

Maura Donnelly O'Halloran

Student Number 1911120

Date: 16 September 2024

Word Count: 17,567

Module no: BMPF7010

Module title: Work Based Learning Project
(Extended)

Level 7 - 60 credits

Project Title:

An exploratory document analysis of the four main pediatric vocal pedagogy manuals available in the US published over the last fifteen years (2008-2023) to determine 1) which manual presents the most comprehensive systematic vocal instruction and 2) what techniques would benefit my own practice.

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Abbreviations Used in Essay

The following table denotes the terms and their abbreviations that are used most frequently throughout the thesis along with the page on which each is defined and first used.

Abbreviations	Meaning	Page
PVP	Pediatric Vocal Pedagogy	1
SVI	Systematic Vocal Instruction	1

Proposal Introduction

Context

As a private classical voice teacher who specializes in teaching children ages three through twelve within a conservatory school setting, the purpose of my project is to conduct an exploratory document analysis of the four existing pediatric vocal pedagogy (“PVP”) systematic vocal instruction (“SVI”) manuals that have been published within the last fifteen years. As discussed in Moilanen et al. (2022), an exploratory document analysis occurs if there is not sufficient research on a topic and its aim is to produce “retrospective knowledge” by identifying and synthesizing knowledge and patterns within the research topic (p. 5). In my analysis, I will examine four PVP SVI manuals to identify themes and explore which one presents the most comprehensive SVI, as well as delineate techniques that would benefit my own practice. The manuals that I will analyze are (listed in reverse chronological order): *Teaching the Child Singer* (Lentini, 2020); *The Full Voice Teacher Guide* (Loney, 2018); *Teaching Kids to Sing* (Phillips, 2014); *Singing Lessons for Little Singers* (Blankenbeler, 2009).

Pediatric vocal pedagogy (“PVP”) denotes the practice of teaching voice to pre-pubescent children. Systematic Vocal Instruction (“SVI”) is defined by Phillips (2014) as developing the voice as an instrument, as was done with the *bel canto* method, through the methodological implementation of vocal exercises, only after such training would the singer be introduced to song literature, as opposed to teaching songs to children without first teaching them exercises elucidating how to utilize their instruments.

Justification, Impact and Ramifications

There has been little “consensus on what teaching young singers entails” which has contributed to a lack of confidence by singing teachers to proceed “responsibly and

effectively” (Skelton, 2007, p. 537). Yet teaching children to sing has been shown to improve overall musical ability, confidence, and perpetuate an ongoing interest in music (Demorest, Nichols and Pfordresher, 2018), as well as improving their social identity (Welch *et al.*, 2018). In my own practice, most of my students are below the age of puberty who want to sing and who have parents who are searching for a teacher who will teach them to sing well in a healthy, positive way. Dana Lentini (2020), pediatric vocal pedagogue and creator of the most recent PVP SVI manual *Teaching the Child Singer*, which will be analyzed in this study, states that a PVP practitioner must incorporate flexibility and nuance when working with children, as well as take into account the anatomical structure of pre-pubescent vocal mechanisms of children, as delineated by Trollinger (2007). There is a great need for teachers trained in this specialty practice, yet I find that I am in the minority as a teacher in my geographical area in the US who not only will agree to teach these students but who was specifically trained to do so by Suzuki Voice founder, Päivi Kukkamäki (2022), in what Phillips (2014) and Lentini (2020) refer to as the “master-apprentice” style. Because of this need, there needs to be more consensus, clarification, and discussion on how to teach children to sing so that teachers are better prepared to teach these young students.

Historically, the subject of teaching children to sing has been one of the most “controversial facets of vocal pedagogy” which many voice teachers have found to be “intimidating and forbidding terrain” (Berg, 2009, p. 387). Brown affirms this fear when he quotes Joel Pressman from 1940: “There is no better way to ruin a promising career than too early and too enthusiastic training” (Pressman in Brown, 1996, p. 68). In the foreword to Lentini’s manual (2020), renowned pediatric vocal pedagogue Dr. Jenevora Williams (Williams, 2024a) states that although so many teachers work with children and desire to learn more about how to do so, few study this specialized type of pedagogy. Due to the historic uncertainty around teaching this group, instruction in PVP is not yet available in most vocal pedagogy programs. Lentini (2020) herself initially shied away from teaching children to sing because her conventional vocal training had taught her that children should study other instruments because they were “not mature enough to understand...vocal technique” and that lessons would “ruin their voices” (p. 7). The

prospect of teaching voice to young children could also be daunting to teachers because it requires thinking for the child (Brown, 1996; Hofer, 2017) and more flexible, creative interaction using “props, movement, and imagination” (Lentini, 2020, p. 110). However, studies show that “young children can benefit from regular singing instruction and that such instruction may accelerate the development of accurate singing” (Demorest, Nichols and Pfordresher, 2018).

Lentini (2020) states the hope that her book will “start a dialogue” regarding “foundational singing techniques for children” (p. 7). Because of the avoidance of this topic (as discussed above), there has been to be a lack of *recent* dialogue on this issue. However, this dialogue is not beginning completely afresh, but continuing after a large absence during a portion of the 20th century due to the prevailing opinion that children could be taught *songs* but not *how* to sing and the subsequent belief that some children were simply innately talented in this area where others were not (Atterbury, 1984; Phillips, 1992, 2014; McCarry, 2003; Berg, 2009; Lentini, 2020). Foundational PVP SVI manuals only began to be published with Phillips’ (1992) first edition and then, after an almost thirty-year gap, these new manuals began to be slowly disseminated but none, to my knowledge, have been thoroughly examined and compared to determine content and best practice.

There are few recent systematic reviews including Fenty Denison (2012), Hedden (2012), Rutkowski (2013) and Svec (2018) on this emergent topic and none, based on my research, contain a comparison the few PVP SVI manuals currently in circulation. The four PVP SVI manuals (listed above and all included in this study) are the only relatively recent and readily available texts that attempt to detail a hands-on approach regarding how to teach voice to children in a systematic, holistic fashion by first training these young singers how to use their vocal instruments and apply that knowledge to the acquisition of song literature appropriate for their age and voice. It is my hope that by examining and analyzing these four manuals as well as investigating their content, structure, and themes that I may be able to determine what comprises a comprehensive PVP SVI manual,

increase my knowledge as a practitioner, contribute to the emergent dialogue, and expand the body of PVP knowledge for other practitioners in this often-controversial field.

Outlined Intention for Research Project

Overview

There are no current studies which examine the effectiveness of an established SVI method for PVP in a one-on-one private voice setting over the course of several years. Hence, it is my intention to complete an exploratory document analysis of the four existing PVP manuals to compare and contrast this instruction and synthesize my findings into a comprehensive summary and further discussion on this topic.

Methodology

The aim of my research project and document analysis is to conduct a systematic review of the four most recent PVP manuals referenced above which will be a “reliable and objective overview of the evidence that is currently available” (Denscombe, 2014, p. 132). My epistemological perspective is that of a pragmatic interpretivist subjectivist since I operate from an insider perspective as part of the group whose documents I intend to analyze. I operate from a grounded theory perspective, as outlined by Denscombe (2014), with the goal of exploring and clarifying the concepts of a relatively new topic with the intention of improving my own practice and providing insight for other pedagogues such as myself.

My research will be qualitative and involve the “collection, analysis, and interpretation of data...not easily reduced to numbers” (Anderson, 2010, p. 1). My ontological perspective is that of an ever-changing, “becoming” emergent world as opposed to that of the “permanent and unchanging” world (Gray, 2004, p. 16). My hope is that, as Anderson

(2010) proposes, my qualitative research within this educational context will provide insights into or assist in the creation of subsequent PVP teaching methods.

Methods

Through the use of an inclusion and exclusion chart, I will follow Bowen's (2009) suggestion to examine and reassess the purpose of each document and whether it addresses the purpose of my research as well as verify its intended audience; I will then determine whether, based on my own practitioner experience, each document is balanced or lacking in certain areas of pedagogy and whether, as a result, each manual is comprehensive or selective in its pedagogical approach, meaning: does it cover all areas a novice PVP would need to know to teach children? By using the hermeneutic spiral to cycle back and forth between text and context, using my texts as "participants," (Creswell and Poth, 2016), I hope to engage in Merriam's (1998) "process of making meaning" (p. 176) to consolidate, reduce and interpret what each says and compare this with what I have seen and read.

Additionally, since various types of documents can help me "uncover meaning, develop understanding, and discover insights relevant to the research problem" (Merriam, 1998, p. 86), I intend to triangulate my findings to achieve a more unbiased perspective through the "convergence and corroboration...of different data sources and methods" (Bowen, 2009, p. 28). To this end, when possible and available, I will use outside reviews and commentary regarding the PVP manuals to combine and contrast different approaches and viewpoints. However, because it is important that I do not use "documentary sources as surrogates for other kinds of data" (Atkinson and Coffey, 1997, p. 47, in Bowen, 2009), I will also attempt to compare my findings to my own experience as a practitioner.

Coding Process

In line with a grounded theory coding approach, as outlined by Denscombe (2003), I will conduct an *open* coding process to divide, label, and separate data into descriptive “chunks” (p. 113). I will then use *axial* coding (Denscombe, 2003; Saldaña, 2016) to look for key components such as relationships, themes, “links and associations” (2003, p. 113) that enable some codes to surface as crucial main headings under which other may be subsequently categorized. From there I will employ *selective* coding to focus on the core codes. In this way, Denscombe (2003) explains, a grounded theorist can arrive at “concepts” or “basic ideas that encapsulate the way that the categories relate to each other in a single notion” (p. 113); quoting Strauss and Corbin (1990), he states that within a grounded theory research approach, these concepts are the foundation for analysis (Denscombe, 2003, p. 113).

I will conduct the following steps within this document analysis project:

- Literature review of current research on this topic, including some historical foundational materials but focusing on studies from the last fifteen years
- An analysis of the similarities, contradictions, highlights, and gaps within the four PVP manuals selected
- An analysis of the supporting or contradictory literature on the manuals themselves
- I will compare my findings within the frame of my own experience as a PVP practitioner
- Utilization of a chart to track my document search to ensure that my search can be duplicated and is comprehensive
- Creation and use of reflective-in-action journal to frame and re-frame my process by spiralling through stages of “appreciation, action, and reappreciation” (Schön, 1983, p. 132).

Potential Issues

As discussed above, PVP is an emerging topic that, after a gap of time during the 20th century, has only now begun to be discussed in published materials. Hence, the “white” literature is still in its infancy. White literature is typically defined as relevant, academically peer-reviewed published documents (Lawrence *et al.*, 2014; Adams, Smart and Huff, 2017). Therefore I will utilize “grey” literature (see Appendix A for full list), or “knowledge artefacts” available outside the typical academic and peer-reviewed publishing process (Lawrence *et al.*, 2014; Adams, Smart and Huff, 2017) to fill in the gaps of academic literature, “extend the range of evidence” and “make a variety of positive contributions to subsequent inquiry and practice” (2017, p. 433).

There are three tiers of credibility within this category of “grey” literature (Figure A). I will focus on utilizing materials from the more credible tiers 1 and 2: book chapters from singing manuals for children, journals, dissertations and discussion papers, unpublished manuscripts, videos and working papers. I will then interrogate these documents accordingly since they have not been peer-reviewed and come from a “diverse set of circumstances” (Adams, Smart and Huff, 2017, p. 435).

Figure A: Grey Literature

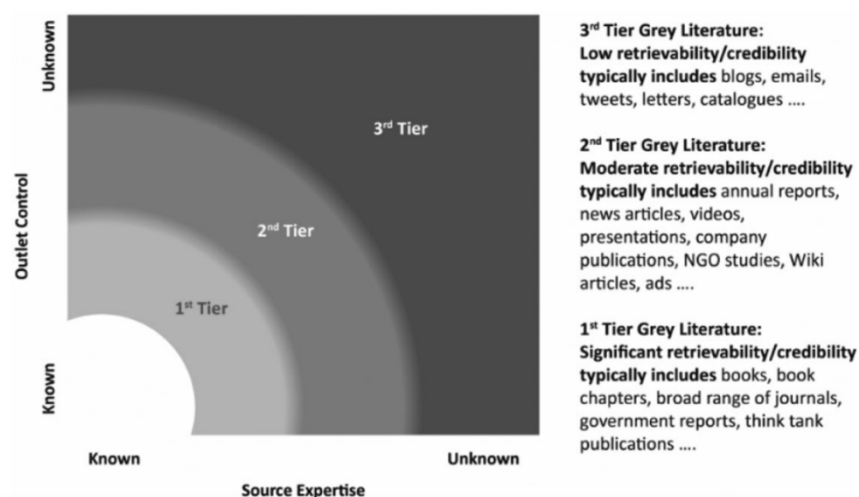


Figure 1. Shades of grey literatures

(Adams, Smart and Huff, 2017, p. 435)

Because there is a “sparseness” (Bowen, 2009, p. 33) of literature on this emerging topic and there are only four recent PVP SVI manuals in current circulation (only some of which have been formally published and others self-published but widely distributed), as Bowen (2009) indicates, I will need to focus *quality* over quantity, seeking what I deem to be the most relevant and comprehensive. Additionally, I will seek to use “white” literature on this topic to corroborate, verify, or identify discrepancies within my findings which will enable me as a researcher to have “greater confidence in the trustworthiness (credibility) of the findings” (2009, p. 30).

Another potential issue is the size and scope of each PVP source or manual. The content of each will vary and I will need to utilize the coding process described above to distil each of the contents of each into understandable and comparable categories for analysis. This is potentially overwhelming, but I hope that the three-pronged coding process I have chosen will assist me in outlining and determining distinct categories that will enhance my analysis.

Expected Timeline

Below is a Gantt chart outlining the tasks and overall timeline of my project which will assist me in its preparation, planning, and timely completion.

Task	April/ May 2024	June 2024	July 2024	Aug 2024	Sept 2024
Meet with Tutor to discuss potential subject					
Review Exemplar for Module 6 Document Analysis to explore parameters of project					
Begin to research literature for potential project; track search in table					

Task	April/ May 2024	June 2024	July 2024	Aug 2024	Sept 2024
Determine how to systematically code documents					
Create Project Proposal and Gantt Chart					
Meet with Tutor to discuss Proposal/next steps					
Begin Literature Review process and track in chart; identify gaps/problems					
Begin reflective journal on Module 6 process					
Create Methods Section of Project Report					
Meet with Tutor to discuss progress					
Create document analysis portion of project					
Meet with Tutor to discuss/troubleshoot issues					
Analyze and write Findings, Conclusion and Introduction of Project Report					
Meet with Tutor to discuss Findings, Conclusion and Intro section					
Create mini-presentation for August 19/22; send draft to Tutor					
Meet with Tutor to discuss presentation					
Submit draft of project to Tutor on August 16, 2024					
Revise draft to reflect Tutor's comments					
Submit final project September 2, 2024					
Refine project presentation and submit prior 36 hours before presentation Sept 9-12					

Ethics and Insider Research

Insider research can be defined as “research in which the researcher is doing research on, with, or for, a person, group, or community with which they share characteristic(s) that are relevant to the research” (Yin in Yvonne Bulk and Collins, 2023, p. 1). As an insider who is currently a practicing voice teacher of young children, I realize that I have my own

opinions and biases regarding PVP which is based on my own experience as a teacher over the last ten years.

In my exploratory document analysis, I hope to remain neutral and allow the documents to “suggest some questions that need to be asked and situations that need to be observed as part of the research” (Bowen, 2009, p. 30). Being an insider enables affords me a greater knowledge of the subject matter (Bonner and Tolhurst in Unluer, 2012). However, it also could cause me to make assumptions about the research and my subject matter based on my own prior knowledge within my practice and thus prevent me from seeing “all dimensions of the bigger picture” (Unluer, 2012, p. 6). As an insider researcher, I will need to attempt to be as objective as possible when documenting my research findings and keep track of potential bias in my reflection-on-action (Schön, 1983) research journal, focusing on the greater good of my teaching community and adhering to the ethical guidelines of my teaching association, National Association for Teachers of Singing (“NATS”) (Appendix B) as well as that of the University of Wales Trinity Saint David. Although my study does not directly involve children, the subsequent implementation of techniques from this study into my practice would involve children and would require me as a practitioner to be vigilant about keeping their best interests in the forefront of my my mind, in line with the NATS ethical guidelines.

