeah

CV: But I also don't have any problem of someone who, as you know, maybe understands the style a little better than I do saying "hey! Why don't you do, you know", use this expert here.

R: Yeah. So, have you done any further training in CCM styles? Since it's cropped up, or has that been ...

CV: Um, OK so this is a bigger conversation. The term CCM ...

R: Oh, Contemporary Commercial Music, outside of music theatre? Just to be specific ...

CV: Yes, has been traditionally the way that our department has approached it has a branding of a particular teacher, which, that is no longer the case.

R: Oh, I understand! Right, OK.

CV: And so, the use of that terminology was, by our previous leader, was really discouraged because it was associated with almost a methodology as opposed to an idea.

R: So, what do you call it then?

CV: I would call it commercial music.

R: OK. So, have you had any further training in commercial music pedagogy? Or ...

CV: Um, I've seen, I've been to workshops, I've been to, um, worked, had experts in my studio, had experts in come to school

R: Yep

CV: Who really focus on that, and we will continue to do that. I don't know if my strength will ever be anything other than a dramatic form of music. Not saying that those others aren't

R: No, no,

CV: But you understand what I'm saying?

R: I completely understand.

CV: Yeah.

R: Yeah, um, I'm interested in, because you said you did some voice pedagogy training at university.

CV: Yup

R: But, it sounds, was it relevant to what you're teaching now?

CV: No.

R: So ...

CV: Other than the anatomy part of it.

R: So, apart from anatomy, so the music theatre training has come out discussions with your colleagues?

CV: Yes. Discussions, observations, readings, study, um, and just work.

R: Right.

CV: You know, and my own journey in understanding what is expected of the voice in musical theatre in 2018.

R: So, it's quite an organic, sort of ...

CV: I think so

R: Way of finding your way through, isn't it?

CV: Yeah, yeah. I think it is.

R: Um, alright. Well, we've answered so many of these questions in a really short period of time! Um, do you still regard yourself as a performer? Do you perform very often? Or do you now regard yourself more as a teacher ...

CV: Honestly, I know, OK, so I have always considered myself as an actor, and I still do. But, I've noticed, in the last three years my teaching has grown significantly, and by grown, I mean grown in numbers

R: Mm hmm

CV: And because of the needs of what was happening in my job, the retirement of a colleague, um I needed to assume some things that no one else was really qualified to do.

R: Mm hmm

CV: Um, which has been great, but ah, I think that's coming full circle soon because I feel that that artistic side of me that is valuable to the student as a performer has not been quite as nurtured as it should be. So, I'm trying to remedy that.

R: Great!

CV: Yeah, that was that one man show I was telling you about.

R: Yeah! Yeah.

CV: Yeah. And that's, in having spent the majority of your career in commercial theatre, um, the freedom of being able to do something that you want to do from beginning to end, from top to bottom, is so rewarding. Whether it's good or bad, it doesn't really matter.

R: No, it's just the doing of it!

CV: It's just the doing!

R: It satisfies that, that part of you, I think.

CV: Yep. Yep.

R: And I think you're right, I think there's a lot of value for students in knowing that the teacher is a performer.

CV: Yep. And I think, well, to saddle that, I think that that is one of our downfalls, downfall is a little strong, um, one of our weaknesses as a program is that. We have been historically, so focused on creating a skill level to be successful in the business, that sometimes we don't teach the actor about devised work, we don't teach them what can be artistically fulfilling while they are doing, you know, the 18th national tour of Phantom, or um, Elph, something that once you've done it a few times loses a bit of its artistic fulfilment.

R: Yeah, mm hmm.

CV: Um, we're not really great at teaching them to do that.

R: Right ...

CV: Um, or to write their own work, or to write musicals. We've been so focused at getting their skill level up to compete.

R: And how do you think, I know it's really important in Australia for students to be able to create their own work,

CV: Yep

R: Because there's not lots of work

CV: Right.

R: There's not the same level of opportunity. And so, I think there's a focus on other skills such as entrepreneurship and devised work and, being able to play instruments, and also business skills, what do you, do have any comments about those sort of additional skills, do they even get looked at? Because I've seen some of your students playing guitar, so ...

CV: And I certainly encourage that as much, and now it's so trendy for them to pick up a ukulele

R: Mm hmm

CV: And they do that at home and because their friends are doing it, and ...

R: It's OK, I'll press pause

We are interrupted by someone knocking and asking a question of the teacher

CV: I think we as individuals, as voice teachers promote as much as we can. I think the program in general is turning now, but we have been so focused on getting that skill level and doing shows, that really devising your own work, um is so important artistically, and I think we're starting to turn the corner a little bit, on that.

R: I'm interested, um, in what you think are the most important things to be teaching music theatre students vocally. So, a unified balanced voice, that they are an artist. Are there any other things that you'd like to add to that?

CV: Well, so many of them have been taught that singing is different than speaking. And so, a lot of times we spend so much of the first couple of formative years here in an undergraduate program unifying speaking and singing.

R: mm hmm

CV: When they haven't really experienced that before.

R: Yep

CV: And I would say, I'm throwing a percentile out, 85% of the time, when a musical theatre has, when a musical theatre performer has vocal issues, it's not from the singing, it's not from the technique of the singing.

R: Right ...

CV: It could be from the amount of the singing, or it could be from the speaking. And normally it's from the speaking. So, I think the unification of what they are doing when they speak as well as when they sing, when they sing, is an important understanding that I like to make sure that they have an understanding. And I feel like now that we have BV on board, that we have a different sense about the body and how the body is fused into that philosophy, when we really didn't have that before.

R: Yep. It's a really nice sort of connection, isn't it, to bring in?

CV: Mm hmm. Yeah.

R: Um, when you are teaching your students to cross over into pop and rock,

CV: Yeah

R: And country, what do you think, do you think that there are many functional differences in those styles, compared to how they would approach a music theatre piece?

CV: Functional differences? No, not really.

R: What about style differences?

CV: Stylistic, definitely stylistic.

R: So, what do you think are the main things there?

CV: Ooh. I think it depends on what kinds of music you're looking at.

R: Mm hmm.

CV: I mean, there's a whole list of, um, technical modifications of your resonators that you can do,

R: Yeah

CV: According to what style of music you're doing.

R: Mm hmm.

CV: I think we have less of those in musical theatre in general. But, with composition styles changing, I think it all started to change with, um, the musical theatre scene with, um, American Idol, with Glee, with the influences of pop changed dramatically from my perspective than they did before.

R: Mm hmm

CV: Um, so, yeah. I think I have a need, a desire as we go into the future making sure that my, the teachers that are with me, my colleagues, have a better understanding of contemporary music in general than we've had in the past.

R: Mm hmm.

CV: And myself included

R: Yeah

CV: Yeah. And I think the first step to rectifying that is by doing.

R: Interesting.

CV: So, the requirement has changed that for their final assessment, what we used to call jury is now assessment, um, that they are required to do at least two kinds of contemporary music on that jury.

R: And I'm very interested in this, because when I came here two years ago, that was not the case. So that has been a specific decision, that you have gone "we have to change and do this."

CV: Yes. Yes.

R: Was that difficult to put in place, or was everyone in agreement?

CV: No, it was not difficult to put in place. I don't think, (sighs), my, my retired colleague, um, had, didn't have an aversion to but she also didn't have an affinity for, it just wasn't what she wanted to work on in the studio and therefore she wouldn't. And, the director of the program, in its forming years, didn't really either. So, he kind of left all the decisions up to her as to what the training would be, and now we have a director of musical theatre who is

very interested in contemporary, like, ah, new musical theatre, what they're doing. And obviously we've changed from going from a very classically oriented season, either dance or singing, to a really cutting-edge season of the first time that things are being produced.

... (*Edited for de-identification purposes*)

CV: It's great. And I think we're doing our students a disservice if we can't be open to what those possibilities will be vocally.

R: Yep. Great. Um. What music do you listen to yourself? After hours? I was wondering, because you have classical training but you definitely have a music theatre, I heard that voice yesterday it's gorgeous, or last week!

CV: Honestly, I rarely do.

R: You rarely listen to music?

CV: After doing, yeah, after doing it for a while now, the music can be work, and is work, a lot.

R: Mm hmm.

CV: And, (laughs) if I'm going on a road trip, I'll download podcasts and listen to talk radio.

R: OK. This is a very common thing

CV: Oh yeah! Sure.

R: I'm hearing this from lots of voice teachers, that you get to end of the day and you close the door and it's the last thing you want to do.

CV: Yeah! When I first came here, um, this was my first real academic job and when I first came here, um, one of the classical voice teachers mentioned, she was like, "you'll never listen to music again, you realise that", and I was like "What? Oh no of course I will! Music is a part of my life, it's part of my soul." And then I woke up one morning and I was like, I don't listen to music anymore for fun. Um, I like, I make myself listen to pop radio stations.

R: Mm hmm

CV: I listen to the country radio station from time to time. I like country music, I don't, the older I get, and the further removed I am from childhood and my Southern home, (Researcher chuckles) I like country music more. Um, yeah. So, I listen to chant and choral music a lot because for some reason it soothes me.

R: Mm hmm

CV: And, um, particularly like, now that we're into the Christmas season-ish, um, the vocal ensemble Chanticleer, I had the, are you familiar with them?

Researcher shook her head

R: Mm mm

CV: It's 12 men and it's basically a chamber group and they're phenomenal. And I heard them, they came out of the AIDS crisis in San Francisco on the late 80's, and I heard them when I was on tour. It must have been ninety-one, and I was just blown away. And so meanwhile, almost 25-30 years later, I'm still going to at least one concert a year and experiencing them because it's, um, soothing for me. It's not work music, whereas musical theatre is work music.

R: Your ears don't switch off, do they?

CV: No! They don't!

R: Your ears don't ever switch off again.

CV: Right! And this is, I'm having, I'm actually having a conversation with one of my students, a graduate student, about the enjoyment of theatre, and how it's work to go to theatre and often when you have been in a teaching position where you are supposed to look critically at what you're doing, the same way with music, you find yourself not being able to enjoy because you've just noticed critically what's happened in that moment of time, rather than looking at the joy of it, and so constantly reminding myself that "I love musical theatre, it's why I'm in it." And going to a show that I can, and I

have to convince myself throughout the first act “Stop! Stop! Stop! Stop vocally analysing”, right? (Researcher laughs). Um, yeah. I think that answers your question.

R: Yeah, that’s great!

CV: In a very roundabout way.

R: What, um, oh! How has your experience as a performer impacted on your teaching?

CV: Ooh greatly! Greatly. I think because I’d, because I’d done eight shows a week for 365 days a year on a regular basis, I understand what the vocal, physical and mental demands of that are.

R: Mm hmm

CV: And, you know, people who don’t do it think Broadway’s a very glamorous place when it’s the exact opposite. And, you know, maybe it is if you are of a certain level of stardom, but for the Broadway working actor, you know, it’s a job and it’s hard.

R: Mm

CV: And I think they’re (the students in the course) still in the process of, high school was a lot of fun, in performing, and now college has put a lot of extra, um, an extra layer of artistic understanding and it’s not always good. Um, but I never want them, I want them to be able to, I’m going back to what we talked about, in finding the artistic joy in your artform and what you do might not be the show that you’re hired for so you need to find, make sure that you remain fulfilled, and you can do that on your own, whereas, corporate theatre is probably not going to allow that because you’ve been hired because you fit a costume,

R: Yeah

CV: Or you’re a certain height, or because you can hit a certain note, or, you know. So, I think it’s, it’s, I think that impact is probably a lot more than I

actually realise. You know, um, and I think that's why it's also so important for me to continue doing it. Whether I do it at the highest level or not, ah, I don't think I need to anymore, but I do need to keep my skills up.

R: Yeah.

CV: Because we lose touch with ...

R: Because it brings you alive, I think ,and it reminds you as a teacher what it's like to learn, you know, for me when I'm putting on a show it reminds me of what my students actually go through, and I think that's' a good process.

CV: Yeah. Yeah.

R: Um, how has your experience as a teacher impacted on your performance skills?

CV: Oh, ah, whoo!

R: Does it make you more analytical, or ...?

CV: Yes. I think it does make me more analytical. Hmm. That's a tough one. It makes me, more, as a voice teacher, it makes me more conscious of the sounds that are coming out of my mouth. And I have to stop myself, ah, to let those sounds come out rather than to analyse them.

R: Mm hmm

CV: I also analyse what I'm doing more. Even though it might not necessarily affect the outcome, or apparently it might not affect the outcome, but I'm analysing what I'm doing vocally more than I did 20 years ago.

R: Mm hmm

CV: I think that's just because I know more. I know more about my own voice through the teaching of other voices, how it works, and how it can work, and how it shouldn't work (researcher chuckles). Um, so yeah. I think it's great, again, these are big questions that I would, I'm sure I'm going to think of something tonight.

R: You can always email me! I would love it if you said more!

CV: I might!

R: That would be great! Because it's all useful. I do a transcription of this and send it to you to read through

CV: Great!

R: And often when I'm doing that, I have extra questions that come up. Um, what advice would you give a teacher wanting to become a music theatre voice teacher? Because you're teaching a voice pedagogy course now.

CV: Yeah.

R: So, you obviously have some thoughts about what's required for voice teaching in this field and what sort of training they might need, what are your thoughts?

CV: Well, I can, I can give you that, a living example from my relationship with my ... *(Edited for de-identification purposes)*

student GV, who is coming at my profession from a different direction, and there was, when I was in school the way you got to be a good teacher was to be a good singer and have a performing career, and then you just taught, that was the natural progression. And that is not the case anymore. And when I was, I am exposed to young teachers in general, and it's a tough world and I want that student to have as many opportunities that my Broadway credits opened for me from another direction, from the conferences that he's presented, from the papers that he's done, from the curriculum that he's designed, cause I think it's really difficult as a young voice teacher to get yourself established without a performing career.

R: Mm hmm

CV: I think it's easier than it used to be, but still I think it's something that we, and certainly if you're being hired through a classical department, identify with.

R: Mm hmm

CV: And so often that they don't look to see if the teaching skills of the job candidate are to par with the singing, and the singing takes precedence, regardless of whether they can teach that or not.

R: Mm hmm. What are your thoughts on that? What do you think, like, do you think that you really need teachers who know how to teach above teachers who know how to sing ...?

CV: Yes

R: Or do you need them to be both, or ...?

CV: I would think in a balanced, if you were looking for a voice area or a voice department I think, um, a balance of the two would be good for the student in general. Um, but I think in the department in which I teach, and I have some say over that the teaching is precedent.

R: Could you talk a little bit about the way, or what you think, as an industry in terms of voice pedagogy, what do we need to train teachers right now? What do we need? Because it seems to me that, um, particularly in music theatre is that the way in is through a classical training of voice pedagogy?

CV: No. Ah ...

R: I'm interested in this because when I look at jobs there's now, when I look at jobs for music theatre most of them want voice pedagogy, but there's very few voice pedagogy courses for music theatre or, um other contemporary styles.

... *(Edited for de-identification purposes)*

CV: ... Um, I think it's important that positions like yours, like you will have with your PhD and that GV is working toward, that we have studies and that we are written about. Because I think that's what we're lacking now. Granted, it's more than it ever has been, but I still think while we are trying to gain acceptance in academia, the more we write the better.

R: Yes

CV: The more studies we do the better.

... (*Edited for de-identification purposes*)

CV: But I think that there is a great need for graduate programmes that are teaching teachers how to teach.

R: Yeah. OK. Um, do you feel that as a music theatre voice teacher you get treated differently either within the university music department, like I know you are in the theatre department so it's less of an issue, but are you treated with the same level of respect, or (considered) to be at the same standard as a classical music teacher, or do you feel like music theatre voice, I don't know, just throwing it out there ...

CV: (sighs) hmm

R: Or even if it not a university thing, but maybe with NATS, or one of those sorts of bodies do you feel like you are treated equally?

CV: I don't feel, well, if we're looking at the university, my experience, um, I was welcomed into a group of teachers, both classical and musical that I never really felt that way from, um, but I know many of my colleagues in other universities did not have that experience. And, you know, the other university that I'm teaching now, University H, does not have set musical theatre voice teachers. Their musical directors are teaching them how to sing. Yeah. And they're a national program!

R: Oh gosh!

CV: And it's like, really? Um, granted their musical directors have done a great job but they need, if they're going to move to the next level they need somebody, and in turn, they're not a part of the School of Music, um, they're in the School of Contemporary Drama and something else, so it's two different places where they should probably benefit from each other in many ways, not that they need a classical education, but um, they are in dire need

of voice teachers. Um, I feel that the School of Theatre has a different perception of the voice teacher, um than a School of Music. I feel like we're a little, we're looked upon as technical means for production

R: Mm hmm

CV: And maybe if you're in a great big opera school maybe you'd feel the same way as a classical voice teacher, um, but I never really felt that in the School of Music. I felt that it was, um, everything wasn't geared toward production, it was geared toward singing (in the Music Department).

R: Right

CV: Whereas here everything is geared toward the technical element of singing for the production

R: Right. Bit different isn't it?

CV: Yeah. It is.

R: Um, I think that's nearly, oh! I think we've sort of covered a lot of this (Looking at a list of questions). Oh! Here we go! OK. So, we discussed that fact that in this research I'm observing many different singing teachers with lots of different approaches and styles, and your students observe you, and I imagine they observe the other teachers as well.

CV: Yeah, mm hmm.

R: I was wondering how many, have you observed any Contemporary Commercial Music lessons? Apart from the workshops and the masterclasses, you've observed those, is that right?

CV: I've observed workshops and Masterclasses. I don't know, I don't think I have necessarily on a private basis.

R: Yeah.

CV: Just because of time. And that's the thing!

R: When you were learning. Oh, 'cause you came into teaching through performance, in your masters or your undergraduate did you observe classical lessons as part of that?

CV: Yep.

R: So, there was a sense that you know what to happen in a lesson through observation?

CV: Yeah. Right. And the good thing here is that we're able to observe each other in our Voice Forum so, I, we're all in a forum together that each teacher works with a student who is not their own on a weekly basis, so that's a great way to watch but there is not a CCM voice teacher as part of that which is limiting, you know.

R: Mm hmm

CV: I would have to travel, I would have to travel during the school year to do that really consistently, so ...

R: Yeah.

CV: Yeah.

R: Um, OK. One final question. Do you feel that you taught any differently having me in the room or that your students reacted in unusual ways having me in the room? In terms of my researcher impact?

CV: Yeah. Um, I don't think I taught any differently. Um, no. What you saw is usually what my lessons are like.

R: Mm hmm

CV: Um, sometimes I would notice, I mean you notice the emotional impact of having someone else in the room.

R: Mm hmm

- CV: You noticed that with TV last week. And I think that in these performers there's a sense of performing when there's somebody else in the lesson.
- R: Yes
- CV: Which can be a good thing. It can be a bad thing. Um, so yes and no. I feel like, yeah, I feel like what you got from me is usually what I give, it wasn't different.
- R: Cool. It seemed pretty much what everyone expected to happen in lesson.
- CV: Yeah. Yeah.
- R: That's good.
- CV: Yeah.
- R: Do you have any final comments because this research is about looking towards the future, too, of voice pedagogy and how we're training, and I feel like you're in this position where you are doing this. Is there anything that you would like to say about the way voice training is done right now. Not necessarily here, just generally, there anything that you would like to say that you think is important in terms of voice pedagogy? In our field in particular.
- CV: Well I think that, let's see, I think that we all, certainly in looking at the demands of a singer in, certainly in theatrical venues, as well as commercial singers today, the sheer demands on what is expected of them, that where we've come from, where we are right now is so much better, open, and willing to embrace a different pedagogy than it ever has been. Even organisations that I don't necessarily find, that support what I do, I feel are trying to support other ways of singing.
- R: Mm hmm
- CV: Which I think is really great. Um, Yeah. That's a big question. I think that you are in line educationally and forming PhDs, forming master's and above, postgraduate certifications or levels is a great thing in establishing what we do as a legitimate artform which it hasn't always been considered. Right?