Expected Personal Learning Outcomes

As a researcher, I aim to:

- Deepen my knowledge of the lesson structures and content within PVP as a specialty;
- Discover new physical body warm-ups to enhance posture, breath management, and healthy vocal production for my students;
- Learn new PVP-specific vocal exercises and teaching tools that I can use as a practitioner to further engage my students and ensure healthy vocal production;
- Enhance and refine my overall skill as a reflective PVP practitioner and researcher;

- Educate myself on new aspects of PVP practice from other experienced practitioners;
- Clarify for my practice what consists of a comprehensive PVP SVI method;
- Determine what aspects of PVP practice I can implement immediately into my own practice as a voice teacher.

Project Introduction

Background and Context

As a private voice teacher, to help my students find and release their vocal instruments, I have had to become aware that how they each individually feel about themselves and their surroundings on any given day impacts that vocal production. My previous research modules have focused on utilizing aspects of voicework and the interpersonal relationships between myself and to help them find and support both their voices and their selves. I investigated how to help children overcome internal obstacles such as music performance anxiety (“MPA”) (Donnelly O’Halloran, 2020b). I created a trauma-sensitive template for my own practice to help my young students overcome the effects of trauma caused by adverse childhood events (2020a) and investigated whether social emotional learning techniques could improve my trauma-sensitive practice (2022). I completed a certificate in applied neuroscience of singing under Heidi Moss Erikson (Moss Erikson, 2024) and used this knowledge to investigate the potential for private voicework to heal children from the harmful effects of persistent social media exposure (Donnelly O’Halloran, 2023).

During this prior research, I studied the importance of teaching children how to sing but noticed a lack of basic information on how to teach this special age group. According to Skelton (2007) and Phillips (2014), the most comprehensive and influential book on the topic of the vocal physiology of children was *The Child’s Voice* (Behnke and Browne, 1885), published as an appendix to *Voice, Song, and Speech* (Browne and Behnke, 1884). This text containing a survey of practitioners in the field exerted a large influence over the last century of PVP and yet a survey of its kind has yet to be undertaken again (Skelton, 2007). It wasn’t until Phillips published *Teaching Kids to Sing* (Phillips, 1992) that a similar PVP SVI manual was published.

The evolution of teaching children how use their vocal instruments began to reemerge as a learned behavior, as opposed to an innate skill, in the 1980s (Kemp in Phillips, 2014). Singing was then approached and discussed as a complicated psycho-motor skill (Phillips, 1992, 1993, 2014; Kenneth and Vispoel, 2021). However, despite this reemergence, a list of vocal pedagogy resources (Peabody Conservatory, 2013) shows only two existing manuals for PVP after a twenty-year span since Phillips first published in 1992. Until as recently as 2002, teaching children to sing was seen as harmful, as indicated in a statement by the American Academy of Singing Teachers on their website in which they state their reasons for changing their position:

Acutely aware of the physical damage improper, excessive, or ill-advised singing can cause, the Academy in the past has recommended that children not engage in formal voice studies. However, upon further investigation, no scientific, pedagogical, or physiological evidence indicates that child voice pedagogy is inherently harmful to children's bodies, minds or spirits...[and that] there are benefits to teaching children to sing. (American Academy of Teachers of Singing, 2002, p. 1)

Skelton (2007) states that revisiting and redoing this earlier survey of PVPs and updating the information would bolster the landscape and practice of PVP:

to hold these responses up to our current understanding of child vocal physiology could result in a significant step toward working with children singers more seriously and responsibly. (Skelton, 2007, p. 538)

However, despite these pronouncements in favor of teaching children how to sing, the literature between 2002 and 2007 did not alter significantly. In 2009, Blankenbehler published one of the first manuals for teaching children to sing and others followed at a very slow rate, leading only to the production of the four manuals in my document analysis over a fifteen-year span.

Intention, Justification, and Statement of the Research Problem

The intent of this project is to conduct a document analysis of the four existing PVP manuals published over the past fifteen years to compare and contrast these manuals to

determine which manual presents the most comprehensive systematic vocal instruction for PVP and determine what techniques would benefit my own practice. As will be discussed further below, a review and comparison of these PVP manuals created within the last fifteen years is necessary because of the current lack of both examination and consensus regarding this emergent practice area (Trollinger, 2007) and the need for increased discussion, clarification, and elucidation on this topic of PVP.

To my knowledge there has been no long-term study (over several years) conducted on the progress made by individual voice students ages 5-12 utilizing a specific PVP method or comparing different methods so there are no quantitative statics to evaluate. Over the last twenty years, PVP has evolved from being a “sadly neglected” (Sataloff in Trollinger, 2007), forbidden topic and practice to being a necessary topic for examination, discussion and delineation (Phillips, 1993, 2014; Skelton, 2007; Trollinger, 2007; Phillips, Williams and Edwin, 2012; Williams, 2013, 2024b; Lentini, 2020). Upon examining PVP literature from the last twenty-five years, Hedden concludes that there is a need for a solid pedagogical practice that teachers can follow to prevent damaging young voices (Hedden, 2012). However, the four printed PVP SVI manuals currently in circulation and examined in this document analysis are, in 2024, still in their infancy. Hence, most do not have widespread distribution, and none have garnered the approval of vocal pedagogy programs by appearing as essential texts on vocal pedagogy syllabi (NATS.org, no date; University of Nevada, no date; Johnson, 2023). There are, however, hundreds of websites created by PVP practitioners purporting their own beliefs, methods, tools, and techniques. Many of these are intriguing and informative and could merit a secondary study by this researcher in the future.

Aims of the Study

This study aims to:

- Critically compare and contrast the content and structure of these existing four PVP manuals, utilize my own knowledge as an PVP practitioner to frame and analyze these texts through the lens of my own professional experience, and

examine and address existing reviews of these manuals by other practitioners and/or experts (if available).

- Identify gaps that exist within the existing PVP SVI manual literature or within the genre as a whole.

Intended impact and Learning Outcomes

Research can impact and benefit many groups beyond academia (University of Galway, 2024). The intended impact in this study is not only academic, but educational, cultural, and social. Academically, I hope that this study can address the gap in the current research on the emergent topic of PVP. Educationally, my goal is to increase learning opportunities for young children by educating myself and other practitioners so that we are better informed and better able to teach young students. Socially, my intended impact is to provide a stronger scaffolding wherein young children are better able to find and use their voices through the medium of song. As Phillips (2014) says, the goal of teaching children to sing is not simply to reproduce a song but to give them a solid foundation and level of confidence so that they are able to sing a varied repertoire either alone or with a group (Phillips, 2014).

Upon the conclusion of this project, I plan to engage with a “dialectical process of learning” so that I can transform my “observation and reflection into action” (Thompson and Brown in Thompson and Pascal, 2012). Upon examining the “complexities of both theory and practice” (2012, p. 314), I hope to move forward and effectively disseminate my own accumulated knowledge on this subject through participation in “teaching-as-practice” master classes and workshops, as well as publishing in journals relating to voice, vocal science, and pediatric music practice. My objective will be to increase the knowledge regarding the intricacies of this specialty practice for other practitioners and the community at large, in the hopes to educate and increase the respect for those practitioners who teach this special group of students who are unique individuals not just “miniature adults” (Lentini, 2020, p. 13) for whom a “one size fits all” approach does not suffice (Hedden, 2012).

Personal Learning Objectives

I aim to:

- Increase my knowledge regarding the methods and practices of other established PVPs who have published SVI manuals;
- Enlarge and expand the defining aspects of my own practice and the content of my lesson plan and the activities therein;
- Expand my knowledge of teaching techniques for my young students.

Methodology

Methodological Position

As a researcher, I operate from the perspective of a pragmatic and interpretive subjectivist who intends to do a qualitative, grounded theory document analysis of the current PVP texts available for public distribution over the last fifteen years since the inception of the first recent text. My topic is emergent and hence there are no theoretical studies that I can use as a framework for my research. Instead, I must use an exploratory abductive approach that blends inductive and deductive reasoning that enables me to look for surprises in the data (Pierce in Skjott Linneberg and Korsgaard, 2019). I will follow an inductive grounded theory approach to “give voice to the data” by allowing my “participants” (the texts themselves) to determine my categories of comparison by creating codes by using “phrases or terms used by the participants themselves” rather than my own language (Skjott Linneberg and Korsgaard, 2019, p. 263).

Using these books as my participant “interviewees,” I will go back and forth between these “participants” to create and formulate an evolving theory and “fill in the gaps and elaborate how it works” (Creswell and Poth, 2016, p. 118). As such, this process will revolve and

evolve within an ever-changing and revolving hermeneutic circle or spiral (Osborne, 1991; Boell and Cecez-Kecmanovic, 2014), moving from text to context so that I, as a researcher and practitioner, can get nearer and nearer toward an objective analysis. In this way, I hope that the revelations within my research “stay close to the data, mirroring what is actually in them, rather than the ideas and prior understandings” of myself as the researcher, as I endeavor to remain both open and clear-minded about the data (Skjott Linneberg and Korsgaard, 2019, p. 263).

Ethical Considerations – Insider Perspective and Problems

Since I am performing research on documents and not directly on my young students during my school’s summer break, my students will not be immediately affected by my research. Upon the conclusion of this project, I will take the time to thoroughly consider how my research might impact the students within my teaching practice by assessing my dual role as teacher and researcher through an “ethics of care framework” (Toy-Cronin in Bulk and Collins, 2023) which acknowledges a power imbalance between myself and my students and the need to weigh the implementation of new techniques and methods in my practice with the needs of my students. By using this framework of careful consideration, and in recognizing “relationality” and “interdependency” between myself and my students, I plan to act with “care, compassion and a desire...benefit [that]...group” (Wiles, 2013, p. 5). Within my research itself, I hope that my perspective as an insider can inform my study while I attempt to be “open to various perspectives” (Bulk and Collins, 2023, p. 8).

By tracking my progress in a reflective journal, coding charts, and a search log to track my research movements, I hope to be able to highlight, identify, and examine any biases discovered based on actions taken, reactions, or emotions felt by myself as the researcher. In line with my association affiliations and affiliation with UWTSD, I will endeavor to conduct myself with “responsible and ethical behavior” (NATS, 2018) both in this study and subsequently in my practice.

Methods

Reflective Journal and Analytic Memo Writing

To keep track of my thoughts and process, I created a reflective journal (Appendix I) to use throughout the process and engaged in analytic memo writing (Appendix G) to track of my “coding processes...code choices; how the process of inquiry is taking shape; and the emergent; patterns, categories and subcategories, themes, and concepts in your data” (Saldaña, 2016, chap. 2) to guide me towards a possible theory. In this way I hope to utilize Schön’s (1983) reflection-in-action to track my thoughts, engage in the “experience of surprise” (p. 56) and hence highlight discoveries.

Literature Review

To provide a context into the importance of the search for relevant PVP SVI manuals, outline why there are so few available and why analyzing them is important, as well as determine whether any comparable studies had been performed, I found it necessary and helpful to conduct a literature review within a historical context. In lieu of a traditional literature review, the four analyzed manuals serve as the main focus of my research (Bowen, 2009). However, since context is important to frame the necessity of my research subject, I have included a literature review in Appendix C.

Inclusion and Exclusion Criteria

Prior to an analysis of these PVP manuals, it is important to delineate and differentiate the different types of materials and to define their uses so I can make proper equivalent comparisons. To accomplish this, I have narrowed my study’s focus to PVP manuals which detail an SVI method, as opposed to more comprehensive reference books or broad “handbooks” (Bhayani, 2023) which go into more detail regarding the scientific aspects of PVP. Phillips (2014) defines a method as “[a] well-defined, step-by-step process of instruction” (p. 212). However, Phillips (2014) says that his “method” can also be used as an “approach” in which a teacher can select exercises from the sequence

instead of following the exact sequence. Merriam-Webster (2024) defines a method as “a systematic plan followed in presenting material for instruction.” Based on these definitions, I examined teacher-friendly manuals or chapters of larger books geared towards practical application of a method by practitioners which provide “step-by-step” instructions with illustrative pictures or drawings on how to teach singing to children. The inclusion and exclusion criteria are detailed in Table 1 below.

Table 1
Inclusion and Exclusion Criteria

Inclusion	Exclusion
Written in English	Peer-reviewed texts
Published within the last fifteen years (2008-2024)	PVP texts published before 2008
Details SVI method for utilizing PVP to children ages 5-13	Sight-singing manuals
Contains descriptive text, pictures and/or diagrams	General vocal pedagogy manuals
Focus on ages of 5-12, prior to the start of puberty/adolescence	Focuses solely on physiological or scientific aspects of vocal production
Available for purchase through online search	Pamphlet/booklet focuses on isolated singing activities
“Grey” literature manuals	DVDs, CDs, or online videos
Chapters specifically describing a PVP SVI teaching method	Focus on group or choral youth singing
Intended for use by PVP practitioner	Unpublished online website material
	Printed workbooks/manuals intended for use students

These four printed PVP manuals, as books and chapters of books, are not peer-reviewed and are categorized as tier one “grey” literature (Adams, Smart and Huff, 2017). As such, I will evaluate each.

Data Sources

To be thorough, I searched for the most current, readily available PVP SVI manuals and literature regarding PVP by searching online as listed in Table 2 below, varying my search terms slightly in order to expand my search.

Table 2
Database Search

Databases Searched	Search Terms Used to Look for SVI PVP Manuals
Amazon UWTSD Google Google Scholar Singers.com Vocalpedagogy.com Sheetmusicplus.com Voice Study Centre Document Compilation Folders (containing published literature on various subjects) Journal of Singing Research Gate Taylor and Francis Online	“Teaching Children to Sing” “Singing Lessons for Children” “Pediatric Vocal Pedagogy” “Vocal Pedagogy for Young Children” “Child Voice Pedagogy”

I purchased and reviewed any texts that appeared to cover similar content. In my analysis, I decided to eliminate texts if did not meet the above inclusion criteria in Table 1. The primary exclusion criteria evolved into 1) whether these texts approached teaching from

a choral or group perspective and/or 2) offered general advice but did not outline an SVI method.

Excluded Important Foundational Texts

Table 2a includes useful pedagogical resources that were excluded from my study as they did not meet my inclusion criteria (Table 2).

Table 2a
Excluded Important Foundational Texts
(in chronological order)

Text	Summary	Reason for Exclusion
<i>Teaching Singing to Children and Young Adults</i> (Williams, 2013)	• Great foundational PVP text; • Includes information regarding PVP physiology and vocal care, troubleshooting issues, suggestions for general lesson content, advice for dealing with different student temperaments, warm-ups for the body and larynx, and how to structure personal practice sessions. • New edition to be published in the fall.	• Does not outline a PVP SVI method
<i>Quick Starts for Young Choirs</i> (Miller and McKenna, 2013) <i>Gadgets for Great Singing</i> (Elsner, 2013)	• Both offer great games and activities that teachers and choir directors can use to motivate and instruct young singers in fun, dynamic way.	• Neither outline PVP SVI method • Primarily focus on techniques to use in a group or choir settings
<i>Music and Singing in the Early Years</i> (Greenhalgh, 2018)	• Reflective, thoughtful text which advocates for a Kolb	• Does not outline a

Text	Summary	Reason for Exclusion
	learning style of Plan-Do-Reflect-Conclude to ensure “continuous improvement” as a teacher (p. 67) • Chapters 6 and 7 contain helpful information for putting “planning into practice” as a teacher and utilization of props in teaching children	PVP SVI method
<i>The Voice in Progress</i> (Andersen, 2022)	• Provides helpful general information regarding teaching voice to younger people; contains useful warm-up exercises and in-depth explanations for why and how to use each exercise.	• Focuses on adolescent voices within a choir setting

Data Extraction and Coding

In line with a grounded theory coding research approach, I used a three-tiered, co-evolving coding process that was “open to change and refinement” (Denscombe, 2014, p. 113): open, axial, and then selective (Denscombe, 2014; Saldaña, 2016). According to Saldana (2016), “a code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (2016, p. 25). I used open, exploratory, and inductive (Skjott Linneberg and Korsgaard, 2019) coding to remain “loyal to the data” (p. 264) and see what *words* surfaced. Then I progressed to more *key* components and ideas in my axial (Denscombe, 2014; Saldaña, 2016) coding, and finished with selective (Denscombe, 2014) and deductive (Skjott Linneberg and Korsgaard, 2019) coding to isolate main themes and ideas. The aim of this three-pronged, abductive (Pierce in Skjott Linneberg and Korsgaard, 2019) coding process was to “arrive at concepts that help to explain the phenomenon – basic ideas that encapsulate the way that the categories relate

to each other in a single notion” (Denscombe, 2014, p. 113). Similar to the hermeneutic spiral (Boell and Cecez-Kecmanovic, 2014), I utilized the action research cycle of “reconnaissance,” (Eliot in Leitch and Day, 2000) involving analysis and reflection of the situation by monitoring my actions as a researcher in analytic memos and journal entries.