R: Yeah

CV: Um, yeah. I think we're in a great place, and I really look forward to what the future of, that you are interviewing me as a sole teacher who has made a career out of teaching music theatre voice and musical theatre voice pedagogy is something to be said for that. There still aren't that many of us, but I think that's something to be said.

R: Yeah

CV: Um, so I think we're in a great place, I think we have a lot to learn, and I think, um, the voice teacher, the traditional model of the voice teacher is gone, and we can't expect that to ever happen again. We know more scientific information, um, the demands of the industry and the demands of the singer in general are so much different than they ever have been in history.

R: Mm hmm

CV: Um, and I think we're slowly starting to reflect that more.

R: That's awesome! Thanks!

CV: Does that help?

R: Yeah, it's great! You can send me anything, any other thoughts that you would like to.

CV: Those are kinda big questions. You know?

R: Yeah, I know, they are. They're really big questions!

CV: Yeah

End of recording.

Follow up email question:

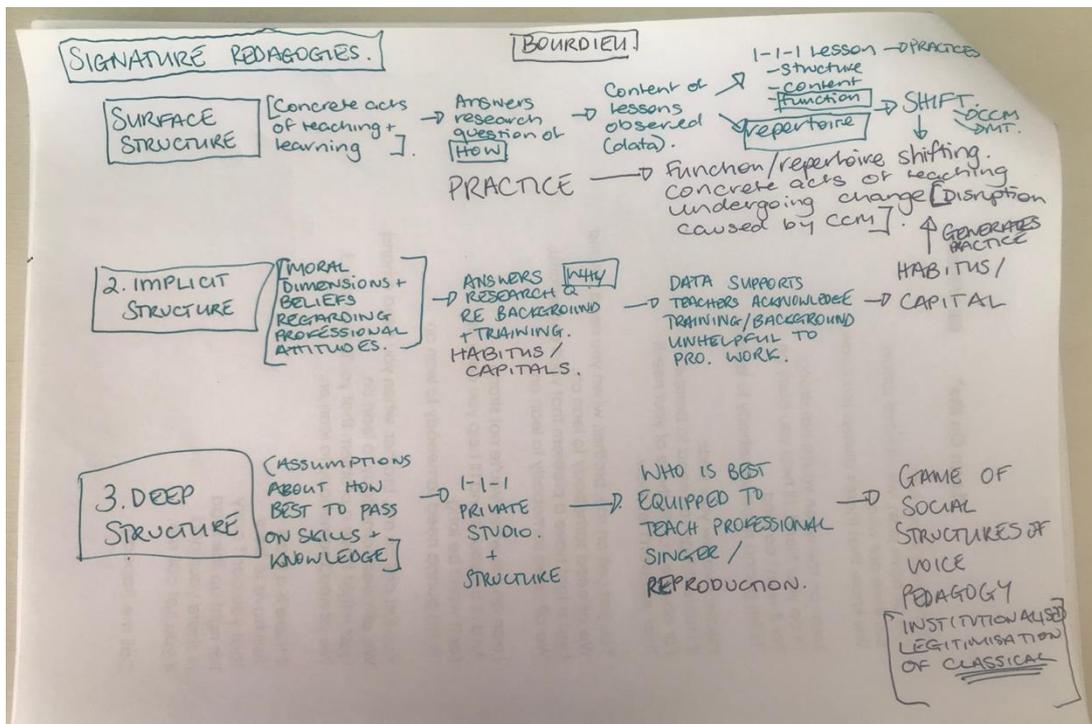
- R: You commented that voice pedagogy, or the field of singing within music theatre, hasn't always been considered a legitimate artform. Would you expand this comment? Have you experienced (in the past) a sense that what you are doing, or have been working on (which, of course MAKES it legitimate) has not been respected as a legitimate artform? And was this comment based on experiences comparing classical voice pedagogy or performance with what we do in the music theatre voice world? Would you be able to elaborate?
- CV: When I began teaching in an academic institution 15 years ago, musical theatre pedagogy has just started to receive a place on the stage at national organisations like NATS. The aesthetic of what musical theatre singing is and what it sounds is still very much in question in that organisation. While they feel they have been progressive in inclusion of musical theatre singing, the individual ideals of musical theatre singing within the organisation are still often archaic. It all dates back to one of the Garcia's commenting on chest voice singing as being detrimental to the health of the voice. Even today I am often asked when presenting on a national/regional platform if chest dominate vocalism is damaging to the vocal folds, and we of course know that is scientifically inaccurate. Similar to NATS is the ACADEMY as a whole. Not until the realisation from the academy that musical theatre is currently a 'cash cow' and is able to generate money for any music or theatre dept is MT singing on an academic level looked on as a highly refined researched and artistic alternative to classical singing. (I only speak to MT singing because that is my area). It's clearly changing with the developments of MFA and PhD program that will train researchers in MT pedagogy, like yours in Aust and ours here at V University. The academy, historically speaking, has always needed writers/researchers to provide validity to any academic pursuit, which is just now coming to the forefront in MT singing.

Appendix J:

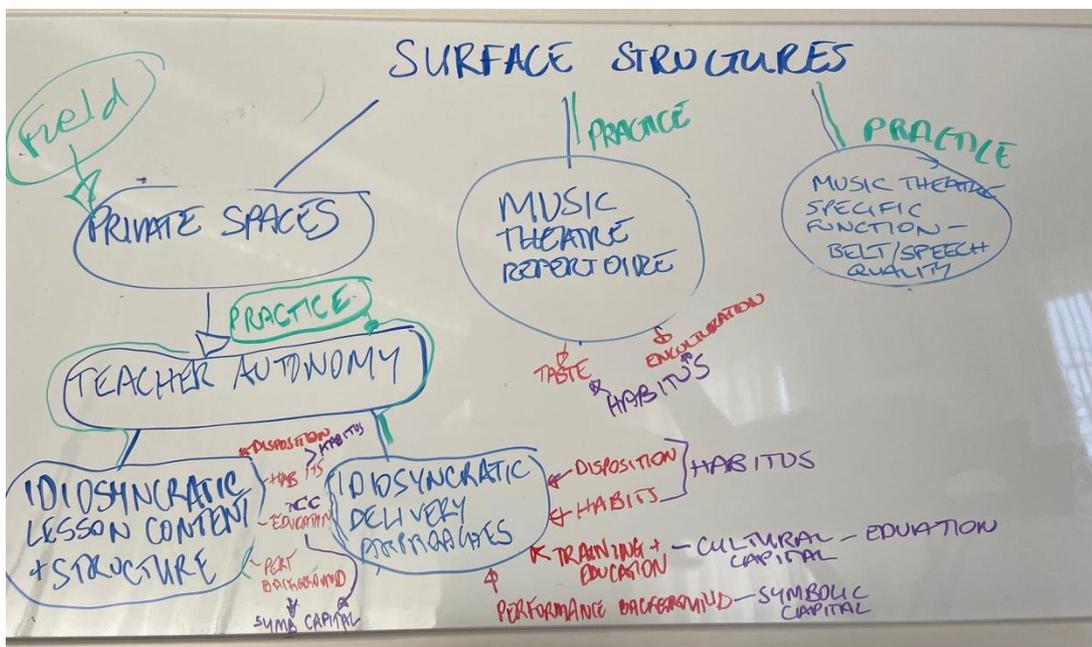
The Data Analysis Process: From Reflexive Thematic Analysis to Application Within the Conceptual Framework

The following pictures are provided to illustrate the visual representations of various stages of the analytical processes involved in assigning the themes generated through the reflexive thematic analysis to the conceptual framework. This represents the identification of the themes from the excel workbooks being examined and considered within the conceptual framework of the study. This was a highly personal and organic process as I reflected on the themes, definitions of the conceptual framework and the diagrams, which were photographed before being adapted and changed.

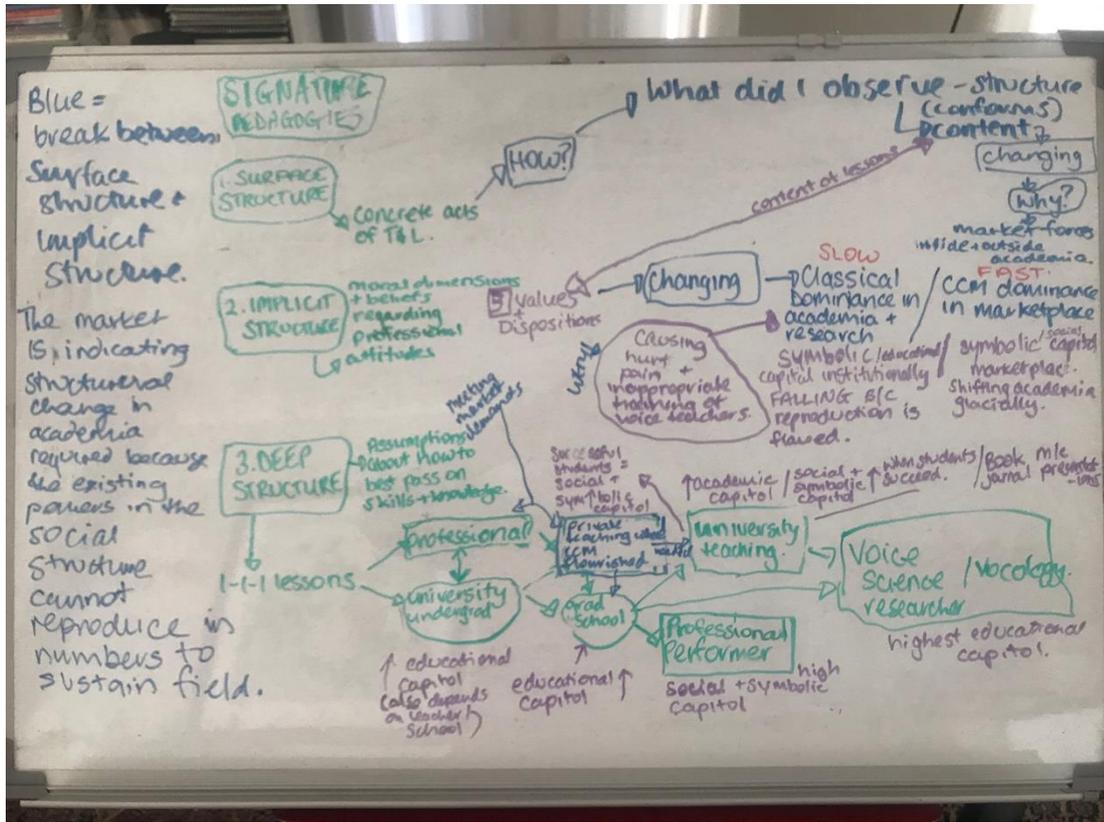
J.1. Signature Pedagogies Reflexive Thematic Analysis Workings



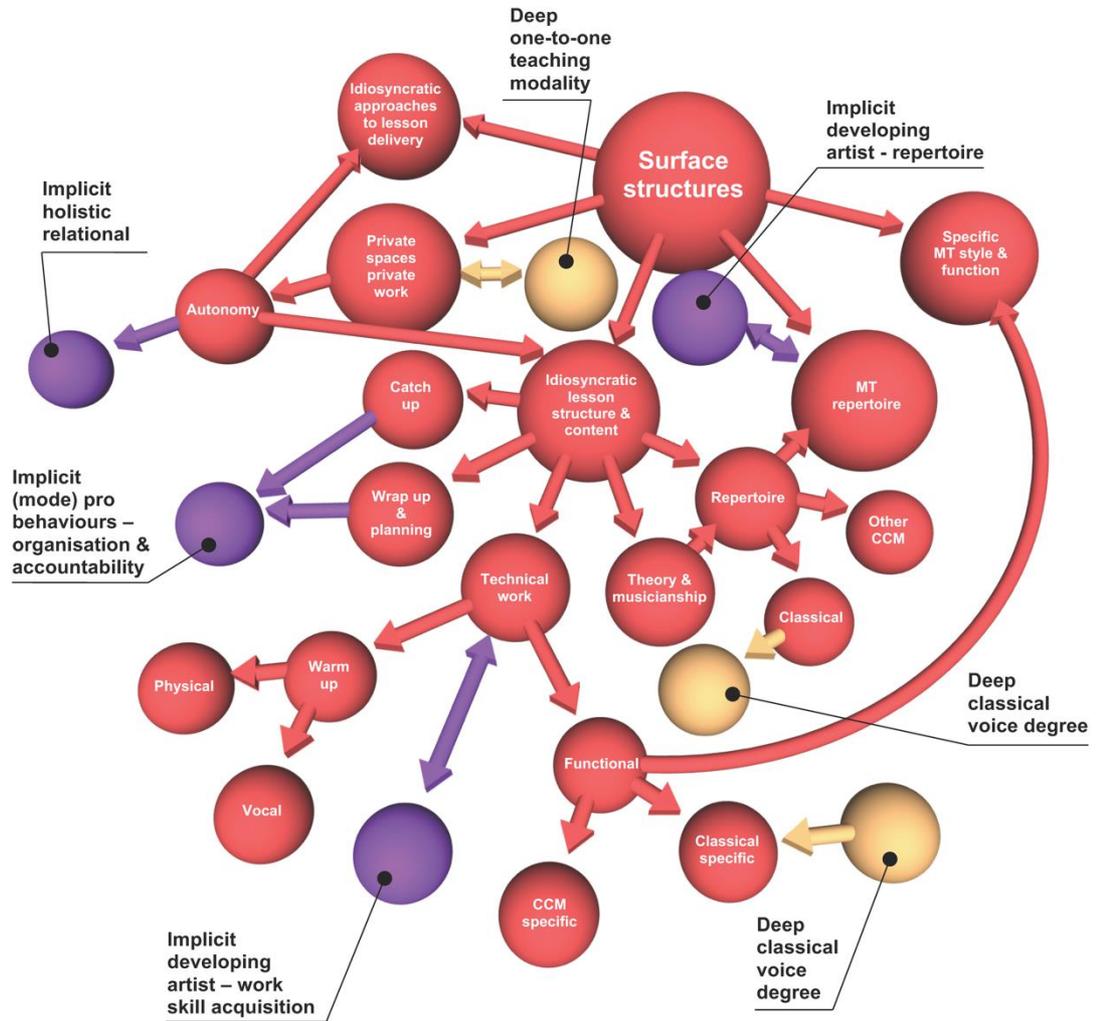
J.2. Surface Structure Reflexive Thematic Analysis Workings



J.3. Signature Pedagogies and Bourdieu Connection Reflexive Thematic Analysis Workings



J.5. Conceptual Framework and Reflexive Thematic Analysis Workings



Appendix K:

Descriptions of Private Teaching Studios

Voice teaching studios were usually of a relatively large size for a university office, mostly around 4mx5m in size, big enough to hold a baby grand piano, many bookshelves and multiple people comfortably. While some studios were smaller than this, containing upright pianos, many studios did accommodate grand or baby grand pianos. This is significant in terms of practice—grand pianos allow teachers to see easily over them to observe how they are singing while upright pianos, especially if full height, may cut off the teacher's observations of a student's body while singing and cause head and neck problems for teachers required to turn to the side while playing a piano. Size of the teaching space is also an important factor in terms of acoustics and health and safety. Teachers who work in rooms which are not acoustically rated for loud singing or piano playing may damage their hearing, and I observed acoustic baffling in many studios. In one university teachers took students outside in order to train them in the skill of belting in order to assist students with idea of singing out to a large space and to gain the acoustic range required for the skill outside of the smaller studio space. While most studios were purpose built for teaching, others were not, and the teachers in these studios expressed concerns both about noise in the room, and disturbing their academic colleagues when sound flowed into neighbouring workspaces. The need for sound privacy was not only a teaching consideration, but also a workplace issue.

Doors to teaching studios generally were solid, and while most studios had windows facing the exterior of the building, once the door was closed the studios became a private teaching space. Each teacher's studio was decorated in ways specific to that teacher, however nearly all studios contained walls lined with books, both texts and sheet music. Some teachers displayed posters on their walls of anatomical diagrams representing the vocal instrument, or how vowels are produced using the tongue and vocal tract space. These physiological posters might symbolise

a teacher's strong familiarity with voice science, acoustics or physiological considerations of voice. Often teachers had photos of themselves in performance, and/or posters from productions they had been associated with in the past, symbolically demonstrating to those who entered the teaching studio a credibility with the performance artform through personal experience. A performance background is traditionally highly valued in the higher education classical voice teaching environment (Schindler, 2010) and this value has been adopted by the music theatre teachers within the academy. Resources within the studio included straws, pencils, lollies (candy), chocolates and other snacks, and water for both students and teachers. Some teachers had additional memorabilia from a lifetime of teaching including pictures of past students, signed headshots of students who had "made it", all symbolising to both students and other faculty their credentials as a successful voice teacher—student success has often been used as a validation of teaching skills, again, this draws upon the tradition established by classical voice teaching (O'Bryan, 2010). Academic credentials were usually displayed in prominent positions, a common sight in many office spaces.

Additional hints to the idiosyncrasies of individual teachers were evident in the decorations of the studio space. Some had seats, fold down chairs, and neat clean desks with no discernible paperwork outside of filing cabinets or shelved, alphabetised folders. Others had a filing system which consisted of piles of folders and paperwork, and every available surface strewn with pens, paperwork and sheet music. Some teachers created warm, cosy inviting spaces using lamps, lounges which enfolded the person sitting in them, rugs, cushions, scarves, and bits of costumes, props, and other personal touches, while others had a more clinical, businesslike room. Unlike one-to-one teaching studios in Australian universities where private music studios often have windows cut out of doors to allow transparency for passers-by to be able to see into teaching studios, all of the doors in the universities I visited were solid.

Appendix L:

Approaches to Teaching in the One-to-One Studio

Teachers adjusted the lesson for example, when a student presented at a lesson with voice overuse:

HM had been at a choir retreat for the university music department on the weekend and was singing in a warehouse with a band, loud and raging air con, and no amplification, and so was over singing ... Slides on ae. Student husky ... Tried cricothyroid massage—teacher demonstrated how to massage his neck—HM did it on himself, AM on herself (*AM didn't touch student's neck*). No phonation while doing the massage.

Tried straw phonation up high again. Whimper in head voice - but if worse advised not to do it. Continue with what works. Vocal health advocacy.

(Observational field notes, University M)

Or in the following case where the student was sick in the middle of audition and performance season:

TG has been sick with influenza A ... AG comments “Let’s just see what comes out.” ... AG asked her how she was feeling and TG replied that she felt breathy, her bronchial tubes felt tight and that she still had a post nasal drip ... sent her home because she is clearly unwell.

(Observational field notes, University G)

Demonstration.

The teacher might demonstrate a scale, phrase or adjustment, and ask the student to perform the task.

AQ then demonstrated the sound with a sob, and DQ performed the scale again”.

(Observational notes, University Q)

Explanation.

The teacher would explain why they wanted a sung behaviour performed in a particular way, and then ask the student to perform the task:

AT: So, vowel need to be the same (*AT's hand moves in a vertical line*). If you hear the vowel spread, that's normally a symptom of the larynx going up.

JT: OK

AT: OK. Try it again. That was much better with the breath energy though (*AT claps hands*). Do you hear how if it's too much force your voice is left to travel, to, like fight that (hands moving in a ball of energy). And then we get this “meoh” (*demonstrates a heavy, forced sound*) thing that happens.

(Videoed lesson transcription, University T)

Direct Request.

The teacher requested a direct and specific action in a song or scale.

AM: ... Ok, let's do staccato arpeggios with glottal onset.
Teacher plays the scale 1 3 5 3 1. Starting on Ab4.
Student performs the scale 5 times ascending then five times descending.

(Videoed lesson transcription, University M).

Motor Learning Principles.

The teacher requested an action, which was then repeated numerous times:

AT: We never just sing through a whole song. Take a measure and keep going over it, doing it and learning as you are doing.

(Observational field notes, University T).

Exercise Physiology Principles.

Utilising the principles of exercise physiology (see Chapter 2) with the aim of progressively improving the voice:

AT: It's the vocal gym. You've got to do it over and over.

(Observation field notes, University T)

Imagery.