Due to the fact that my four documents were grey literature in the form of written (as opposed to online) texts, I examined and re-examined these texts and manually input the codes (both words and descriptions) into a series of evolving tables until I reached “the point of ‘theoretical saturation’...when the new data seem to confirm the analysis rather than add anything new” (Denscombe, 2014, p. 112).

Synthesis

Utilizing a Likert scale of 1-5 “to measure observable attributes” (Li in Heo et al., 2022, p. 369), I endeavored to step outside of my experienced insider PVP practitioner perspective and rate each manual by using my experience as PVP practitioner to gain an unbiased and simple overview of each text; then I averaged the results (Table 2C). In this way my hope was to determine an exterior and objective view of each text.

I then moved into more descriptive coding by utilizing Bowen (2009) and Kridel’s (Kridel in Morgan, 2022) criteria to initiate a descriptive assessment of each of my grey PVP manuals (Tables 3-6). This process focused on and highlighted how exactly these documents were similar and different and allowed me to approach each more critically.

To further the interplay of abductive reasoning (Pierce in Skjott Linneberg and Korsgaard, 2019) thereby widening my perspective and provoking a more thorough analysis, I moved from descriptive and attributive coding to more analytic coding (Appendix H, p. 121) to then prioritize, integrate and synthesize the data to formulate a theory (Saldaña, 2016, p. 110; Skjott Linneberg and Korsgaard, 2019). Focusing on their similar themes and characteristics, I utilized selective (Denscombe, 2014) coding to examine how each SVI

manual focused and outlined its method based on lesson content. I then examined the differences and similarities within those texts and perspectives for each author.

Findings

Below is an abbreviation chart (Table 2b) detailing names and authors of each method with the name and outline for each method for quick reference.

Table 2b
Manuals, Authors, and Abbreviations

Book	Name of Method	Abbreviation of Method
<i>Teaching the Child Singer</i> (Lentini, 2020)	Born 2 Sing Kids Five-Step System	B2S
<i>The Full Voice Teacher Guide</i> (Loney, 2018)	Full Voice	FV
Chapters 9-12, <i>Teaching Kids to Sing</i> , 2nd Edition (Phillips, 2014)	Teaching Kids to Sing	TKTS
<i>Singing Lessons for Little Singers</i> (Blankenbehler, 2009)	Singing Lessons for Little Singers	SLLS

In my findings, I began with initial simplistic ratings and assessments and then delved deeper into comparable categories and the details within each manual.

Initial Likert Scale

As seen in Table 2c below, in order to gain more objectivity in regards to these four texts, I used simple, descriptive words within a 1-5 Likert scale (Likert, 1932) to gain a general overview of the SVI manuals. The purpose of this initial rating was to acknowledge my position as an insider researcher and to thus distance myself from these texts and gain an objective opening into my analysis; it was not an end in itself. Utilizing this scale, Letini's (2020) manual rated highest and Blankebehler's (2009) came in second place.

Table 2c: Likert General Assessment of the PVP Manuals

Author	Size	Price	Availability	Accessibility	Depth	Layout	Up-to-date	Score/Avg
Lentini (2020)	5	5	5	5	5	5	5	5
Loney (2018)	5	4	5	3	3	2	4	3.3
Phillips (2014)	2	1	1	1	5	4	3	2.4
Blankenbeler (2009)	5	5	5	5	3	4	2	4.1

(See Appendix E for more analysis of this table.).

The categories and my interpretations in Table 2c regarding “depth” and “layout” are based on my own intrinsic bias as a PVP teacher and in terms of what accessible and comprehensive mean to me. I have no choice but to evaluate these texts from my own viewpoint as a reflective practitioner (Schön, 1983). Later in this study, however, I will take into account the analyses of others when/if they are available to inform my own analysis and to attempt to remain objective.

Document Assessments of the Four PVP SVI Manuals

Since all four manuals examined as books or chapters of books are categorized as tier one “grey” literature (Adams, Smart and Huff, 2017) (See Figure A), I evaluated each PVP manual based on adapted criteria from Bowen (2009) and Kridel (Kridel in Morgan (2022a)) (Tables 3-6) in order to produce further knowledge and understanding, as well as achieve balanced “objectivity and sensitivity” (Bowen, 2009, p. 34). Using the lens of my insider perspective as a PVP practitioner and through an evolving hermeneutic spiral, I expanded the criteria of this assessment to include categories relevant to a practicing PVP teacher, namely, “attainability” “succinctness” and “organization and depth of content.”

Document Selection Assessments

Table 3 - Lentini (2020)

Document Assessment Criteria	Assessment of Lentini (2020)
Attainability	Attainable; available online where most books are sold; affordable at \$17

Document Assessment Criteria	Assessment of Lentini (2020)
Experienced and Knowledgeable PVP Practitioner?	Yes, Lentini is an experienced performer and practitioner and well-thought of in her field; she has both an BM in voice and MM in vocal pedagogy; foreword is by vocal pedagogue J. Williams (2013).
Relevance and Scope	Relevant; proposes Born2Sing PVP SVI method; highlights separate stages for children ages 5-13: Discover (5-7), Learn (8-10), and Grow (11-13)
Content Fits Conceptual Framework?	Yes.
Authenticity	Authentic; published by Hal Leonard, well-known publisher of music books.
Credibility	High degree of credibility as Lentini is a well-known vocal pedagogue.
Accuracy	Accurate – based on author's education and experience as a PVP practitioner.
Representativeness	As the most recent and up-to-date text, it represents the most current PVP approach.
Complete/Comprehensive or Selective	Complete; outlines PVP plans/content for three age groups, addresses PVP history, vocal care and physiology for children, lesson environment, parental involvement, performance skills; offers guidance for teaching musicianship, repertoire, singing in choral/group settings; provides PVP practitioner forms plus additional suggestions for songs and activities
Succinctness	At 127 pages, book is thorough but succinct.
Organization and Depth of Content	Well-organized; great depth.
Balanced/Uneven	Balanced; book addresses controversy re: PVP and explanation for perspective.
Original Purpose	Outlines Born2Sing SVI Method for PVP.
Targeted Audience	PVP practitioners.
First-hand/Second-hand	First-hand account based on own PVP practice experience.
Edited/Unedited	Since formerly published by reputable publisher, presumed to be edited.
Contains Index for Ease of Reference	Yes.

Table 4 - Loney (2018)

Document Assessment Criteria	Assessment of Loney (2018)
Attainability	Attainable; available for purchase at online booksellers and on author's website; relatively affordable at \$30
Experienced and Knowledgeable PVP Practitioner?	Yes, PVP practitioner for over 30 years; has collaborated with other well-known PVPs such as Lentini; PVP education limited to music diploma, not degree, no VP or performance degree.
Relevance and Scope	Relevant; outlines PVP Full Voice method for students aged 5-12 .
Content Fits Conceptual Framework?	Somewhat; structure is different in layout and some content.
Authenticity	Authentic; although self-published, widely distributed; available student workbooks utilized by PVPs.
Credibility	Somewhat credible.
Accuracy	Accurate; based on author's experience and scope of PVP practice.
Representativeness	Representative of current PVP manuals in existence.
Complete/Comprehensive or Selective	Somewhat comprehensive; addresses lesson content, strategies, environment, activities, and parental involvement, but not lesson structure; discusses varying student learning styles; suggests vocal warm-ups, ear training exercises, and sight-singing exercises based on movable "do" solfege; provides tips for performance anxiety; offers more suggestions for group lessons than one-on-one lessons; provides repertoire suggestions.
Succinctness	Succinct: 95 pages.
Organization and Depth of Content	Generally informative but not well-organized.
Balanced/Uneven	Balanced, emphasizes varying student and teacher perspectives and bolsters content with PVP contributors.
Original Purpose	Teacher guide for Full Voice teaching method.
Targeted Audience	PVPs.
First-hand/Second-hand	First-hand.
Edited/Unedited	Self-published; but provides list of editors and contributors.
Contains Index for Ease of Reference	No.

Table 5 - Phillips (2014)

Document Assessment Criteria	Assessment of Phillips (2014)
Attainability	Difficult to obtain; out of print; expensive at \$154.
Experienced and Knowledgeable PVP Practitioner?	Yes, Phillips is well-known and well-regarded PVP; his book is listed as a foundational text in many manuals reviewed, as well as in peer-reviewed journal articles.
Relevance and Scope	Yes, outlines TKTS method for grades 2-12 with modifications for Elementary School (2-6); upper elementary (4-6); middle school (5-8); high school (7-12)
Content Fits Conceptual Framework?	Yes, chapters 9-12 contains method description.
Authenticity	Authentic: 2 nd edition, published by Schirmer
Credibility	Extremely credible. Phillips is a well-known and regarded vocal pedagogue who has published in peer-reviewed journals and is cited by other practitioners as an authority.
Accuracy	Accurate, although PVP scientific information is dated
Representativeness	Representative.
Complete/Comprehensive or Selective	Comprehensive.
Succinctness	No; book is 400 pages; method chapters are 200 pages.
Organization and Depth of Content	Well-organized; great depth into method as well as foundation PVP material.
Balanced/Uneven	Balanced.
Original Purpose	Sets out reason/importance for PVP; outlines TKTS SVI method.
Targeted Audience	More academically-inclined PVPs due to depth and scope.
First-hand/Second-hand	First-hand.
Edited/Unedited	Edited.
Contains Index for Ease of Reference	Yes.

Table 6 - Blankenbehler (2009)

Document Assessment Criteria	Assessment of Blankenbehler (2009)
Attainability	Attainable; available for purchase at online booksellers and on author's website; affordable at \$17.
Experienced and Knowledgeable PVP Practitioner?	Author is a performer and PVP practitioner who possesses BA and MA in vocal performance.
Relevance and Scope	Yes, one of the first recent PVP manuals for ages 5-9.
Content Fits Conceptual Framework?	Yes.
Authenticity	Authentic in that it is widely distributed and used.
Credibility	Reasonably credible.
Accuracy	Reasonably accurate for its scope.
Representativeness	Representative of a foundational PVP method book.
Complete/Comprehensive or Selective	Not comprehensive; needs more educational/foundational information for PVPs
Succinctness	Succinct at 42 pages.
Organization and Depth of Content	Well-organized; covers depth of PVP method but not foundational materials for PVP practitioners.
Balanced/Uneven	Balanced.
Original Purpose	Outlines a singing method for parents and practitioners
Targeted Audience	PVPs and parents of young children.
First-hand/Second-hand	First-hand.
Edited/Unedited	Unedited.
Contains Index for Ease of Reference	No.

From the above document assessments (Tables 3-6), I concluded that the most credible texts were those written by trained vocal pedagogy specialists and formerly published whose methods took into account structural foundational materials and outlined variations for the method based on different age group levels: Lentini (2020) and Phillips (2014). Lentini's (2020) text is succinct and well-organized which makes it easy to follow, understand, and implement into a PVP practice. Phillips' text is foundationally rigorous and well-organized but the 200 pages outlining the SVI method could be daunting to teachers unfamiliar with the depth and scope of his pedagogical discussion; it might be hard for the typical busy PVP practitioner to read, digest, and implement into his/her

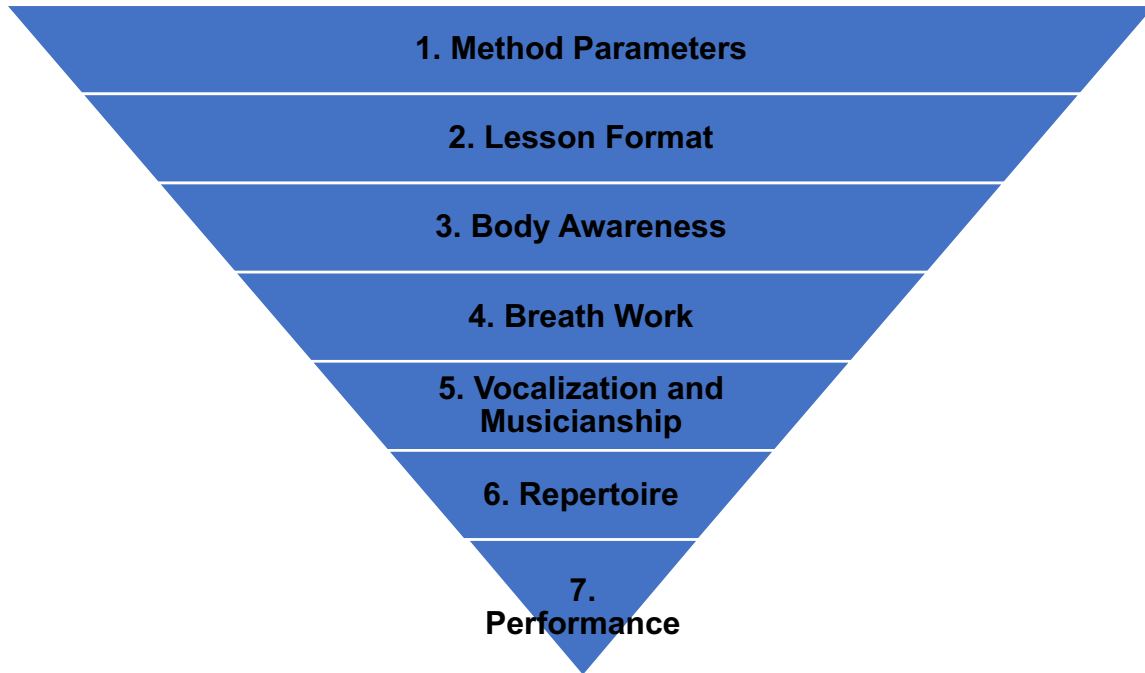
practice. Additionally, Phillips' (2014) text is hard to locate due to being out of print, limited in quantity, and, as a result, almost eight times as expensive as the other manuals.

Comparing the Content of Each Manual

In order to sort through and code the SVI manuals into comparable categories, I paired my skills as a reflective practitioner (Schön, 1983) with that of a practical action researcher to utilize my “practical judgement and...accumulated personal wisdom [as a] teacher” (Leitch and Day, 2000). Using manual open, axial, and selective coding (Denscombe, 2014; Saldaña, 2016), I arrived at the seven categories of “Comparable Categories” (Figure 1) for method comparison.

As seen in the triangular diagram in Figure 1, I began with an examination of the overarching parameters of each method in tier one, “Method Parameters.” In tier two, I examined the “Lesson Format” within each of those methods. In tiers three through six, I scrutinized the sections within that lesson format, namely: “Body Awareness,” “Breath Work,” “Vocalization and Musicianship,” and “Repertoire.” Within these sections, I surveyed the techniques employed to teach skills within each of these categories. Finally, in the final tier, I inspected what each manual said about “Performance,” particularly as regards performance *preparation*, which is of particular interest to me due to my own study into performance anxiety (Donnelly O'Halloran, 2020b).

Figure 1
Comparable Categories



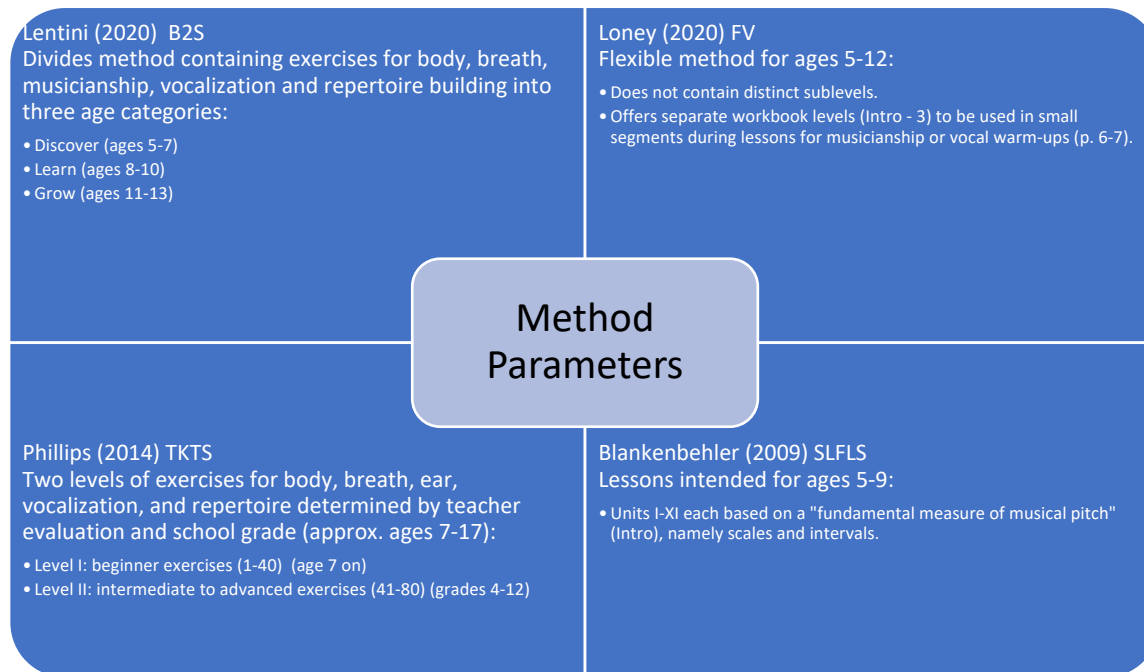
Method Parameters (#1)

The first category listed in Figure 1 is Method Parameters which, at its broadest scope, delineates the age range and various levels (if applicable) within each method. Due to the nature of teaching children, these method parameters also include factors that impact how the lesson is *conducted* namely, the overall methodological approach, parental involvement, and environment.