Asking the student to use their imagination to get the desired vocal outcome:

AG uses imagery: it's like tobogganing in the phrase "did you ever watch"

(Observational notes, University G).

AT was very inventive, discussing things in many ways, and used imagery ideas—sing quietly but with energy, like there is a baby asleep in the room that you cannot wake up but you have the most exciting information to share or like a monkey being quiet; another example was like you are jumping hurdles and the energy is needed to spring off the ground and soar over the fence, or like a bird going to fly - the energy is in the take-off.

(Observational field notes, University T).

Acting Intention.

Use of acting skills to create vocal change and synthesise acting and singing skills:

(AM says that) at this stage of NM's development the release of tension needs to be built into the characterisation and character blocking. AM asked NM to take on the regal nature of the character. An image of the energy come off the body—build into the character work. NM sang through again. Relate function to the drama. Intertwine function and acting. Sing again.

(Observational field notes, University M).

Synthesis of Dance and Singing.

Music theatre performers often dance and sing at the same time, but teachers rarely used dance to connect the students to their whole bodies when teaching. Two prominent examples from the data are presented:

AV leans back to back with student while singing the song - lots of movement - moves into dancing. Sound was so much bigger.
(Observation field notes University V)

The following example comes from University G, where the teacher was working with a student whose dance habits were causing unnecessary tension:

AG asks him to sing the section through again, and AG takes his hands and dances with him to loosen him up. AG discusses connecting to dance that moves his body, and that sometimes the locking up that comes with being a dancer is not as helpful for singing.
(Observational notes, University G).

Integration of Speech Articulation with Singing.

Students brought monologue work into the studio and matched articulation skills from speech into singing. Teacher CV asked students to use their Shakespearean sonnet work to “bring speech pitch higher” (Observational notes, University V), and then used phrases from the monologue to integrate speech articulation into scales. In another example:

The repertoire looked at in this class was “I’m Here” from The Color Purple. BQ asked her to monologue the song, working on intention, keeping the intensity of the consonants while the vowels flow through the phrase.
(Observational notes, University Q)

Style Coaching and Specificity.

Teachers addressed the differences between the styles and coached students in the ways to make these differences manifest. In this example the teacher steers the student away from a classical sound towards a music theatre sound:

JV has too much of an operatic sound in the top, it's speech based, even in the top. Must be speech, it's based in speech - why? JV answers "because she's young?"

AV: It's the way we sing music theatre now. Soprano is all mixy mixy. Music theatre is text driven. Music is there to serve the drama. In classical the drama is there to serve the music. You have a microphone. You don't need the same volume as classical. It all needs to sound the same. We don't do this in musical theatre. Even with Christine in Phantom.

(Observational field notes, University V)

In the next example the teacher steers the student coaches the student towards appropriate golden age legit style singing:

The teacher discussed the absolute necessity for Golden Age legit to have vibrato (as opposed to more contemporary styles).

(Observational notes, University X).

Teachers also delineate style differences between CCM and music theatre singing:

Clearly differentiated the difference between music theatre and CCM pop style in 'You're so vain'—music theatre singing straight, CCM on a slide.

(Observation field notes, University T).

Organisation and Planning.

I observed both at the beginning of the lesson in the catch up and at the end of the lesson teachers discuss planning and organisational issues. These included discussing upcoming performances, upcoming juries, auditions, and practice advice and scheduling.

Appendix M:

Additional Example of the Catch Up

The lesson started with a catch up on audition news. The student was sick. He had done auditions for summer stock on the weekend and they discussed how these went. The student wasn't happy with everything, and felt he had mucked some things up, and AG commented "you're just a sophomore and you're allowed to be a kid." AG was very encouraging. The student commented that he was auditioning for 22 theatres, and AG responded "you got call backs, you're doing it. You're the best!" Very encouraging. AG asks if the student feels mostly congested and he comments that he has a cough. AG responds "well, you look marvellous and that's all that matters!" AG is very, very funny, making HG laugh. They have a rehearsal catch up, and AG comments when the student says he doesn't always understand what the director is asking for "you are allowed to ask questions". AG asked him "what are you gleaning from your BG (*BG is the other voice teacher who teaches voice physiology to the students*) time when we are discussing the larynx?", and comments that "your larynx has to be extremely flexible because of your rep" as opposed to classical technique.

(Observational notes, University G)

Appendix N:

Warm Ups and Technical Work

N.1. Physical Warm Ups

Teacher BQ used stretch routines to “wake up the body” and to focus on breathing and how the body moves with airflow in and out of the body. This teacher discussed practicing yoga and stretching personally and brought this experience into the studio. The power dynamic of the stretching section shifted—sometimes the teacher was the authority in the room, monitoring and correcting the student movements, while at other times BQ performed the stretches *with* the student, participating equally, often joyfully, in the experience of “waking up the body”. Students appeared to know the stretching routine, and I observed them begin stretching without prompting from the teacher. There was an assumption in BQ’s lessons that “waking up the body”, stretching and breath awareness, was a necessary part of warming up for singing and both teacher and student began each lesson doing this this sequence—for this teacher the physical warm up deserved a time and space within the lesson and was as important as warming up the rest of the muscles involved in singing.

Rather than “waking up the body”, AM used the stretches to bring the student’s attention to the breathing musculature and connection between breath and singing. AM’s stretching routine was additionally used to monitor the singer’s general body alignment at this point in the lesson, explaining alignment goals for singing if necessary and helping student to adjust. The teacher might comment on an ideal for alignment, suggesting adjustments as she deemed necessary, and used visual and physical monitoring of the movement of muscles (lower back muscles and intercostal muscles). During this process AM commented on whether the student’s muscle movements (rib extension, lower back muscle movement on inhalation) during this process was progressing or improving. AM began every lesson with this stretch sequence and, in a similar way to BQ, all singing lessons began with stretching and body awareness as if this was a standard practice.

Both AM and BQ guided their students to stretching as a way of connecting to their bodies prior to singing. The students rarely if ever brought any of their own stretches to the studio—the teachers were the source of information and approval with regard to how students stretched and connected with their bodies and breath. While often students might comment that they felt good following stretches, there was a tacit assumption of the usefulness of this exercises to vocal performance. BQ and AM were the only teachers who regularly (in every lesson observed) guided and trained students through stretching routines separately to singing.

AV was a certified in a specific bodywork practice and spent up to half of each lesson on massage and release prior to vocalisation, additionally using this hand-on work during vocalisation as required. At times AV engaged students in movement including dance to unlock physical tension and encourage body freedom while singing. I clearly observed students' bodies release tension—the results were often quite visible and almost startling—and the teacher used their hands on the student's bodies to enact this release. The teacher in this case was the source of expertise to unlock student tension. This process meant that the teacher was indeed the “master” who students relied on to achieve a state of “release” in order to be able to sing “freely”. This teacher also taught this method in classes to students where presumably they learnt how to enact this practice on themselves without the need for hands-on teacher-led session. The nature of AV's bodywork practice in the lessons I observed meant that the ability to release tension prior to singing was a skill determined by the teacher's expertise in bodywork, primarily in the control of the teacher's hands and instructions, although the student had to be able to respond to this practice. This teacher displayed mastery in bodywork, which was certified through a professional body, and this informed the practice of teaching throughout the lesson, not only during the warm up.

Teacher AM used the same stretching sequence for each lesson, as this excerpt from my reflexive diary noted:

Same stretches every student. Arms lifted towards the ceiling as the student breathes in and out three times feeling the rib expansion. Then student rolls forward and touches toes taking three more deep breaths and feeling rib and lower back expansion

in this position. AM usually does these exercises with the student. On the third exhalation the student comes back to a standing position and reaches arm overhead and breathes in, puffing ribs exposed by lifted arm out to the side. The student then exhales on a “sh” sound, attempting to keep the ribs in an expanded position. The student then repeats this on the other side. Then arms reach forward in front of the body with hands clasped and the exercise is repeated, expanding the muscles between the shoulder blades, adjustment of hips may be required for this to be useful. (Reflexive diary, August-December 2018).

At University Q I observed the following stretch sequence:

1. Reach both hands up above the head. Grab one wrist and stretch to one side, and then the other.
2. Bend over, feeling the weight of the head and neck drop towards the ground. Focus on the sensation of rib expansion on inhalation. Breathe in, and then on exhalation make the “sh” sound for the entire exhalation.
3. Go onto the floor and into child’s pose, doing another three inhalations feeling the rib cage expansion, exhaling on “sh”. At this point BQ asks permission to touch the student and places her hand on the student’s back to demonstrate where the student should feel the expansion.
4. Then slowly stand and roll shoulders forward three times and then back three times.
5. Roll the head to one side and hold, then the other side and hold the stretch.
6. Massage the face and under the chin.
7. Massage the top of the shoulder blades.

(Observational notes, University Q)

Started with (specific bodywork method) technique stretches—lifting and lengthen—AV gently massaging problem areas in student’s shoulder I could see the student lift and open.

Bending over - sitz bones opening up, moving from side to side.
(Observational field notes, University V).

N.2. Vocal Warm Ups

Most teachers employed some form of semi-occluded vocal tract exercises as part of the warm up. These included humming, lip rolls and the use of a straw. Following on from these semi-occluded exercises I observed scales, most in major keys and traditional rhythmic patterning. While some teachers focused on registration connection and/or isolation at this point, others focused on breath flow, speech patterning, or resonance. Warm up time often segued into focused technical work on specific areas (tongue release exercises, agility work), and included discussions about practice strategies and, at times, further inter-personal catch ups.

Teacher AG often asked for student input through vowel preferences during the vocal warm up:

AG asks the student to pick the vowel and she chooses ee ... AG asks him to sing 2x5 followed by 2x9 on his choice of vowels ... AG asked for a 5 plus a 9, using vowels, or words, the student's choice³⁴

(Observational field notes, University G)

The warm up started with some lip buzzes, followed by calling out Hey! AQ asked him during his scales to put his hand on his larynx ... AQ demonstrates the sounds he wants his students to make. The next scale used "ah" 1—5 54321.³⁵ AQ asked OQ to keep his hand / thumb under his chin and asked him what he felt.