The general method parameters in terms of age range and levels within those ranges are detailed in Figure 2 and are discussed more in depth below.

[Be more specific in this figure about what I'm discussing: what type of exercises

Figure 2
Overview of Parameters Within Each Method



As seen in Figure 2 above, each author outlines age categories for each method, ages 5-12/13 for Lentini (2020) and Loney (2018), ages 5-9 for Blankenbehler (2009) and *grade* levels 2-12 (roughly ages 7-17 in the US) for Phillips (2014). Lentini (2020) and Phillips (2014) have the most distinct levels within their methodologies. Lentini (2020) offers the three categories of Discover, Learn, and Grow (“D/L/G”): Discover (5-7), Learn (8-10), and Grow (11-13). Phillips (2014) outlines Levels I for beginners and Level II for more experienced singers; furthermore, he employs sublevels within those levels based on school grade (not age): All (2-12), E/elementary (2-6), UE/upper elementary (4-6); MS/middle-school (5-8); HS/high-school (7-12)). Phillips (2014) states that he “supports all children learning to sing, regardless of age” (p. 46) but advises SVI begin in 2nd grade (approximately age 7/8 in US). He states that singing is a “complex skill [that] requires time to develop” because it requires the coordination of psychological and motor processes so it must begin “early in childhood” (p. 210).

Blankenbehler (2009) organizes his songs and exercises around musical intervals which, he says, is based on research that individual interval work improves the “pitch accuracy

and tonal quality” (Intro) in young children. According to Persellin (2006), Zoltán Kodály (Bonis, 1974; Choksy, 1974) believed, without scientific evidence, that children could not sing half-steps but the author went on to disprove this in her study. A more recent study finds that pitch perception and reproduction was best in children when intervals, as opposed to single pitch or patterns, were used in singing instruction (Demorest, Nichols and Pfordresher, 2018). (Blankenbehler (2009) later introduced sublevels A and B for younger singers (Blankenbehler, 2012, 2015) which will not be covered in this study.)

Below in Table 7, I have expanded on the topic of the parameters for each method introduced in Figure 2 to give a wider picture of the frame of each pedagogical methodology. In this table, I delineate how these methods compare with each other not only in terms of age range and levels but whether method addresses both individual and group lessons, lesson environment and parental involvement. Following this table I will touch on these topics briefly before addressing the second tier of the triangle (Figure 1), Lesson Format.

Table 7
Method Parameter Comparison Chart

Method	Specifies Age/Grade Range	Identifies Sublevels within Age Range	Method Applied to Individual Lessons	Method Applied to Group Lessons	Addresses Parental Involvement	Addresses Environment
Born2Sing (Lentini, 2020)						
Full Voice (Loney, 2018)						
TKTS (Phillips, 2014)						
SLLS (Blankenbehler, 2009)						

Methodological Approach

Regardless of age or level, flexibility regarding lesson content is recommended for children by all the authors. Phillips says, “[n]ot all exercises work for all kids; it is important

to try a variety” (2014, p. 369). Children require a “different environment, set of expectations, and mindset” (Lentini, 2020, p. 13). Phillips (2014) indicates that his method can be used both as a “pick and choose” *approach* or as a method of “sequential process of psychomotor skill development” (p. 212). His method can be used with group singing or for individual lessons. Lentini (2020) and Loney (2018) also outline suggestions for group lessons (which is beyond the scope of this study.)

Parental Involvement

Parental Involvement is an essential parameter within teaching children how to sing. Lentini (2020) and Blankenbeler (2009) reference Shinichi Suzuki’s (1969, 1983) method when discussing the importance of parental involvement. Lentini (2020) mentions the Suzuki method triangle which highlights the importance and interconnectivity of student/parent/teacher relationship. Blankenbeler’s (2009), in his introduction, addresses parents directly and advises them to become their child’s “practice partner” (Intro). Lentini (2020) devotes an entire chapter to parental involvement and says that the teacher must mentor both the child and adult. She states that an adult should be present and take notes (as prompted by the teacher) until that child is able to fully grasp the material in the lesson, take his/her own notes, and/or record the lesson to practice independently at home (2020). Loney (2018) concurs saying parental assistance in the lesson is necessary in facilitating communication with the child within the lesson and is a crucial element to setting up a good practice routine at home. Phillips (2014) and Loney (2018) advocate for communicating regularly with parents and/or guardians about a student’s progress. Loney (2018) says this is particularly helpful for parents who have an “untrained ear” (p. 15). Phillips (2014) states that this is important because it further reinforces the fact that singing is a learned skill and that this progress can be measured (2014). Lentini (2020) also addresses the pitfalls of parental involvement: an “overly-corrective” parent who constantly interrupts the lesson to correct his/her child or the “overly-pushy” parent who makes demands that are not in the best interest of the child (p. 25).

Lesson Environment

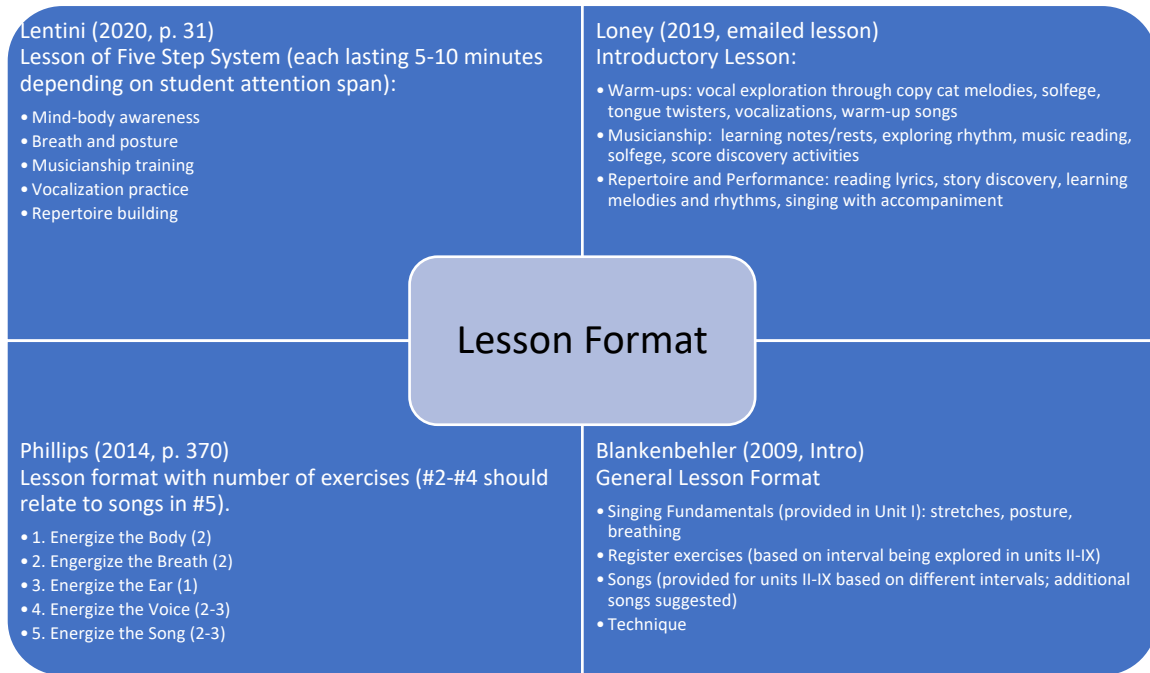
Lentini (2020), Loney (2018) and Blankenbeler (2009) agree that a positive, fun, flexible environment is crucial when teaching children. Both Lentini (2020) and Loney (2018) address the need to adapt to different learning styles and to the needs of each specific child in the private voice studio setting. The whimsical illustrations in Blankenbeler's (2009) book indicate that it is geared a joyful exploration of singing by children; he advises praising the student after every exercise and song. Phillips' (2014) book is geared towards the needs of general music teachers in a class context, not a private lesson and he does not address the topic of class environment.

Lesson Format (#2)

Lentini (2020) states that children need “a lesson structure to serve their unique needs” (p. 13). These young singers require not just a mini-adult lesson but a different, flexible and adaptable “environment, set of expectations, and mindset” (p. 13). Blankenbeler (2009) states that “[t]he best pedagogical methods for little children stress logical structure, repetition, review, visual and auditory demonstration, and short-term goals and rewards” (Intro).

Within each methodology, each author offers different lesson formats based around similar categories, as outlined in Figure 3 below. I will use these categories (as indicated in Figure 1 above) to compare the methods in each manual.

Figure 3
Lesson Format for Each Method



Lentini (2020) and Phillips (2014) offer explicit, clearly outlined and detailed lesson formats whereas Loney (2018) and Blankenbehler (2009) offer overall suggestions for content of the lesson but not a strict format. Loney's (2018) lesson content includes: unaccompanied singing, exploring vocal instrument, traditional vocal exercises, speaking exercises, ear-training, rhythm reading, learning to read and write music, exploring voice and music with the body (2018). Through her website, I obtained an emailed introductory lesson (Loney, 2019) for ages 6-8. I will be using this to compare her lesson plan to that of the other manuals. Blankenbehler (2009), whose book is geared both to teachers and parents, leaves the structure of the lesson up to the individual teacher (or parent) but says they should include stretching, register exercises, a section in technique, and repertoire.

Lentini (2020) states that the traditional lesson format of vocalization and repertoire does not work when teaching children. Due to their shorter attention spans, the PVP teacher needs to employ a "variety of strategies" and focus on a "variety of skills" (Lentini, 2020, p. 31). Each section should last only 5-10 minutes and flow from one task to another to keep the student engaged (2020). For Lentini (2020), these sections comprise an entire 45-minute lesson and offer good structure but the pacing and content of the lesson should

vary depending on the child and how he/she is feeling that day. Instrumental to this pacing and process, Lentini (2020) and Phillips (2014) believe that teachers should initially evaluate their students and then keep close track of each student's progress. Lentini (2020) advises keeping notes on weekly progress and offers a list of questions to consider (p. 29), as well as an initial intake form (p. 116) and subsequent re-evaluation form (p. 117) for this purpose in the Appendix. Phillips (2014) provides a "Vocal Technique Evaluation" form for level 1 beginners (p. 222) and for more advanced level II singers (p. 223). Within the context of musical education group class singing environment, he states that two written evaluations should be done each year (one at the end of each semester) (2014).

The outline of Phillips' (2014) lesson format comprises only ten minutes of the lesson before repertoire is practiced. Phillips (2014) organizes his lesson format around the use of "energy" because, he states, singing is "an *active* rather than *passive* process" (p. xiv). The findings in a study done by Kang, Scholp and Jiang (2018) corroborates this viewpoint: singing is a full body activity that involves the simultaneous engagement and exercise of multiple systems and, as a result, has numerous positive physical and psychological benefits.

Below is a sample of Phillips' (2014) TKT lesson format in Figure 3a which includes exercises that will be discussed in further sections below:

Figure 3a
Sample Singing Lesson for TKTS

Sample Singing Lesson for <i>TKTS</i>	
ENERGIZE THE BODY	
Ex. 1b: Stretch and Shake, Set 2	
Ex. 4d: Sternum Stretch	
ENERGIZE THE BREATH	
Ex. 8b: Eagle Spread	
Ex. 12b: Stopped Leak	
ENERGIZE THE EAR (Vocal Warm-up)	
Ex. 15b: Extending Tonal Memory	
ENERGIZE THE VOICE	
Ex. 19a: Woofers	
Ex. 26b: Down 5–Up 5	
Ex. 28b: Uniform Vowel Colors	
ENERGIZE THE SONG: “O MUSIC”—L. MASON	
Ex. 26: Musical Phrasing (Rainbow Gesture)	
Ex. 36: Phrase Extension (Catch Breath)	

(Phillips (2014, p. 370)

Phillips (2014) stipulates that no more than ten exercises should be included in each lesson with fewer when teacher is introducing and modeling a new exercise. Exercises should flow quickly from one to the next with minimal talking on the part of the teacher so the student can be “actively engaged with the singing process” (p. 213) and all exercises should be completed within ten minutes regardless of the length of the lesson (2014). The “Song” section above should either include materials from method or transition into repertoire phase of lesson (2014). Phillips (2014) says that while flexibility is warranted in teaching children, a teacher should always begin with Body and Breath sections, particularly for new inexperienced students. In chapter 12, Phillips (2014) outlines two sets of six suggested lesson plans for levels I and II.

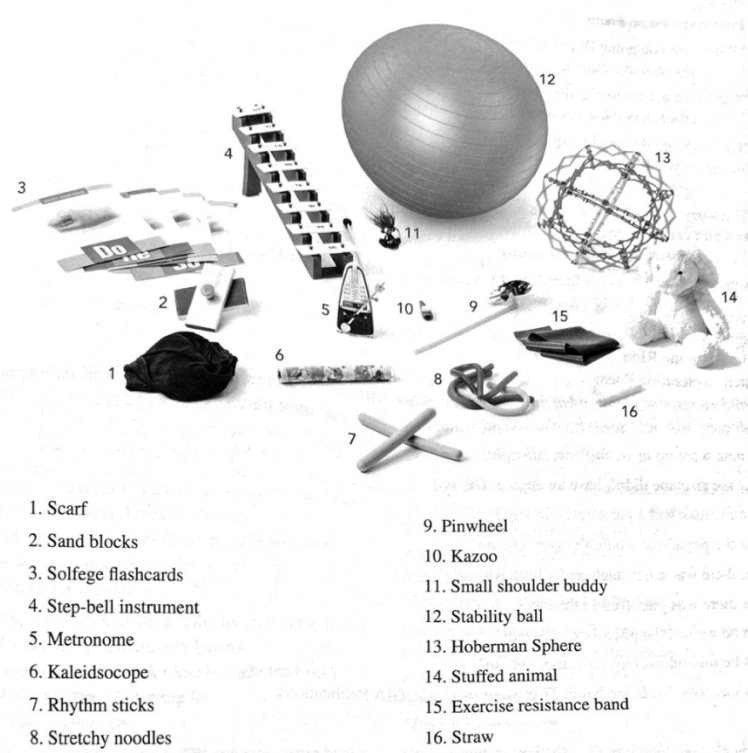
Regarding the overall parameters of a PVP lesson, these four PVP authors agree that these lessons are not the typical “stand at the piano” lessons. Loney (2019) advises allowing students to sing warm-ups and singing games without piano or teacher vocal accompaniment so that the students can “make peace” (p. 33) with their voices and not hide these voices behind the piano or teacher; she advocates use of solfege with Curwen

hand signals to assist in the process. Phillips (2014) recommends minimal use of piano accompaniment for young beginners so that teachers can better “listen and assess” (p. 46) each student’s singing and that, if used, it should involve simple chord progressions. Blankenbehler (2009) advises simple chord accompaniment for exercises and repertoire and then progressing to more involved accompaniment as the students progress. Lentini’s (2020) lesson content involves activities away from the piano (focusing on body awareness and breath) prior to vocalizing at the piano but employs the use of various props, utilizes “copy-cat” games to teach songs, and solfege or rhythmic patterns which she models and the student repeats it back to her.