³⁴ 2x5 indicates two five note scales, followed by two nine note scales. A five plus a nine means that AG asks for a five note scale followed by a nine note scale.

³⁵ 1—5 54321 indicates the student performed a glide from the first degree of the scale to the fifth degree of the scale, then sang the scale degrees 54321. Numbers in observational notes represent scale degrees, em dashes represent glides or slides.

He then asked OQ to keep his tongue on his lip. OQ sings watching himself in the mirror and AQ watches OQ, monitoring the tongue tension. Then they sing through “glah ki dah” on a 1 3 5 3 1 pattern. AQ asked OQ to write this scale down in his journal and add it to his vocalisation practice this week. He gave OQ clear practice strategies. “Hey” 13531. AQ asked OQ to feel how much control (jaw and tongue tension) OQ was giving to that sound. Then “nay” 13531.

(Observational field notes, University Q).

Teacher AM used a very similar warm up sequence with each student over the period of observation:

10:12am Warm ups.

- Ah 54321 chest register. ...
- Ng 1—5 3 1 / • Ne - 1 3 5 8 5 3 1, heady, finger pressing nose almost closed ...
- Oh octave leaps 123 chest 123 head. Student standing in front of mirror
- “Oh no you don’t!” 1551 speech mix - low chest - mix
- Oo ee oo ee head register descending.
- Lip buzz 123454321 /
- Lip buzz 1 - 5 - 1 then 1—5 buzz straight to ee 123454321 “I really like that sound. That’s really really nice.” Started on ah but this was breathy so transferred to ee.

AM: Yeah, beautiful.

(Observational field notes, University M).

AG was the only teacher who gave the students choices in what actions they were to perform in the warm up:

AG: Brilliant. OK. (singing and playing) “shake it up, let’s shake it up”. Mmm. Let’s do, very buoyantly, (AG plays on the piano 123454321358531), we’re going to do a five, you can pick the

vowel because it's opening night and I'm feeling generous.
(Observational field notes, University V).

Occasionally the warm up and the catch up all happened together:

BT: "have you sung today?" LT hadn't. Started with lip trills (although the teacher commented that these are falling off general practice, but BT still liked them). Speaking voice → brought the voice forward and higher.

Checked on physical and mental state → LT not as responsive as normal. LT needs food and has an awkward living situation.

Did slides on a V to reduce air and focus on forward resonance 1-5. Whimpering like a puppy. Trill then into sound.
(Observational field notes, University T)

Technical work

Strength training in chest. AM gave explanation of why and how involving exercise physiology and motor learning principles—"try one more step."

Volume → m - mf - not pretty but strong.

Changing register scales - Ya 1—8—5—3—1

Chest—head—chestier

(Observational field notes, University M).

Some warm ups involved considerably functional explanations:

DT: "How do we fix the "h"?"

Very detailed AT response:

Co-ordination of VF - telling them, giving demos, talking about what she wants and demonstrating it. The goal - each one gets better than the last one.

Pulse exercises - long explanations

Panting - creating energy connection to the breath.

AT: “Why am I having you do this?”

DT: “I don’t know”

AT: because when you come in

(Observational field notes, University T).

N.3. Technical Work

AG asked him to compare the difference between the pop sound and the classical sound. FG commented that there is a difference in vibrato, placement and classical has less glottal attack. There is a discussion about pop and how there are many styles within it and many ways to do it. AG asked, “does the breath change at all?”

(Observational notes, University G).

Then a descending five note scale on “yeah” 54321, with AQ advising DQ to keep it “speaky” as he descended. AQ commented “Good, can you do that without the swoop into it” and “it’s more consistent as you go down like that” and DQ replied, “and it doesn’t feel as deep”. Then a five-note scale lip buzz and calls in ascending slides “Hey! Ha!”

(Observational notes, University Q).

“5 1 5 1 That’s mine that’s mine - really whine. Speech mix belt”

(Observational field notes, University M).

AM suggested a smaller mouth space for belting - a pinky finger between jaw distance. The sound is there but the strength isn’t there. Needs to be consistently a m to mf volume. The softer you go the more it will mix. Lifting the chin will help you you can’t flip with the chin up.

(Observational field notes, University M).

Asked for “belt please”

JV stopped herself “sorry I mixed it”

CV: That's ok, you're in your high belt here. If you can open it, great.

(Observational field notes, University V).

53421 "Why oh why oh why" with cry added, asking him to send the sound to "anything hard that you have inside your cute face that you can bash your breath off." As he sings into his higher range AG asked him to "unhinge", to cry and show his teeth.

(Observational notes, University G).

In the following excerpt the teacher explicitly explains and demonstrates the desired functionality, and the student is repeatedly stopped until they can perform the vocal function:

JT sings the scale through once. Then is stopped halfway through the second repeat.

AT: Yeah, OK. Did you hear the little place that you had on this? (*AT plays a note*)

JT: Yes.

AT demonstrates with an exaggerated crescendo on the higher notes in the ascending pattern

JT: Yeah

AT: Stay in the little place. It's gonna feel different. Men are not used to singing like that. That's the antistudy of what we would do in nature. Right? We do call. Just as girls are not used to belting "no" (*AT belts on C5*). They are used to doing "no!" (*yelling*). OK. That was terrible. But anyway. Try it again. Feel that little place. I don't care if you have to go "mum mum mum ..." (*demonstrates staying on the top note for longer with a smaller mouth, not opening to the mah until ready*). I'm just going to play one, you do however many you need to do until you feel it.

JT: OK. Sings the exercise once.

AT: Right, don't change it! (*Demonstrates*) You're singing ...
 (*AT puts hand across mouth to demonstrate a resonance idea*).

JT sings the exercise once.

(Videoed lesson transcript, University T).

The following excerpt is taken from my reflections from observing lessons where little to no technical or warm up occurred:

Where and when does the skill acquisition happen that I observed other teachers monitor in their scales and warm ups? I asked BX and he commented that he periodically checks in class, but that they get one person up in group class and monitor on VoicePrint³⁶ and then analyse together, or they perform the figures as a group.

(Observational notes, University X).

N.4. Technical Work and CCM styles

This excerpt demonstrates how teachers adjust their functional training to assist students in the CCM styles they are performing in their student performances:

AG then asks the student to do the “whoa yeah” exercise but asks the student to tell me about the exercise and its purpose. He explains it to me, then AG adjusts it to help the student to work it functionally into what he needs to do in his show, which is 70's pop / rock with a high tessitura and long lines—the teacher adjusts the scale into a riff: Whoa yeah 1-51515151531. AG comments that it is “almost too pretty” and asks the student to find a slight nasality - he does this. Then AG takes him back down low “Frank Sinatra” sound “doo be doo be doo” then back up to whoa yeah

³⁶ VoicePrint is the brand name for a spectral analysis tool used to visualize particular qualities of the voice.

exercise. This lengthening of the exercise combines the muscle co-ordination with the breath co-ordination and motor learning of the functionality required for the student's performance requirements.

(Observational notes, University AG).

The following is an excerpt from a lesson observation where the teacher directly asked the student to perform scales in a legit style and compare it with a pop style:

DQ then sang "nay" 13531 on a bright, almost nasal sound. Then falsetto on "he" 54321. AQ said, "If that's a classical falsetto sound, can you give me a pop falsetto sound?" Then when the student performed the scale on a sound, he asked EQ, the other student in the room (the student was waiting to practice a duet in the lesson) "What do we call that" and the other student, EQ responded "reinforced falsetto".

(Observational notes, University X)

Appendix O:

Repertoire Excerpt

The two students sang “That Horrible Woman” from *A Gentleman’s Guide to Love and Murder* ...AX’s comment when the student’s finished was “Where are we heading with this?” The students felt that their characters were opposites. AX then asked what choices could the students make to make that happen? JX felt that she could use sob to over dramatize and drop her jaw. AX replied yes, but that she may lose the words. “let’s explore this, if you feel like you should be brighter, we can tune up that twang a little more.” She asked JX to go back and sing again “very sobby”. AX stopped her part of the way through and asked, “how did that feel?” The student responded that she had a lower larynx with twang, and asked if she had AES? (*aryepiglottic sphincter constriction*). AX responded that yes, a little more ‘opera’. In terms of character the song has more bite - so lowered larynx, yes, but twangy. The student sang through the section again. AX asked her “what do you think?” JX responded that it was good, it was clearer. AX asked her to tune up her “twanger”, that just as an experiment to take it to super twang ... AX asked one student to drop her larynx and put some AES bite, and the other to use lots of twang and to channel Julia Childs.

(Observational notes, University X).

In the above excerpt the adjustments explored through the repertoire represent the functional work within the lesson which occurred after a very short (3 minute) warm up and no extra functional work. Additionally, the accompanist was included in the choices students are encouraged to explore in this collaborative approach to training the performers. Students are involved in the functional and stylistic choices which are synthesised with acting choices.

O.1. Approaches to Delivery of Repertoire

Synthesis of acting skills, imagination and singing:

PG sings through the song from Lizzie “If you knew”. This is a rock musical. AG gives her adjustment ... To try to energise the sound, AG asked PG to imagine she was ironing and leaning into the iron as if it was an old iron one. She sang this through, and AG asked her “What did that feel like?” PG stated that it “gave me a place to feel my breath, an intention.”

(Observational notes, University G).

O.1.1 The accompanist in the room

In the below excerpt, CV is the teacher, EV is the student and FV is the accompanist who collaborates with the teacher and student to assist with rhythmic issues:

- CV: Um, was there anything from you, FV, as far as music stuff goes?
- FV: Yeah, I would just say that it’s easy for the song to get stuck in the words and the rhythm
- CV: Yeah
- FV: As opposed to just like, letting it, just keep it speechier.
- EV: OK, so keep it speech?
- FV: Well, not necessarily a placement thing, that’s whatever you guys decide, but it’s easy to get stuck in “ba ba ba ba” (*sings very rhythmically*) and just, it’s like, relaxed,
- CV: Yeah
- EV: OK
- CV: You get that.
- FV: And it’s just
- CV: Yeah, I’m not worried about that
- FV: It’s just groove.
- ...

FV: I'm not saying, the rhythms, the rhythms are right, I'm not saying to, to, to

EV: Disregard them

FV: Right. It just needs to feel easier.