Use of Props

Lentini (2020), Loney (2018) and Phillips (2014) employ some use of props during instruction. During warm-up exercises, Loney (2018) uses solfege flashcards, whiteboards for musical notation activities, and workbooks for musicianship exercises. Phillips (2014) utilizes props such as a pinwheel and ball and pipe toy for breath work. Lentini (2020) uses props (as seen in Figure 4a below) throughout her lessons, saying that they aide in focus, encourage movement and explain concepts. Lentini (2020) states that by incorporating props with various exercises, the student can bring an awareness to certain areas of the body to create the ability to have a firm, relaxed stance so that they can gradually learn how to employ muscles necessary for singing without creating tension (2020). I will go into more detail how each practitioner uses props when discussing exercises employed during lessons.

Figure 4a
Lentini's Props



Lentini (2020, p. 126)

Table 8, below, offers a comparison of these lesson formats and their content.

Table 8
Lesson Format and Overall Content Comparison

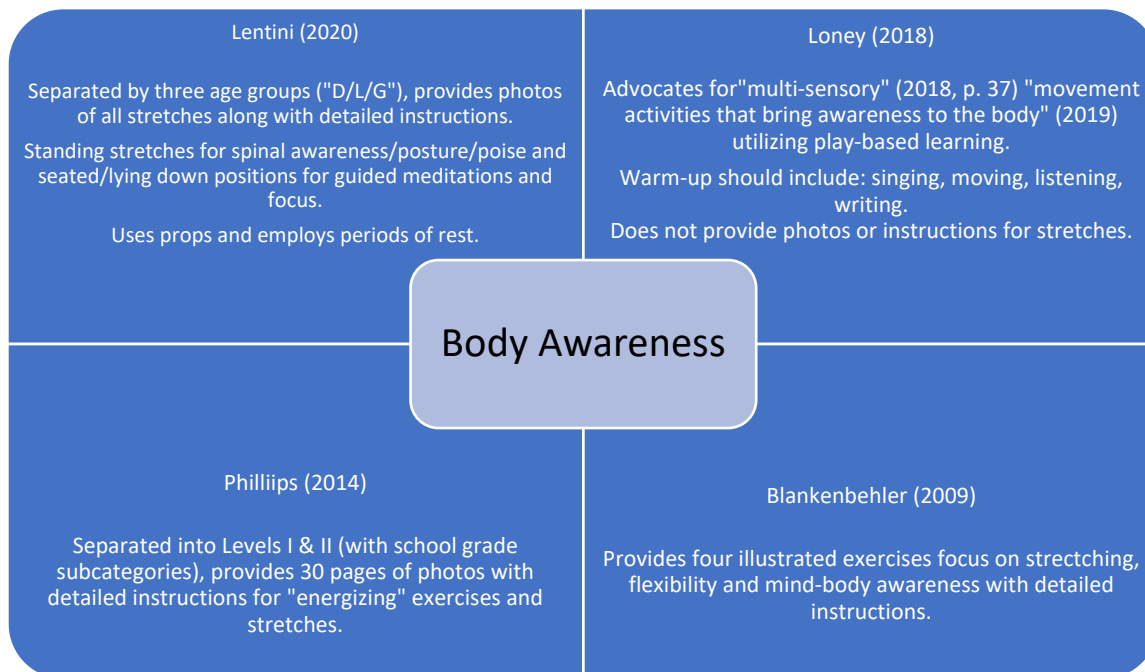
Method	Specifies Exact Lesson Format	Employs Solfege & Curwen Hand Signals	Uses Props	Addresses Piano Involvement in Lesson	Provides Student Evaluation Forms
Born2Sing (Lentini, 2020)					
Full Voice (Loney, 2018)					
TKTS (Phillips, 2014)					
SLLS (Blankenbehr, 2009)					

Body Awareness (#3)

The body is the singer's instrument and, as such, "students need to energize and align the body to maximize the physical response" (Phillips, 2014). Lentini (2020) says that initial body awareness exercises help bring focus, "internal awareness," and "get the student in a state of readiness" (p. 34) for the lesson. Blankenbeler (2009) states that these initial exercises help little singers to "mentally and physically 'get in the zone'" (2009, Intro). Loney (2018) does not outline a specific body warm-up but advocates for a lesson that explores movement and contains a warm-up that "engages the mind and body" (p. 39); in the emailed introductory lesson, Loney (2019) encourages exercises that "bring awareness to the body" (Loney, 2019, p. 1).

Hence, the first component for comparison in the PVP lesson format is body awareness, as outlined in Figure 4.

Figure 4
Body Awareness



Loney (2018) advocates for a body awareness movements but does not specify what they entail. Lentini (2020) and Phillips (2014) both provide photographs alongside detailed instructions for the exercises for each level of their method: Discover/Learn/Grow (“D/L/G”) for Lentini (2020) and levels I and II for Phillips (2014) as well as school grade sublevels (as discussed above). Body awareness for Lentini (2020) and Phillips (2014) involves vertical standing stretches for spinal alignment and for relaxing shoulders and head, legs and arms, as well as postural development exercises in both seated and standing positions. Phillips’ focuses on energizing body motions such as standing on one foot while shaking the arms/legs of the other side of the body and flopping arms while doing knee flexes left/right body arm and leg shakes (p. 231-232). Lentini (2020) uses similar stretches like the standing side stretch (one arm overhead, bending body slightly to side), she also suggests positions both seated and lying down to promote stillness and focus, using the prop of a stuffed animal placed on the student’s stomach when in a lying down position (“Discover” age level).

Posture

Lentini (2020), Phillips (2014), and Blankenbehler emphasize the importance of posture for a young singer: standing up straight (but not rigid), hands at sides, knees unlocked, feet shoulder width apart and, as Lentini (2020) describes, unzipped to a “V” formation. Chapman (2016) agrees and says that posture in singing impacts vocal efficiency, resonance, and breath support. Blankenbehler (2009) says a student’s posture should be checked at the beginning of each lesson and the body should be “straight, relaxed and poised to work as it was designed” (p. 2). Lentini (2020) warns that telling a student to stand up “straight” often results in a rigid stance; she prefers to focus on making sure the shoulders are away from the ears and the stance is firm but relaxed. Phillips (2014) and Blankenbehler (2009) both recommend a student stand with one foot slightly in front of the other. Chapman (2016) agrees with Lentini (2020) that raising the shoulders presents a problem in singing but disagrees with Phillips (2014) and Blankenbehler (2009) regarding foot placement; instead she indicates that any asymmetry should be corrected

whether it involves shoulders, hips, hands, or feet as it can distort the “optimal alignment of the vocal tract” and negatively affect “laryngeal efficiency” (2016, p.39).

Due to my own training as a Suzuki Voice practitioner, I already utilize both energizing and focusing techniques in the body awareness portion in the beginning of my lessons. However, the ideas and intentionality of the exercises provided by Lentini (2020) and Phillips (2014) have provided me with more ideas, as well as solidifying the purpose behind these movements.

Table 9 presents a comparison of the different body awareness approaches.

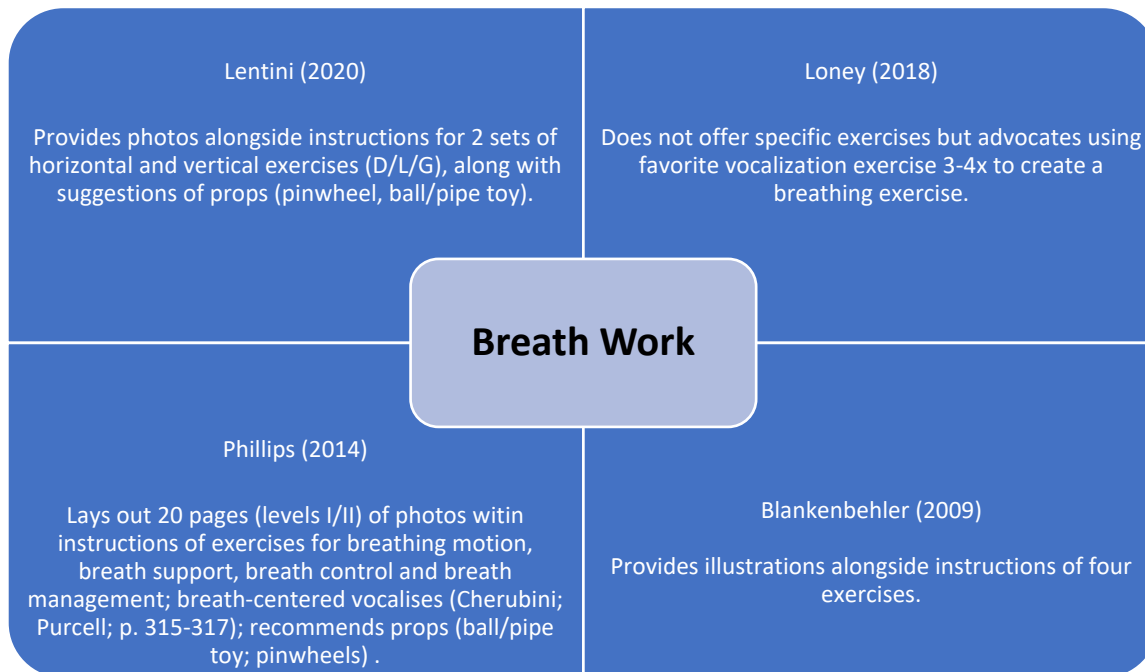
Table 9
Body Awareness Comparison

Method	Provides Photos or Illustrations	Provides Descriptions	Uses Props	Emphasizes Importance of Posture
Born2Sing (Lentini, 2020)				
Full Voice (Loney, 2018)				
TKTS (Phillips, 2014)				
SLLS (Blankenbeler, 2009)				

Breath Work (#4)

The goal of breath work in teaching children to sing, Lentini (2020) says, is to give them “a basic understanding of how they should breathe for phonation” (p. 37). This gives them a foundational structure for how the voice works, as well as introduces and reinforces engaging breath as a “therapeutic and relaxing practice” (p. 37). Once a child has an awareness of how the breath can flow without tension, he/she can “develop an understanding of breath stability” (p. 37) and, after achieving enhanced muscle and brain function as they approach adolescence, they can approach breath management (Lentini, 2020).

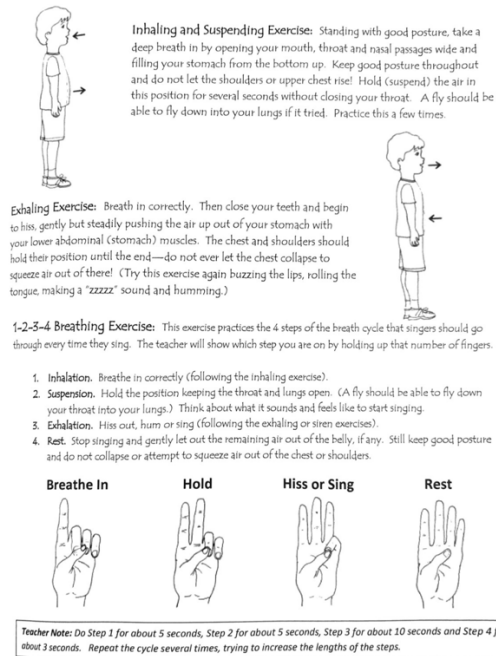
Figure 5
Breath Work



Phillips (2014), Lentini (2020), and Blankenbehler (2009) use pictures or illustrations to illustrate both vertical and horizontal breathing exercises. For horizontal breathing laying on the floor, Lentini (2020) suggest using the prop of small weighted stuffed animal and Blankenbehler (2009) uses a book. Blankenbehler (2009) provides illustrations of four breathing exercises at the beginning of his manual and says they should be reviewed during every lesson and practice session. His vertical breathing exercise is seen in Figure 5a below:

Figure 5a

Blankenbehler's (2009) Breathing Exercises



(Blankenbehler, 2009, p. 4)

Phillips (2014) offers the most detailed exercises for breath work with the goal that the student will learn to sing with “abdominal-diaphragmatic-costal breathing” with “natural breathing motion and proper breath management” (p. 214).

Use of Props

Phillips (2014) and Lentini (2020), employ similar exercises for breath stability and control using a ball and pipe toy and pinwheels as props. Table 10 contains instructions for use props in breathing exercises by Lentini (2020), Phillips (2014), as well as one from (Blankenbehler 2009).

Table 10
Use of Props for Breath Work

Abbreviations for Levels

Lentini (2020): Discover (5-7) (“D”), Learn (8-10) (“L”), and Grow (11-13) (“G”).

Phillips (2014): Levels I & Level II; school grade sublevels: All (2-12), E/elementary (2-6), UE/upper elementary (4-6); MS/middle-school (5-8); HS/high-school (7-12)).

Method	Prop(s) Used	Position	Level	Exercise	Purpose
Born2Sing (Lentini, 2020)	Straw/ Weighted stuffed animal/toy	Laying Down	D	Have student lay on floor and put their hands on stomach area; ask them to pant like a dog or giggle so they can feel diaphragm engagement. When they can feel the rise in their lower belly, ask them to inhale and feel for “growing movement in torso” (p. 60). TIP: Use straw to slow down the air; put weighted stuffed animal on stomach area so they can feel inhale/exhale.	Experience correct inhalation/exhalation
	Stuffed animal or book	Laying Down	L G	Same lying down set-up as above using book or stuffed animal on belly. Inhale in for five counts and exhale for five counts (p. 72). Inhale as if sipping through a straw for five counts, hold for five counts, the release with a hiss for five counts. Build to seven counts but maintain relaxation (p. 84).	Breath motion and stability Breath stability and control
	Pinwheel Stability ball	Standing	D	Stand with proper posture (standing straight with “shoulders away from ears” (p. 59), hands at side, feet together; “unzip” feet to create “V”), hold pinwheel in front of mouth; take a deep breath and blow on pinwheel with steady stream of air (use “small shoulder buddy” (Figure 4a, #11) if necessary to keep shoulders down.) (p. 60). TIP: With stability ball , ask student to push on ball to feel “firmness” (p. 60); too hard = too tense; too weak = no energy.	Breath stability (“tonus” p. 60) while keeping shoulders down
	Ball and pipe	Standing	L G	Standing with proper posture as described above, take deep breath and then blow on end of ball and pipe toy to elevate ball; goal is to levitate the ball steadily; work on sustaining ball levitation for extended periods (p. 73) Take deep breath, blow on end of toy, use metronome to “count how long student can maintain breath flow” (p. 84); make sure student maintains good posture with shoulders away from ears.	Breath stability Breath stability and stamina

Table 10
Use of Props for Breath Work

Abbreviations for Levels

Lentini (2020): Discover (5-7) (“D”), Learn (8-10) (“L”), and Grow (11-13) (“G”).

Phillips (2014): Levels I & Level II; school grade sublevels: All (2-12), E/elementary (2-6), UE/upper elementary (4-6); MS/middle-school (5-8); HS/high-school (7-12)).

Method	Prop(s) Used	Position	Level	Exercise	Purpose
TKTS Phillips (2014)	Ball and pipe	Standing	Level I (UE)	“Breath Stream” ball and pipe : with proper posture, after inhale, exhale to keep “the ball ‘floating’ as long as possible on a steady stream of exhaled air” (p. 253)	Breath Control
	Pinwheel	Standing	Level I (UE)	“Breath Stream” pinwheels : stand with proper posture, experiment with angles and blow on pinwheel with steady stream of air so that it keeps moving; make it into a game to see who can keep it rotating longest with one breath; “monitor posture and expansive ribcage” (p. 255)	Breath Control
	Hand	Standing	Level I (All)	“Magic Candles:” place one hand on stomach area and hold up all five fingers of other hand; blow out each finger “candle” with slight abdominal crunch and fold down each finger; after all are “blown out” candles suddenly relight and all fingers pop back up to be all blown out with powerful breath (crunch) (p. 250-1).	Breath Support
SLLS Blankenbehler (2009)	Book	Laying Down	Ages 5-9	Belly Breathing Exercise: Lay on floor with book of moderate weight on stomach; breathe low into stomach so that book rises without using shoulders; let air escape through mouth so that book lowers; repeat several times (p. 3)	Breathing

Vocalises

To teach both breath support and improve vocal ability, tone, and agility, Phillips (2014) uses vocalises, or exercises revolving around a vowel or syllable. In Level I of “Energize the Breath,” he utilizes vocalise *exercises* that center around “ha” (Figure 5b) and in Level II this progresses to vocalise *songs* (Figure 5c):

Figure 5b
Phillips (2009) Vocalise Exercises



EXAMPLE 10.1. Vocalise: Staccato bump.

(Phillips, 2014, p. 252)

Figure 5c
Phillips (2009) Vocalise Songs

Three-part canon Cherubini

1. 2. 3.

EXAMPLE 11.4. Vocalise: "Laughing Canon" by luigi cherubini. (Public domain.)

(Phillips, 2014, p. 315)

Table 11
Breath Work Comparison Chart

Method	Provides Photos or Illustrations	Provides Instructions	Uses Props	Emphasizes Importance of Posture	Uses Vocalises
Born2Sing (Lentini, 2020)					
Full Voice (Loney, 2018)					
TKTS (Phillips, 2014)					
SLLS (Blankenbehler, 2009)					

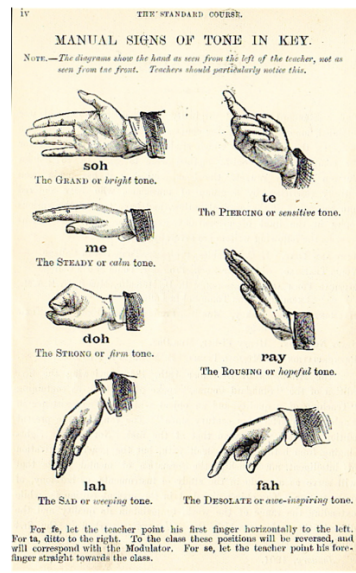
Vocalization and Musicianship (#5)

For the purpose of this study, vocalization (vocal exercises) and musicianship (theory and ear training) are being grouped together because in these four texts they often overlap or are combined during instruction.

Solfege Use

Lentini (2020), Loney (2018), and Phillips (2014) use solfege with Curwen (1884) or Curwen-Kodaly hand signals (seen in Figure 6a) for both vocalization and musicianship. Blankenbehler (2009) introduces the solfege scale in Unit II and the first song offered in his method is “C is Do and D is Re” (p. 7) to familiarize the student with solfege but does not utilize the hand signals in his manual. Loney (2018) uses Curwen’s (1884) “Tonic Sol-Fa” system in which the “movable Do” revolves around the tonic of each key and offers free Curwen hand sign solfege cards on her website (Loney, no date).

Figure 6a
Curwen “Tonic Sol-Fa” Solfege Hand Signals



(Curwen, 1884, p. viii)

Lentini (2020) feels strongly about incorporating music theory when teaching voice to young singers. She utilizes Loney’s *Full Voice Workbooks* for music theory and uses the Curwen hand signals with solfege to improve “aural skills, pitch, and sight-reading abilities” (p. 42) because the “kinesthetic [hand] movements help...students connect to the sound” (p. 42). Although Phillips (2014) cites many studies disputing the effectiveness of the use of the Curwen-Kodály (“CK”) solfege hand signals, he says that experienced teachers know kids enjoy using them. My own studies in the neurology of singing with Moss Erikson (2024), taught me that the coordinated use of singing and signing more effectively imprints these sounds and patterns on the brain. Phillips (2014) introduces these hand signs in level I to explore tonal patterns and advises teaching these in a teacher-student echo format along and ascending major scale. Below in Figure 6b are two Phillips’ (2014) vocalises based on solfege.

Figure 6b
Phillips' Solfege Vocalises



EXAMPLE 10.21. Vocalise: "Do-re-do."



EXAMPLE 10.22. Vocalise: Tonal patterns with syllables.

(Phillips, 2014, p. 276)

Vocal Exercises

Lentini (2020), Phillips (2014), and Blankenbehler (2009) utilize vocal exercises (or "vocalises," in Phillips' terminology) centered around vowel and solfege sounds, as well as other syllables to promote vocal strength, ability, and agility. Two recent studies (Lycke and Siupsinskiene, 2016; Guzman *et al.*, 2020) show that the systematic use of vocal function exercises ("VFEs") improved vocal function in singing and non-singing adults. These VFE warm-ups included: sustaining a nasal /i/, ascending and descending pitch glides, and sustaining several pitches with a semi-occluded vocal tract ("SOVT") (Stemple

et al. in Bane et al., 2023). Furthermore, a systematic review of twenty-one studies by Angadi, Croake and Stemple (2019) showed that VFEs enhanced not only voices of trained singers, but also normal, disordered, and aging voices. (Sayles's (2003) thesis on the effect of VFEs on children would be of great interest for this topic but I was not able to locate an electronic copy.)

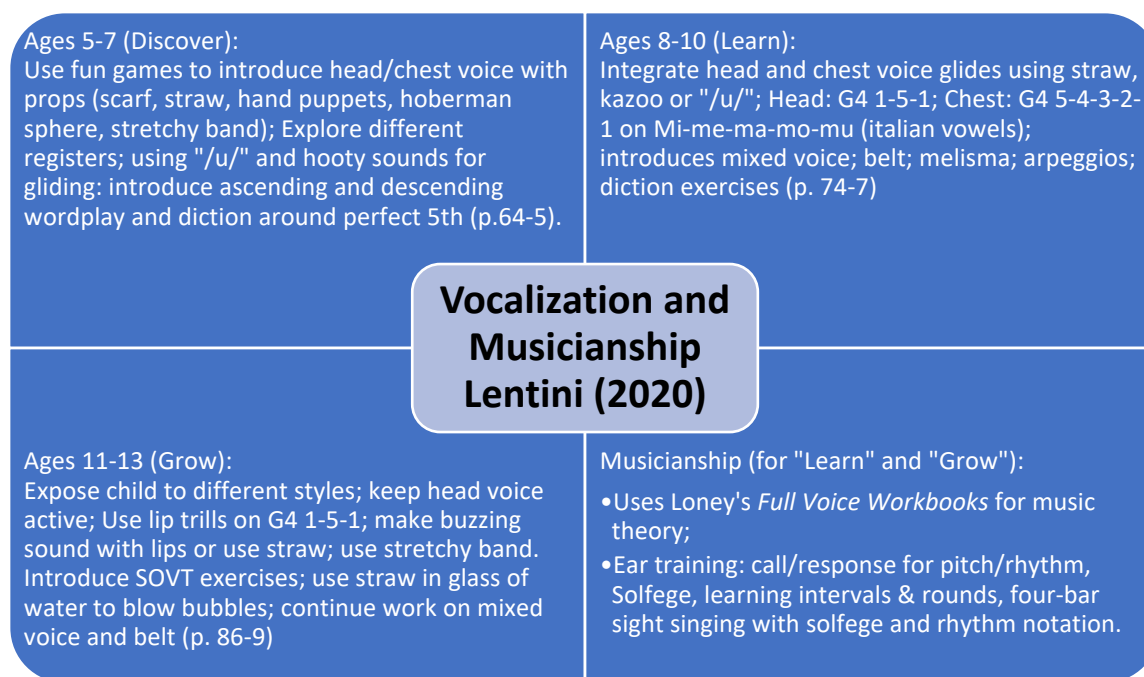
Overview of Vocalization and Musicianship for Each Author

In the following figures (7a-7d), the vocalization and musicianship views of each author are separated into their own diagrams.

Lentini (2020)

In Figure 7a, Lentini (2020) offers detailed suggestions for lessons in each age category of Discover/Learn/Grow ("D/L/G").

Figure 7a
Vocalization and Musicianship
Lentini (2020)



Lentini (2020) believes that students should not just learn by ear but should learn to read music on the page, as well as study music theory, for which she uses Loney's *Full Voice Workbooks*. Lentini (2020) and Phillips (2014) agree that using an /u/ vowel sound for beginning singers is optimal. Phillips (2014) explains when training children's voices the use of /u/ vowel is "most desirable" because it "naturally resonates in pharynx and the larynx remains in its natural, at-rest position" (p. 267-8). Lentini (2020) and Phillips (2014) also agree that echo phrases are instrumental for aural training and that if a student does not match pitch, the teacher should go to that student's pitch.

Lentini (2020) encourages the exploration of head voice through gliding vocalizations using scarves in her "Discover" category and then moves to exercises focused around the perfect 5th, beginning on G4, to introduce Italian vowel sounds in different musical formats for "Learn" and progresses to SOVT exercises for "Grow." As seen in Table 12 below, Lentini (2020) again uses props to help her D/L/G students explore both pitch and rhythm and for vocalization.

Table 12
Lentini's (2020)
Use of Props in Vocalization and Musicianship

Abbreviations for Levels
Discover (5-7) ("D"), Learn (8-10) ("L"), and Grow (11-13) ("G").

Prop(s) Used	Position	Level	Exercise	Purpose
Stuffed animal	Standing or Sitting	D	Read poems (p. 125) or create stories to explore head and chest voices for different characters (p. 63)	Head/Chest Voice Exploration/Awareness
Scarf	Standing	D	Standing with student at piano and starting pitch of C5, have student sing descending 5-3-1 pattern on /u/ using scarf to mimic "motion of musical phrase" (p. 63).	Head Voice Singing
Straw	Standing	D	Use straw or /u/ vowel for vocal glides or draw curving line on a dry erase board (p. 63)	Head/Chest Vocalization
Step-bell instrument	Sitting	D	Label each step with a solfege syllables. Play and sing solfege scale with student, starting with ascending and descending Do-Re-Mi; when student is ready, move	Tonic So-Fa: Learning Pitches

Table 12
Lentini's (2020)
Use of Props in Vocalization and Musicianship

Abbreviations for Levels
Discover (5-7) ("D"), Learn (8-10) ("L"), and Grow (11-13) ("G").

Prop(s) Used	Position	Level	Exercise	Purpose
		L	progressively higher in solfege scale; then have student alternate singing with step-bell and with CK hand signs (p. 61)	Learning to "hear and sing a major scale" (p. 73)
		G	Give different starting notes to have student sing in different keys (p. 73) Introduce intervals of major triad. Ascending: M3, m3, P4, octave. Descending: P4, m3, M3, octave. Tip: Have student sing arpeggio while teacher sings "counter-note or melody on opposing thirds" (p. 85)	Learning intervals
Piece of Yarn/String	Sitting	D	Have student arrange yarn with curving lines. Using /u/ vowel, have student trace the line with the voice with gliding sounds (p. 61) Tips: Have student start with descending sounds from head voice.	Pitch Motion: Understanding concept of ascending/descending motion & introduce head voice
Shoe	Sitting	L	"I pass the shoe" song (p. 121); sing song while keeping steady beat; then pass shoe back and forth between teacher and student, keeping a steady beat. Use metronome to change tempo (p. 73).	Learning Rhythm
Straw; kazoo	Standing	L	Using straw, kazoo, or /u/ sound, use glides to warm-up student's voice (p. 74) Tip: draw curved lines on whiteboard/paper to explore student's voice; begin in head voice.	Head/chest vocalization
Stability ball	Standing or sitting on ball	L	Have student sing five-note scale using pure vowels /i/e/a/o/u on ascending scale and /u/ on descending scale (p. 76)	Melismatic singing

Table 12
Lentini's (2020)
Use of Props in Vocalization and Musicianship

Abbreviations for Levels
Discover (5-7) ("D"), Learn (8-10) ("L"), and Grow (11-13) ("G").

Prop(s) Used	Position	Level	Exercise	Purpose
			Tip: Have student sit on ball and bounce as they sing to engage core muscles.	
Stretchy band; hoberman sphere; or kazoo	Sitting on ball	L	Use /u/ from C4 to have student sing 1-3-5-8-5-3-1 (p. 77) Tips: Use stretchy band or sphere to "bring focus to object and not the anxiety of singing high"; use kazoo for students not comfortable with head voice.	Extending range of motion
Stretchy band	Standing	G	Have student use lip trill starting at G4 singing 1-5-1 pattern; ascending to comfortable range; use stretchy band to distract student from overthinking about the lips (p. 86)	Head Voice Singing
Straw	Standing	G	Use buzzing lips, humming, or straw to vocalize on single pitch and then doing glides through range (p. 86)	SOVT Trills/Vocal Exploration
Straw in water	Standing	G	Using a half-full cup of water with straw, have student sing through straw and make small bubbles (p. 87)	SOVT Head Voice
Kaleidoscope	Standing	G	Have student sing Italian closed vowels /i/e/a/o/u and /mi/me/ma/mo/mu smoothly on single pitch, blending the vowels, while looking into and rotating the kaleidoscope (p. 88)	Legato Singing

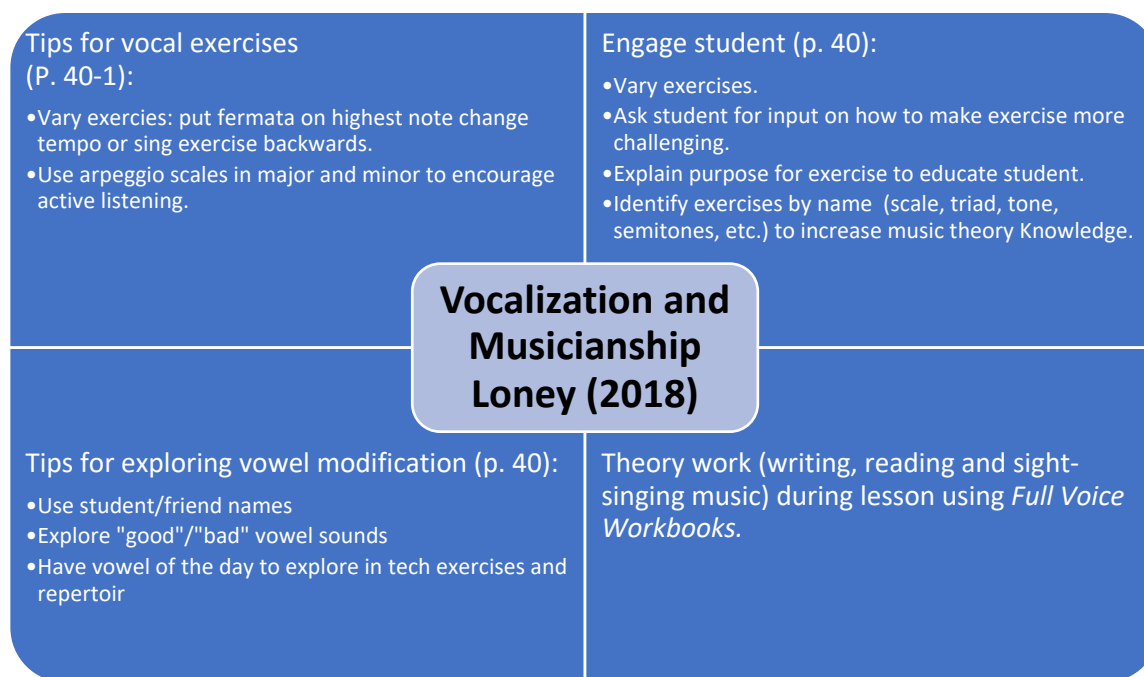
Lentini (2020) is the only one of the four authors to explore the introduction of belting in her vocalizations. Beginning in the "Learn" age category, she introduces how to energize the simple phrase of "Mom!" beginning on A4 and singing pitches from 5-1. In "Grow," she continues to explore belting with the phrase "Hey, there!" starting at A4 and singing again from 5-1. She emphasizes that this exploration of belting should be gentle, never forced or pushed, as well as limited in duration (2020). Phillips (2014) and Lentini (2020) both advocate for cross-training the voice by enabling students to mix upper and lower

registers in the middle voice. Phillips (2014) says warns that training children to belt exclusively in their chest voice will ruin their voices.

Loney (2018)

As seen below in Figure 7b, Loney (2018) offers general advice for vocal exercises, explanations of these exercises to enhance student engagement, and theory exercises in her *Full Voice Workbook* series. Lentini (2020), Loney (2018), Phillips (2014) also utilize tongue twisters to practice articulation and diction.