EV: Yeah

(Videoed lesson transcription, University V)

The following excerpt demonstrates a student learning how to work with an accompanist:

She gives the tempo to the pianist and they discuss how she has an “irrational fear” of giving tempos to the accompanist. She then proceeds to give the tempo and sings it through.

(Observational notes, University G)

O.2. Repertoire Styles Within the Musical Theatre Lesson

On the decision to include classical repertoire in studio work:

I asked AQ why they required their students to do classical songs and he responded it was not so that they could go out and perform classically, although for some students it does open their minds to other opportunities, but that it is for educational purposes. It rounds out their education, it teaches them about flexibility in their voice, about what is required for classical styles, how to learn a foreign language and to learn how to push themselves to learn something out of their comfort zone.

(Observational notes, University Q).

The following excerpt is from the class at University Q designed to teach students how to sing appropriately in CCM styles:

This was the Rock class, where students learn about each era of CCM styles from the 50s and 60's through to contemporary week by week. Each week they learn about a decade ... then they are given additional information by AQ on musical movements within

the decade, as well as political and social developments. Discussion is given to vocal stylings and musical stylings of the decade, and appropriate video content is given ... There was a discussion about the different types of 80's musicals, those set in the 80's, those which make fun of the 80's, those written in the 80's and the styles of music and sounds in the musicals ... The students also presented videos of their Disco performances from the previous week which were (kindly but constructively) critiqued. In these videoed performances the students performed a piece a number of different ways after being given an acting adjustment by the teacher. Issues discussed included vocal styles, performance, movement and clothing, and how "in the era" their performance was ... Each piece is audition length in preparation for what might be required for their books upon leaving the university.

(Observational notes, University Q)

This excerpt is from the group pedagogy class at University G:

The class watched a video of CCM singers—Ariana Grande on SNL mimicking other singers. BG discussed how Ariana was changing what was happening at the vocal folds and in the resonances and articulators to make these sounds, that it was possible for all of the students to change their sounds in this way for appropriateness in a musical, but that afterwards the students would need to rebalance their functions by doing the opposite. ... in their music theatre world they needed to be able to do and make all these sounds ... BG made it clear that ... they would have to make all these sounds, from legit to pop and rock to be employable in the industry.

(Observational notes, University V)

Examples of teachers addressing specific CCM styles and functions in lessons:

CV recommended the student add country twang. Student doesn't know how to do this. CV offers to help but asks the student to sing it with twang without offering and further advice. CV asked EV how that was, EV said he felt uncomfortable, CV recommended the student go for a folk sound rather than country, that way the twang is not as necessary.

(Observational field notes, University V)

Student resistance to CCM styles:

There was some resistance from one student who loves music theatre and did NOT want to learn a country song and was not willing to explore country as a genre. The teacher really told him in a gentle way to open his mind to this music and find his way in, because there will be lots of music theatre opportunities in this field.

(Observational notes, University V).

Teacher confidence in directing the student towards stylistic integrity in a pop song:

“Say a little prayer”

Rhythmic challenge in the chorus - figure out where the emphasis should be / is ...

From the hook - AM uses industry appropriate language.

... Styles - pop / rock - minimise vibrato

More rhythmic. Not legato. Choppier phrasing.

Nothing is really sustained. Only sustained if the music is marked but no vibrato.

...

In MT you sustain the end of the phrase, in pop/rock you fall off the ends of the phrase - it's cut right off, de-emphasised ...

In music theatre everything is emphasised, in rock it's the opposite. Lazy diction. No T's.

(Observation field notes, University M)

Teacher working with student performance issues with singing and blocking directions:

EG commented that he has a section after a lot of dance where is holding low long phrases and he is concerned because he can feel pressing. AG asks him about the physicality just before this and replies that he is running. AG suggests they incorporate the physicality and work on getting active abdominals to help. AG discusses how different people with different frames breathe differently—the student responds to this; he has learnt this in the pedagogy class.

(Observation notes, University G).

Appendix P:

Wrap Up and Planning Observational Notes

The following excerpts illustrate teachers giving planning advice, both on practice and repertoire choices:

Gave clear homework guidelines ... Her final comments were that it was not about the repertoire but about the student getting the technical stuff he needs for the jury at the end of the semester.

(Observational field notes, University T)

They then discussed repertoire and what his third piece might be. AQ suggested “Soul of A Man” would be a good contrast, and that they would plan for a *Newsies* audition piece next lesson.

(Observational notes, University Q)

IG then sings through “My Unfortunate Erection”. He comments at the end that it didn’t go as he expected or wanted it to and AG comments “not bad, though, IG, not bad. You need to plan out your breathing, so that will be your homework.”

They then discuss what duet he might choose for his voice exams, and he and JG sing “What You Own” (*Rent*) through together. AG sits and listens and comments “so hopefully we will find places where there is not just vocal bigness, but some give and take” - this is their homework for next lesson.

(Observational notes, University G)

Appendix Q:

Theory and Musicianship

AM points out a marking on the sheet music - explains it's meaning to get the appropriate student response (sustain).

(Observational field notes, University M)

They looked at the Brahms song, and there was a little bit of discussion about theory and the accompaniment. Then VQ sang through the piece on "da" while AQ played the accompaniment, VQ sight singing. AQ encouraged him as he sang through the piece "perfect! That's an octave". He helps VQ hear the minor third descending interval. AQ then asked VQ to sing it again with AQ playing his line to help solidify the melody.

(Observational notes, University Q)

AG asks, "we are all becoming song interpreters, here's a question, why is (the word) "not" a half note?" IG comments it is to emphasise that word and they discuss the use of dissonances. AG comments that he can "if he likes" sing even less in the first verse. IG comments on what he has found to be rhythmically significant in the song and AG responds "Good for you!"

(Observational notes, University G)

Theory - GM play 5 note scales and sing along with herself. Piano training is for the Music Theory class. AM demonstrated and then assisted GM, commenting that the student's "posture looks excellent". Gave practice strategies for playing all the keys. Sing and shift hands down an octave where necessary.

(Observational field notes, University M)

In the following example the teacher offers to assist a student struggling with musicianship skills in addition to her voice teaching responsibilities:

The student commented that he is in choir and is on the bass line and having difficulty because he can't get the low notes, and often the sight singing is beyond him. AG comments that AG will start working with him on sight singing in class.

(Observational notes, University G)

Appendix R:

Implicit Structures: Teacher Dispositions

CV is very workmanlike in his approach, warm but business-like with his students ... The other teacher is a little bit old school. Great demonstrations, lots of energy ... asks probing questions of the students, which I enjoyed ... the students seem engaged and energised (in response) ... AM was clear and direct in teaching ... accepts everything the student does, and tends to suggest the student does something else, rarely pointing out what the student might be doing “wrong”, but merely a more efficient or easier way to produce the sound. There is a decided lack of judgement in the room. This teacher is very confident in her ability to educate the students in their vocal co-ordination and in her knowledge of the functional and stylistic differences between music theatre and CCM styles ... AT is a passionate pedagogue, who is obviously committed to training her students functionally ... She finished it (a group class) with having them dance which had the effect of loosening up and energising their voices for a big sound. It was really lovely. AT commented remember to sing because you love it and have fun ... BT seemed to have a very empathic and holistic approach.

(Reflexive journal, August-December 2018)

BQ is engaging, positive, helpful and always explains why she is choosing the things to work on in the lesson ... She is warm and empathic, energetic and focused in lessons. Her heart for her students is clear and she is always engaged and joyful with her students.

(Observational notes, University Q)

She created a warm inviting atmosphere. AX has a strong connection with the students ... AX had a very encouraging, good humoured, professional and open manner with the students
(Observational notes, University X)

Lessons are fairly informal with AG ... There is a lot of joy and laughter - she is very very funny - and when the students are also funny the lessons are very entertaining. AG's studio is a relaxed place, where students can, if they want to, air their grievances, or just have a cry if they need to. It is a safe space for them in a very high pressured, highly stressful environment. I got the impression it was a sanctuary for some students.
(Observational notes, University G)

Appendix S:

Teacher Sensitivity and Working Holistically

Working with sick students:

AG and ZG discussed strategies for singing when he is sick - ZG commented that he goes into his mix sooner. They discuss “leaning into the snot”, keeping the sound bright and using Nettipot. AG asks him to “feel air travelling to the point of the clog and know air is passing through the larynx but not to focus on it.” AG discussed giving up the feeling of manipulation, concentrating on the body and sending the air “to the clog”.
(Observational notes, University G)

TG has been sick with influenza A. She has been going to auditions and needs to send an audition cut but is asking AG’s advice because she is not in top condition. AG advises her that she doesn’t think the student needs the added stress because she is also in production week for a mainstage production and is still not well. AG gives her advice when asked on how to word this to the Summer Stock audition panel ... AG suggests she does what she can with it and to try to rely on her body. The student is annoyed because she is not sounding her best and she doesn’t want to send a video of herself which isn’t her at her best. They discuss how she has until Sunday to send in the video (it is Thursday) and that she wait until she is feeling better. The teacher encouraged her to eat something healthy.
(Observational notes, University G)

Examples of teachers concern with personal issues and boundaries in singing.

The teachers are concerned with personal issues with students and some have a lot of input into student's lives (health issues, they also know about personal issues). This is no different to the private studio but what is different is that the students are at university often a long way from home and I see the teachers occasionally taking on a bit of parenting role with these students. One teacher bought groceries for a student who was sick in bed with an infection, that he was also hospitalised for, and that caused the student to lose massive amounts of weight within a very short period of time. The teacher was trying to intervene in a way that I, as a parent of university age students, would have done. I cannot imagine a voice teacher at a university in Australia doing this, even for an overseas student.

BX and I also chatted over lunch about the boundaries in voice teaching - what we are and what we aren't (psychologists, therapists, speech therapists, bodywork experts—unless we have had certified training). We discussed the need to set clear and consistent boundaries around what we do, but also be open to compassionate communication and trust. A tricky path to travel, because when a student DOESN'T trust their teacher, and doesn't think that the teacher is there for the student's best interests, well, it is very hard to teach the student anything.