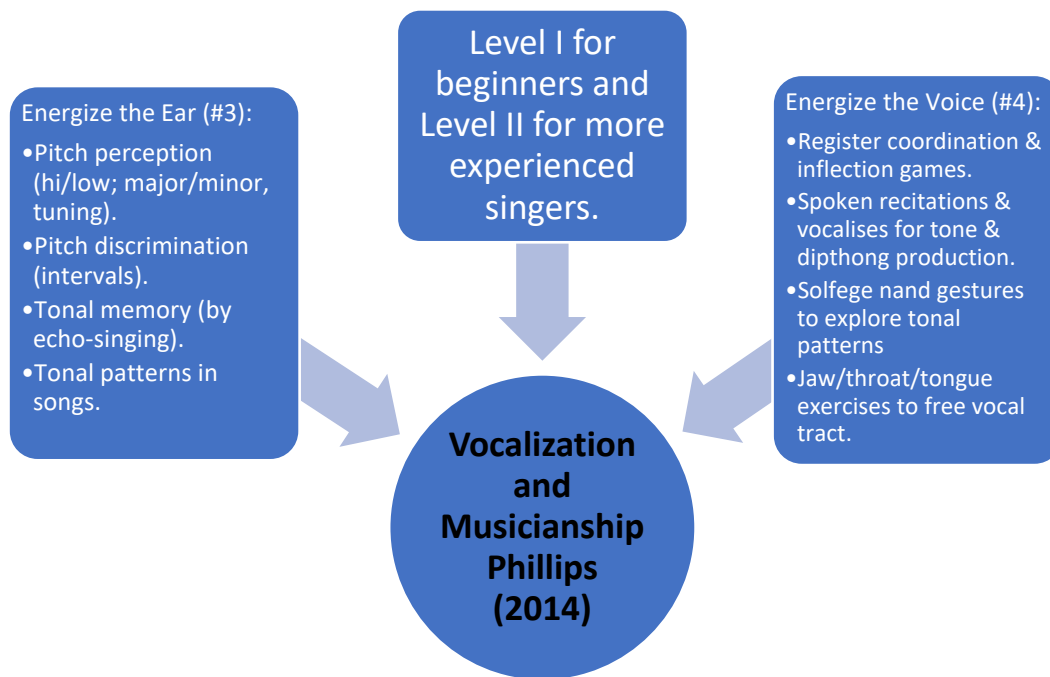
Figure 7b
Vocalization and Musicianship
Loney (2018)



Phillips (2014)

Phillips (2014) uses two sections of the lesson, “Energize the Ear” and “Energize the Voice” to address areas of vocalization and musicianship, as seen below in Figure 7c.

Figure 7c
Vocalization and Musicianship
Phillips (2014)



The goal of his “Ear” exercises is for the student to “accurately hear and remember pitch” (p. 255). Phillips (2014) emphasizes the importance of “audiation” in the process of “pitch discrimination” (p. 255). Audiation can be defined as “[t]o hear and comprehend music in the mind” (The Gordon Institute for Music Learning, 2024). Phillips (2014) and states “[l]earning to listen and ‘sing on the inside’ is an important part of the psychomotor process” (p. 255). As seen below in Figure 7c1, Phillips (2014), like Blankenbeler (2009), uses intervals to teach pitch discrimination. Firstly, he begins with major and minor seconds (Exercise 10.4) and then introduces major and minor third tonal patterns (Exercise 10.5) to practice the process of audiation. Exercise 10.5 incorporates conscious listening, audiation, and then singing on the part of the student.

A musical staff in treble clef with a common time signature (C). The melody consists of eighth and quarter notes, with some notes marked with a sharp sign (#). The text "Doo-doo-etc." is written below the staff.

Students: (listen) (think) (sing) Loo loo loo loo

Teacher: Loo loo loo loo

(listen) (think) (sing) Loo loo loo loo etc.

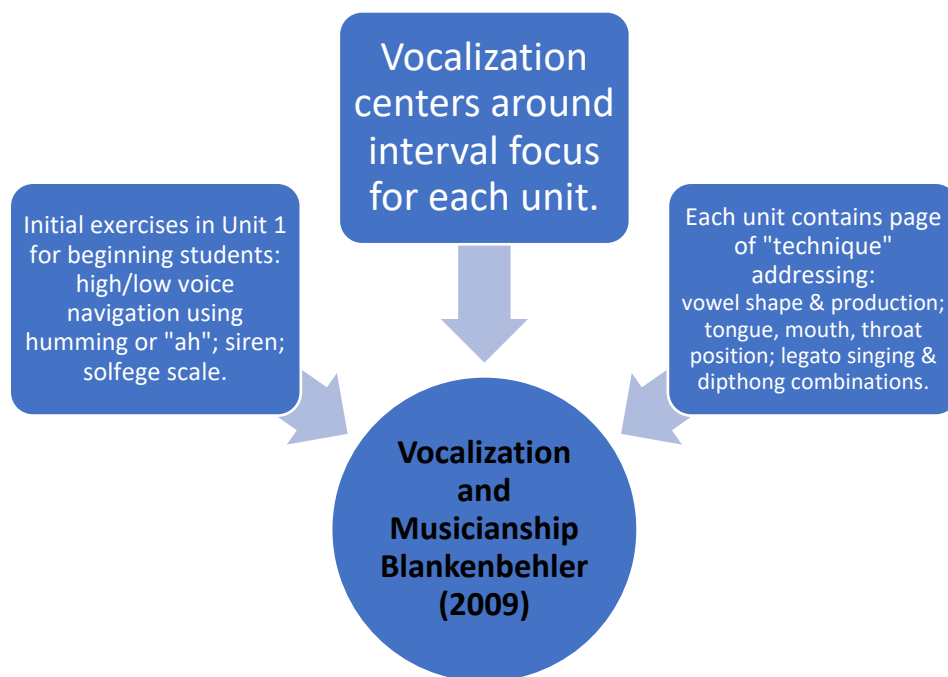
(Phillips, 2014, p. 256-7)

The goal of Phillips' (2014) "Energize the Voice" exercises are to enable the student to sing with "proper vocal registers, breath-to-voice activation, and resonant tone production" (p. 259). Like Lentini (2020), Phillips (2014) uses storytelling voices to explore head and chest voice through normal speech. He then uses vocalises to enable singers to explore vocal registers through singing (2014).

Blankenbehler (2009)

Blankenbehler (2009), as seen in Figure 7d, explores different aspects of vocalization in his unit lessons centered around intervals. For example, he explores exercises for consonants and sevenths and octaves in Unit VIII before introducing two songs that feature these intervals.

Figure 7d
Vocalization and Musicianship
Blankenbehler (2009)



As seen below in Figure 7d1, Blankenbehler (2009) uses vocalizations to help his students remember interval names.

Figure 7d1

Thir~~d~~s are Skips:



(Blankenbehler, 2009, p. 14)

Below is a comparison chart of how each method handles vocalization and musicianship.

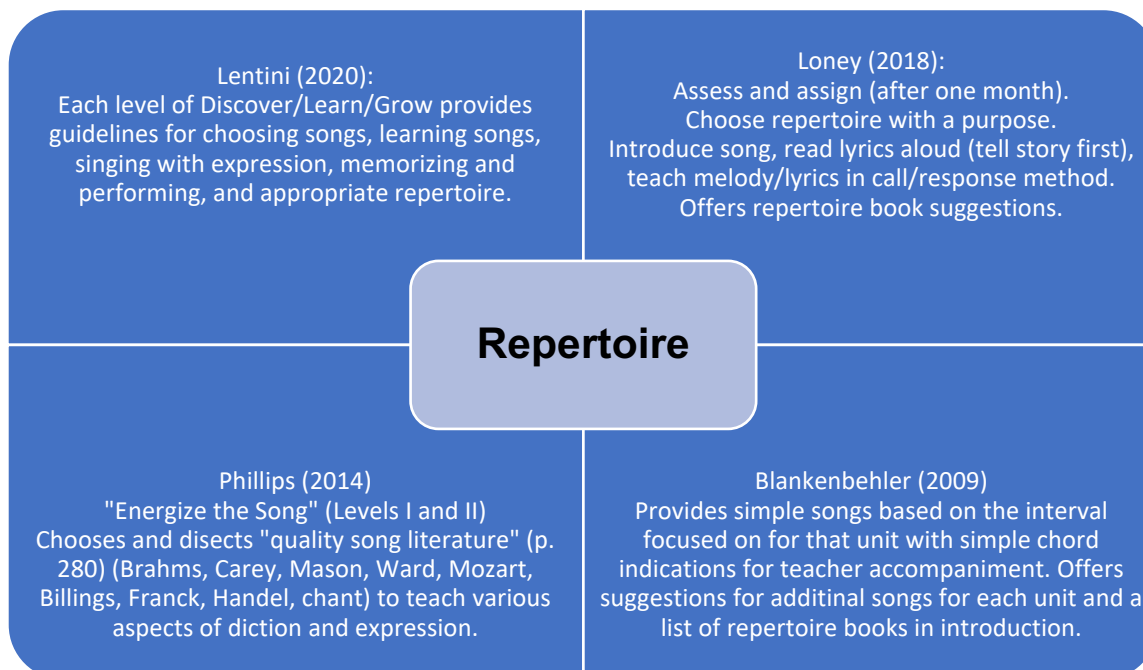
Table 13
Vocalization and Musicianship Comparison Chart

Method	Provides Photos or Illustrations	Provides Instructions	Uses Props and/or Workbooks	Uses Vocalises
Born2Sing (Lentini, 2020)				
Full Voice (Loney, 2018)				
TKTS (Phillips, 2014)				
SLLS (Blankenbehler, 2009)				

Repertoire (#6)

Each author in this study has various suggestions and approaches to choosing repertoire, as seen below in Figure 8.

Figure 8
Choosing and Teaching Repertoire



Choosing Repertoire

Lentini (2020) and Loney (2018) state that repertoire should be diverse and introduce the student to a variety of styles. Lentini (2020), in her chapter on repertoire, states that songs are where a student can “manifest all the newly formed skills together to create a piece of art” and “that the ultimate goal is storytelling” (p. 48). Teachers should take into consideration the following factors when choosing songs for their students: expressive, relatable lyrics which move in a step-wise motion; vocal range and tessitura; memorization and pronunciation abilities (2020). When a student chooses a song that is “vocally unfavorable” (p. 49), balance this by introducing the student to a more appropriate song so that they can have their own “Aha!” moments (2020).

Blankenbehler (2009) supplies simple songs and suggestions for additional appropriate songs in each unit, as well as a list of repertoire books in his introduction. Phillips (2014) provides suggestions for exercises using classical song literature in his “Energize the Song” section, but delves more into choral music recommendations as opposed to solo voice material at the end of his book in his Appendix B. Loney (2018) devotes a chapter to repertoire, giving recommendations for assessing repertoire based on difficulty of piano accompaniment, personality and personal preferences of student, as well as their reading and confidence levels, and their support at home. Loney (2018) advises choosing songs that teach a variety of musical and singing skills based on the needs of that student. Loney (2019) provides a song “It’s Raining Cats and Dogs” in her e-mailed introductory lesson and provides a list of repertoire books in her book (2018). Lentini (2020) and Loney (2018) address the varied needs and interests of their students by providing a wide array of repertoire suggestions. Phillips (2014) acknowledges that students often want to sing “like the pop stars they hear on American Idol” (p. 95) but he does not address how to choose repertoire based on this; his song selections are classical and may not be of interest to his demographic. Blankenbehler’s (2009) book is geared towards children ages 5-9 but may not be of interest to the children on the higher part of that age range who begin to be highly influenced by pop music.

Teaching Repertoire

Lentini (2020), Loney (2018), and Blankenbehler (2009) advocate using the music on the page to supplement the learning of a song. Lentini (2020), Loney (2018), and Phillips (2014) encourage speaking the text prior to singing a song. Lentini (2020) recommends breaking the song down into small sections: listen to the song and speak the text; study the melody on a single syllable or using a kazoo (as seen in Figure 4a and Table 12); speak through text again with articulation.

Phillips (2014) devotes his “Energize the Song” section to teaching children “to sing quality song literature with clear and effective diction and expressive interpretation” (p. 219). To accomplish this, Phillips (2014) advocates for the use of *simple* tongue twisters and exercises for rapid articulation such as:

“Wibbleton to Wobbleton”

Olde English Rhyme

From Wibbleton to Wobbleton is sixteen miles.

From Wobbleton to Wibbleton is sixteen miles.

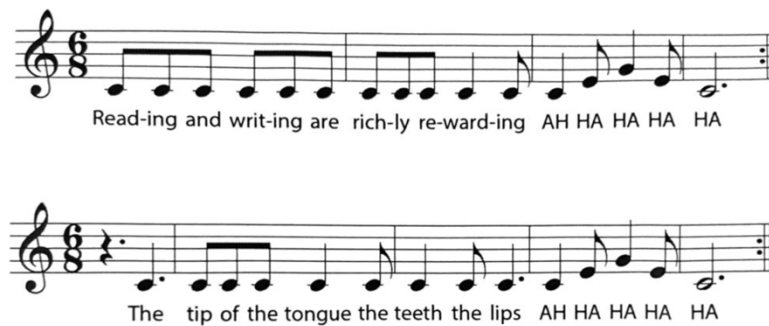
From Wibbleton to Wobbleton, from Wobbleton to Wibbleton,

From Wibbleton to Wobbleton is sixteen miles.

(Phillips, 2014, p. 280)

Lentini (2020) and Loney (2018) also emphasize the use of tongue twisters to practice diction and articulation for use in repertoire. Lentini (2020) provides a list of tongue twisters in her appendix (p. 120). Loney (2018) states that tongue twisters provide “immediate awareness to the complicated coordination of the teeth, lips, tongue and larynx” (p. 43) and recommends singing them in legato or staccato in major or minor variations. Below in Figure 8a is an example of this:

Figure 8a
Loney's (2018) Tongue Twisters



(Loney, 2018, p. 43)

As a practitioner, I feel that although use of these tongue twisters can be useful, that a teacher must keep an eye out for gripping and tightness in the jaw area.

Phillips (2014) uses classical repertoire such as Brahms' "Ladybug" and Carey's "America" in Level I and Handel's "Messiah" and Brahms' "The Little Sandman" in Level II to teach word and consonant pronunciation, interpretation and expression, musical phrasing and breathing, as well as dynamics and tempo. He provides dynamic and tempo charts in Level I and advises having students speak the dynamic level or tempo speed indicated on the chart while counting "1, 2, 3..." (2014).

Below in Table 14 is a comparison on how each author handles repertoire.

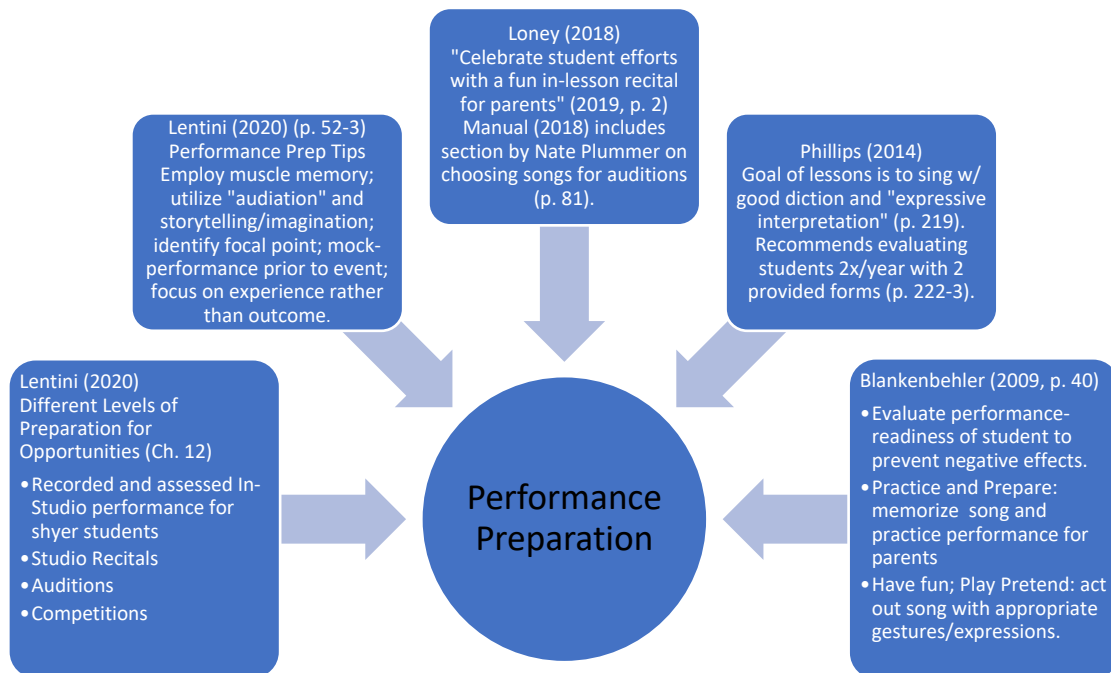
Table 14
Repertoire Comparison

Method	Provides Repertoire Pieces in Manual	Provides Solo Repertoire Lists/Suggestions	Employs Tongue Twisters for Diction and Articulation	Separates text from music to teach repertoire
Born2Sing (Lentini, 2020)				
Full Voice (Loney, 2018)				
TKTS (Phillips, 2014)				
SLLS (Blankenbehler, 2009)				

Performance (#7)

Blankenbehler (2019) and Lentini (2020) address the need for performance preparation as seen in Figure 8. Loney (2018) addresses this topic only lightly and Phillips (2014) does not discuss performance skills.