(Reflexive diary, University X).

Teachers putting boundaries on my research to give advice with students:

I have observed students coming to CV for personal advice outside of lesson time (I step out of the room), so he certainly plays that role ...

(Observational notes, University V)

Positive reinforcement of performance

“Your acting was strong as hell.” Lots of support for KV's choices.

(Observational field notes, University V)

AM began with praise for NM's recent performance. Debrief “...there was a sense of spontaneity”.

(Observational field notes, University M)

The lesson began with praise for HG's recent recital performance

(Observational notes, University G)

TX chose to sing “Golden Rainbow” from the musical Golden Rainbow. TX sang it through, and BX commented “I'd go to a jazz club and see that. Good TX.”

(Observational notes, University X)

Appendix T:

Reflexive Notes: Personal Habitus and Capitals

As I have been writing about the capitals, I reflect on my own capitals and how I perceive them. My lack of classical performance experience and training (yes, I have had some classical performance training and my undergraduate degree was a classical music degree, but my performance practice within this was not classical) has often made me feel as if I was an outsider to the field of singing in academia. When I began my undergraduate degree, I had not studied classical music or school-based music subjects prior to entry into the degree. Although I was a singer in the school rock band in grades 11 and 12, I studied maths, physics and chemistry rather than music and art. My private voice lessons as a teenager were contemporary—I studied jazz, pop, rock and music theatre singing styles. Because of the styles I chose to sing during my undergraduate training, I felt like I was not a legitimate musician, despite completing a classical music major.

Although at the time I did not feel as though I had an embodiment of classical music aesthetic, I have since discovered in a room full of classical musicians, I am able to “wing it”. My undergraduate education in the western classical music history canon, theory, conducting and other music studies has given me a level of composure within this realm, a “cultural competence” (Bourdieu, 1984, p. xxv) Bourdieu says is bestowed upon those with educational legitimacy. While I felt I did not bring the habitus and long term enculturation of the classical music student into my undergraduate studies that I witnessed in my fellow students, I did have a family background where music was valued, particularly from my grandfather who was a pianist and organist, and my grandmother who loved music theatre and singing. There was a sense of familiarity to the classical music I studied in my undergraduate degree from listening to my grandfather play Bach, Mendelsohn, Chopin, Debussy, Mozart and Beethoven. However, music was not

encouraged as a career in my family, with its economic uncertainties clearly pointed out to me during my final years of study.

My graduate degree with its concentration in voice pedagogy, and a focus on contemporary forms again has given me considerable educational capital, and as I now compete my doctorate, I recognise the considerable educational capital this bestows. A PhD is considered an entry level qualification to an academic career in the Australian university system. However, this qualification holds considerably less value in the United States academic discipline of voice teaching. I had one voice teacher who was the head of a voice program in the United States ask me “was doing a PhD useful” while I was in the middle of my data collection for this project. When I commented that I had learnt much more than I could have hoped for, and that the impact on my practice was significant, the teacher was considerably surprised, probably as surprised by my comment as I was dismayed by her question. There is an emphasis on DMA programs as terminal degrees in the United States, and research-based degrees are not considered as valuable to the *practice* of voice teaching. Another colleague commented to me when doing a job search that all the applicants with PhD’s were discarded, as the program was interested in teachers “who could do”, implying that those who had pursued PhD pathways were not able to “do” teaching as well as those who could perform singing as demonstrated through the cultural competence bestowed upon them by a DMA.

My masters degree gave me an initial understanding of voice science and acoustic principles, and physiology was taken extremely seriously in this program. While I do not conduct “scientific”, measurement-based research, thanks to my masters degree I have an understanding of the scientific measurement processes and have continually read scientific voice papers and text books. Further, I belong to several professional inter-disciplinary voice bodies, use anatomy textbooks and diagrams in my studio practice, and so I believe have some small measure of scientific capital.

In terms of symbolic capital, while I have never performed classically, or at a national level, I have performed in front of 12,000 people as a CCM soloist, I have fronted rock bands, I have sung back-up vocals, I have directed choirs, I have performed featured and ensemble roles and ensemble in music theatre. I have sung

with a big band, a jazz trio, in a duo with a pianist. I have performed in many situations as a singer and as an actor from the age of 8. I do have the symbolic capital of many years of performance experience behind me, but I have not performed on Broadway or in a National tour. As I write and consider the capitals as demonstrated by my participants, I am conscious that these are also my capitals, and that they are relevant to me and therefore my position within the field. While I may have thought that my capitals are less than others in my field, they do give me admission to the field and “eligibility for participation” (Bourdieu & Wacquant, 1992, p. 107) in the game of culture of voice pedagogy.

Appendix U:

Employment Advertisement with Classical Language Cues

The following example has been extracted from an advertisement for an Assistant Professor of Voice position. Language cues which imply a classically trained applicant is required have been highlighted in yellow:

Lamar University, Assistant Professor #495678

Position Description: The Mary Morgan Moore Department of Music at Lamar University is seeking a highly qualified candidate for the Assistant Professor of Voice position beginning Fall 2020. Candidates who are collegial team-players with enthusiasm and a vision to work within a growing department are encouraged to apply. In this position, the successful candidate will help sustain and promote the voice program with an emphasis on recruitment and retention. They will also demonstrate the ability to work effectively with the department's vocal ensembles and participate in departmental faculty performances, specifically in collaboration with colleagues. The faculty member in this position will be expected to maintain a strong regional, national, and international profile as a teacher and performer. All voice types are encouraged to apply.

Job Summary/Basic Function

Responsibilities: Teaching responsibilities of the successful candidate will include applied voice lessons, lyric diction, opera workshop, opera production, and other courses relative to the candidate's area of expertise and departmental needs. Other faculty duties include student recruitment, creative/scholarly

activity, and participation in departmental, college, and university service.

Rank/Salary: The successful candidate will hold the rank of Assistant Professor (full-time, tenure track) and salary will be commensurate with the candidate's qualifications and experience.

Appointment: Duties will begin fall semester, 2020.

Minimum Qualifications (Education & Experience): A completed (or ABD) doctoral degree in vocal performance is required. Superior level performing skills and demonstrated teaching ability are expected; stage directing experience is highly desirable. Strong departmental citizenship and a collegial attitude among colleagues, students, and staff is expected of all faculty. The candidate should also demonstrate proficient verbal and written communication skills.

The above information was downloaded from <https://jobs.lamar.edu/postings/8366> on 28th April, 2020.

Appendix V:

Symbolic Power, Symbolic Capital, Language, and the Fear

Reflexive writing April 3, 2020

I've been teasing out my writing this week on symbolic power within voice pedagogy, and I find I write something, then get up from my desk and prowl anxiously around the house. I am afraid to write about the issues of symbolic power within voice pedagogy, so immersed within the field am I that I clearly understand the political problems with articulating the distinctions within the field, the positions of power and how bearers of the power use and reproduce this within academia. I am aware that this could be damaging to my own (potential) academic career. Language here is key. Bourdieu uses the term *symbolic power*, and occasionally the term *symbolic violence* is present in Bourdieusian literature used when discussing impacts of symbolic power in social groups. There is a politics at play here, with the writing of this study. I am very aware of being in the middle ground within voice pedagogy, and the middle ground that is the most highly contested space in the use of symbolic strategies (Bourdieu, 1989). This "intermediate position" (Bourdieu 1989, p. 20) within voice pedagogy, is largely afforded to me through the educational capital I carry. It gives me access to the field, but I am well aware of the perceived deficiencies (lower cultural capital) of my education in the context of the United States, firstly, by not being a classical voice performer with a classical voice performance degree, secondly the lack of a highly prolific national profile as a performer, and thirdly, not doing a DMA in performance, but a PhD in the field of voice pedagogy.

Within the field of pedagogy, I am aware that there is a game of culture at play, and that I am a participant in this game. By examining the conditions of the field, I am pointing out to the powers that be what power they have, and the way in which this power is used. And while I am aware that the bearers of titles within the field of voice pedagogy, the "nobility" as Bourdieu would call them, would be

“horrified” to think that their actions caused pain (because how can this kind of pain be associated with the noble, cultural aesthetic of classical singing?), I am aware that it does cause emotional pain, social pain, and that in order to maintain and improve their dominance, there is a strong sense of aesthetic intolerance keeping CCM and music theatre voice teachers “in their place”. I have met with this in my own experiences with classical pedagogues. One particular “colleague” conveniently forgets my name and need to be re-introduced to me on social occasions at conferences. I have now been introduced to this teacher at least five times. This social tactic of downplaying my existence is deeply hurtful and feels like a manifestation of Bourdieu’s discussions of aesthetic judgements as a reflector of class and taste. He comments that “aesthetic intolerance can be terribly violent” (Bourdieu, 2010, p. 49).

The fact that most of my participants could easily recall instances where they had been subjected to cultural shaming by those who work in classical voice reaffirms that the cultural capital afforded to classical music still exists and made me very cautious to use the words “symbolic violence”. I have a strong instinct to not use the term “violent” in regard to the way in which classical voice pedagogy dominates the field of voice pedagogy for fear of upsetting classical colleagues. This is a notable problem within the voice pedagogy field. One participant commented to me that in their opinion the reason a particular CCM pedagogue was always so warmly welcomed was due to a background in classical voice, so this pedagogue had the appropriate language and could “guide the classical people along” in a way that didn’t frighten them, with the capacity to “build a bridge” between the two genres. This implies there is something threatening to classical voice pedagogues about CCM pedagogues, while also distinguishing clearly the divisions between them.

Although the examples contained within the data clearly caused lasting pain to participants, it is from my own positionality within the field and a sense of outrage at being treated as being somehow “less than” my classical colleagues I choose to write about the symbolic and cultural capitals giving rise to symbolic *power* within the field. While I, and the participant teachers, have also experienced collegiality from classical colleagues, experiences of being treated with disdain were readily recalled. I use symbolic *power* rather than symbolic *violence* in the study largely due

to the fact that this is the term Bourdieu tended to use, while noting that the aesthetic intolerances (usually described as tastes, thereby putting a value and discernment which places classical voice at a higher position within the field than CCM) still exist within the field of voice pedagogy.