Figure 9
Performance



Lentini (2020) states that the performance is the objective of “bringing a song to life” (p. 51). Lentini (2020) devotes a whole chapter to performing skills and cautions that she has adult singers who still remember the traumatizing performance experiences of their younger selves. Blankenbehler (2009) introduces his performance preparation tips in the last technique section of his book. He advises that performing should be fun and discourages pushing a young singer to perform before he/she is ready (2009). Lentini (2020) and Blankenbehler (2009) both advise that preparation is a key element to a good performance and that first performances can be in front of family (2009) or an “in-studio” recorded performance (2020) for nervous students. For Lentini (2020) performance preparation involves knowing a piece so well that the student can “sing it in their sleep” (p. 52). She also advises creating muscle memory by “taking careful steps in the learning process” (p. 52) and using audiation to think and hear the song in their head. Both authors advise against putting pressure on the student to have a perfect performance, free of mistakes; Lentini (2020) states that mistakes during a performance offer young singers an opportunity to engage in problem-solving and “triumphantly utilize their executive functioning skills” (p. 53).

Below in Table 15 is a comparison of how each method approaches the topic of Performance.

Table 15
Performance Comparison

Method	Discusses Performance Preparation Techniques	Discusses Different Performance Opportunities
Born2Sing (Lentini, 2020)		
Full Voice (Loney, 2018)		
TKTS (Phillips, 2014)		
SLLS (Blankenbehler, 2009)		

Discussion

Lentini (2020)

As outlined and discussed in Table 3 in the document assessment portion above, Lentini's (2020) book offers a succinct, current, comprehensive and well-organized PVP manual. Lentini (2020) provides distinct parameters and levels (D/L/G) within her method, as well as a well-organized and outlined lesson format. Lentini (2020) provides detailed exercises for body awareness, breath work, vocalization and musicianship, as well as suggestions for appropriate repertoire, performance preparation, and the importance of diversifying performance opportunities.

In her bibliography, she references Loney (2018) and Phillips' (1996) first edition, and lists Blankenbehler (2009) in her "inspired reading" section (p. 111). Both the historical context and the similarities of perspective and teaching methodology (as has been pointed out in several areas in this essay) make it clear that Lentini (2020) has been positively influenced by Phillips. However, Lentini (2020) has presented her material in a way that can be more easily comprehended and implemented by practitioners. She does not go into as much depth as Phillips (2014) but provides PVP practitioners with the necessary foundation, tools, and techniques to teach young children to sing. The reviews of Lentini's (2020) book concur with this analysis and add some suggestions for the next printing.

Marcheselli (2021) says that Lentini's (2020) manual and guide is a memorable, readable, attractive, insightful and portable all-in-one resource for new voice teachers and is a resource for new teachers who need to get "up to speed with new trends in the field of vocal pediatric pedagogy" (p. 61). Greschner (2021) notes that the manual approaches PVP from the lens of discovering and growing voices, as opposed to building a voice and that the format of the book is logical and the "[e]xamples and illustrations of exercises, activities and ideas follow" (2021, p. 61). Greschner (2021) observes that as seen also in the Loney's (2018) method, Lentini's curriculum operates around a spiral model. Outlined

by Bruner (1960), the spiral mode of learning begins with a basic knowledge, and gradually incorporates more sophisticated knowledge which then reinforces previous knowledge. However, the lack of glossary, as noted by Marcheselli's (2021), is something that could stand to be remedied in the next printing to increase ease of use by teachers.

Loney (2018)

Loney's "Full Voice" method consists of a variety of workbooks (four), warm-up books, sight-reading guides, as well as her manual for teachers examined in this study. Loney's (2018) manual is concise at 95 pages and offers comprehensive and helpful advice for strategies for teaching children *music* but does not focus extensively how to teach pediatric *voice*. Loney (2018) method parameters tend toward the general rather than the specific and she doesn't specify any age categories. Loney (2018) does address the importance of lesson environment and parental involvement, as well as adapting to learning styles. Loney (2018) offers general advice regarding what a lesson format should contain but doesn't provide a distinct outline. Loney (2018) does not provide photos or instructions for exercises for body awareness or breath work. In terms of vocalization and musicianship, Loney (2018) says that "a great warm-up consists of more than just singing" (p. 51) and tends to rely heavily on *activities* centered around "Tonic Sol Fa" cards rather than vocalization work incorporating musicianship strategies; instead, in a separate book on warm-up exercises can be purchased from her website. Loney (2018) provides repertoire recommendations but does not address performance preparation. Loney (2018) focuses heavily on group lessons and I had to locate a sample voice lesson by going on her website. Loney (2018) is the only author to mention the business aspects of running a voice studio; she stresses that an updated website and professional marketing materials are key markers to a studio's success. This manual could benefit better systematic organization and an index for ease of reference by the practitioner.

I agree with Lentini (2020), Loney (2018), Phillips (2014), and Blankenbeler (2009) that it is important to reference the music on the page and teach young students' musical

notation and concepts. However, my focus as a PVP teacher lies in developing a healthy foundation for the voice and introducing appropriate music literature for that voice. Loney's *Full Voice Workbooks*, for which her manual serves as a guide, have not been formally peer-reviewed but are used by respected teachers such as Lentini (2020). However, as a practitioner, I think they are better suited for group vocal classes (which both Loney (2018) and Lentini (2020) detail and describe in separate chapters in their manuals). I have used Loney's *Full Voice Workbooks* occasionally in my private voice practice but often find they disrupt the flow of the lesson, causing my students to shift from the internal to the external. However, in a group setting in which students might need quiet work time to refocus and reset, I think they would be very helpful.

Phillips (2014)

An online search in Google, Google Scholar, and UWTSD revealed no formal peer-reviews of Phillips (2014) edition. The lack of awareness of this text is unfortunate, as this book provides a wealth of information for PVP practitioners. In her review of the earlier edition, Swears states:

In this work, Phillips firmly establishes himself as an authority in the field. Each topic is covered in depth and reflects his knowledge and understanding of the literature and research in the field. But, perhaps what is most valuable about the text is that Phillips is able to put his understanding into practical application. (Swears, 1995, p. 1)

The method section Phillips' (2014) book is a comprehensive 200 pages which provides method parameters, including two levels and school grade distinctions within those levels, a clear lesson format, numerous exercises for body awareness, breath work, and vocalization and musicianship. Phillips (2014) provides some suggestions for repertoire but, since he is focusing on a group context, does not provide more solo repertoire suggestions. Phillips (2014) provides numerous photos and musical notations for exercises but lacks any discussion of performance preparation which is increasing thought to be crucial for young singers to prevent music performance anxiety (Donnelly O'Halloran, 2020b).

At the end of each chapter, Phillips' (2014) has a list of reflective questions which would be helpful within a group of practitioners for a long-term study of this book or a semester-long university course on PVP. The exercises within Phillips' (2014) two levels are comprehensive but also intimidating in their scope and depth. In his final chapter (Chapter 12, p. 369), Phillips' provides summary outlines of the exercises to be used in each of the levels denoted by E/UE/MS/HS/All for grade level. Below, as seen in Figure 10, is a summary of possible exercise for part 4, "Energize the Voice" section, of a voice lesson of five parts:

Figure 10
TKTS "Energize the Voice" Exercises

Part 4: ENERGIZE THE VOICE	
Exercise 18: Animal Farm	[Phonation; E; p. 259]
a. Animal Farm Game	
b. Puppy	
c. The Story of the Three Bears	
Exercise 19: Woofers and Tweeters	[Phonation; E, MS; p. 261]
a. Woofers	
b. Tweeters	
*Exercise 20: Voice Inflectors	[Phonation; E; p. 261]
a. Sky Diver	
*b. Dogs Conversing	
c. Foul Shot	
*d. Aha!	
Exercise 21: Wheelies	[Phonation; UE, MS, HS; p. 262]
a. Lower Wheelie	
b. Upper Wheelie	
c. Spiral Wheelie	
Exercise 22: Upper to Lower	[Resonant Tone Production; UE, MS, HS; p. 263]
a. Descending Triads	
b. Staccato Koo-Koo	
Exercise 23: Lower to Upper	[Resonant Tone Production; UE, MS, HS; p. 264]
a. Octave Lift (La-Hoo-La; I Know)	
b. Moving Up (Hip, Hop, Hip; Arpeggios)	

(Phillips, 2014, p. 373)

Phillips (2014) also provides sample lessons as seen below in Figure 11.

Figure 11

TKTS Sample Lesson

SAMPLE LESSON 1

Energize the Body

Ex. 01a: Set 1–Spinal Stretch, Shoulder Roll, Head Swing, Knee Flex, Left–Right Shake (Stretch and Shake)

Ex. 02: a. Model Posture, b. Thumbs Up, Thumbs Down (Posture Development)

Energize the Breath

Ex. 06a: Two-Finger Movement (Deep Breathing)

Ex. 09: a. Abdominal Crunches, b. Power Breath (Breath Pulsing)

Energize the Ear

Ex. 14a: High or Low? (Pitch Comparisons)

Energize the Voice

Ex. 18a: Animal Farm Game (Animal Farm)

Ex. 22a: Descending Triads (Upper to Lower)

Ex. 26a: Down 5 (Musical Phrasing)

Energize the Song: “O Music”–L. Mason (Ex. 40b, Round and Canons)

Ex. 34: Text Phrases (Diction)

Ex. 36b: Catch Breath (Phrase Extension)

Ex. 26c: Rainbow Gesture (Musical Phrasing)

(Phillips, 2014, p. 376)

Phillips’ (2014) indicates that these exercises, prior to the start of working on repertoire, should last no more than ten minutes. As a practitioner, seamlessly integrating these into my own lessons within that tight timeframe would be challenging and, as author concur, working with children requires flexibility (Blankenbeler, 2009; Phillips, 2014; Loney, 2018; Lentini, 2020). Yet Phillips’ (2014) ample exercises offer much “food-for-thought” for the practitioner. Because the comprehensive expanse of Phillips’ (2020) manual and exercises (80 exercises in total for levels I and II), the summaries, outlines and lesson samples like those in Figures 10 and 11 above are crucial references for the successful implementation of his techniques for a practitioner such as myself. However, since Phillips’ (2014) book is out of print, expensive, and hard to obtain, for ease of use and reference as a practitioner, I would need to create my own flashcards, using my judgement as a practitioner to determine which exercises would be appropriate for my younger students who fall below Phillips’ 2nd grade parameter. Since Phillips (2014) manual entails eighty total exercises with pictures, descriptions and musical notation, this would be no easy task. An updated third edition of this text including updated pictures and scientific information, and a shortened version distilling foundational information of

Phillips' TKTS methodology with accompanying flash cards would be welcomed by this practitioner.

Blankenbehler (2009)

Blankenbehler's (2009) manual was created at time when few PVP manuals existed. An online search in Google, Google Scholar, and UWTSD revealed no formal peer-reviews of this manual. Hence, I must rely on my own experience as a teacher to analyze this manual. Blankenbehler's (2009) manual offers a simple, well-organized, step-wise method for teaching songs to young children by parent or practitioner based on simple songs provided notated chord progressions for accompaniment. This book is an accessible, succinct 41 pages which aims to be comprehensive, but its wider audience scope (teachers, parents, and children) and short length do not enable it to provide the foundational PVP details necessary to educate a PVP practitioner and young singer, such that as provided by Lentini (2020) in her first two sections covering vocal anatomy and vocal technique. Blankenbehler (2009) offers twelve clearly delineated units centered around musical intervals which, he says, enables children to "successfully build their pitch accuracy and tonal quality" (Intro). He does not specify in the book what this "research" was or where it came from. However, I was able to locate some evidence (Persellin, 2006; Demorest, Nichols and Pfordresher, 2018) that supports this approach. Blankenbehler (2018) provides some general suggestions for overall lesson format. Blankenbehler (2018) touches lightly on body awareness exercises and breath work. For vocalization and musicianship, Blankenbehler's (2009) coverage of vowel sounds and diphthongs is confusing in that it does not utilize or introduce the international phonetic alphabet ("IPA") and the translated sounds conflict with the pure vowel sounds used in the Italian *bel canto* method and considered essential for pure sound production, which Lentini (2020) and Phillips (2014) both discuss at length in their books. Blankenbehler (2018) does address the topic of repertoire, offering suggestions in each unit, and the importance of proper performance preparation.

The format and the book's intended audience does not allow for more in-depth discussion of topics. Since the publication of this book, Blankenbeler has published two other books (Blankenbeler, 2012, 2015) for singers under the age of five (which are not discussed in this study). From my perspective as a practitioner, the organization of this method around intervals is a helpful way to introduce musical progression but some young students might struggle with larger intervals explored. Lentini (2020) emphasizes exercises centered around a fifth which is, from a PVP practitioner perspective, a more accessible and healthy approach for this age group.

Conclusions and Recommendations

Insider Researcher Perspective

My insider researcher status as a practitioner of PVP helped me to analyze these four manuals. However, I found that I had to use techniques to distance myself from the texts to gain an unbiased perspective. To do this, I first used the Likert (1932) scale and then an adapted document assessment scale Bowen (2009) and Kridel (Kridel in Morgan, 2022b). In this exploratory document analysis, I utilized the frame of my own knowledge as an PVP practitioner to analyze and critically compare and contrast the content and structure of these four grey literature PVP manuals, identify gaps that exist within these manuals and address any available existing reviews of these manuals by other practitioners and/or experts. New and averse to the coding process, I discovered that a systematic exploration found within the manual coding of the words within the texts and inputting this information into the figures and charts included in this essay helped me to identify the themes that I then outlined in Figure 1 and explored in my essay. For future essays, I will be interested in exploring online coding resources to see how that modifies my research and findings.

Based on my analysis of each text, I identified the manuals of Lentini (2020) and Phillips (2014) to be the most rigorous and detailed in approach, scope and the details regarding

a PVP methodology therein. Lentini's (2020) manual distills how to teach an SVI vocal method to children in a clear, well-formatted way but lacks helpful resources such as an appendix and glossary. The technical exercises and her use of props (and the charts I devised) will be useful for my practice. The scope of Phillips' (2014) book eclipses that of all the other manuals in its depth and breadth but its overall complexity and comprehensiveness makes it a challenge a PVP to implement into one's own practice. Blankenbeler's (2009) simple songs based around the musical interval might pair well with an expanded use of solfege in my practice and that Loney's (Loney, no date) "Tonic Sol Fa" Curwen hand signs would pair well with that pedagogical approach. I hope to take an in-depth university course to explore the entirety of this text, not only chapters 9-12 focusing on his method.

It is my recommendation that it would be beneficial if Phillips' (2014) text were available electronically online. While the other manuals discussed in this study are readily available for purchase online, Phillips' (2014) manual remains hard for practitioners to locate and purchase since it is out of print and expensive. Additionally, printable flash cards, like those available with the first edition (Phillips, 1992), would be extremely helpful to PVP practitioners. My other recommendation is that vocal pedagogy programs at universities include the study of PVP as standard practice in vocal pedagogy programs. Educating vocal pedagogues that children can in fact learn to sing and instructing them on how to teach will aid in dispelling long-held myths that some children *can* sing and some *cannot*. As Phillips (2014) stated: singing is a learned skill and should be taught early in childhood. Many parents I have encountered in my practice still believe they cannot sing because they were told this when they were young children. Increased education of practitioners on this topic will help dispel these myths and prevent other children from growing up with this false belief.

In line with my personal objectives, I have increased my knowledge regarding the methods and practices of other established PVPs and I hope that I can contribute to the dialogue on this subject in future published articles. But I feel that within my own practice I will need to do more work to absorb these techniques. The process of "reflection-in-

action” has alerted me to an enormous amount of new information so that I find myself again in the “swampy lowlands” (Schön, 1983) but will use this, as Ghaye (2010) advises, to spur me towards future action and employ “reflection-on-values” to complete “what I have said I will do” (2010, p. 31).

The implementation of any new techniques will involve forethought and planning on the part of myself, the practitioner, as well as use of a reflective practice to track my progress. In line with my goal to expand and enlarge the defining aspects of my practice and expand the content and variety within my lessons, my next step will be to outline highlighted practices explored in this study and track their implementation into my practice. My goal will be to create flashcards similar to those that were available for Phillips’ (1992) first edition comprised of new techniques explored in this study that can be used by myself and, possibly, other PVP practitioners. Additionally, educated by all four authors on the importance of using solfege with the accompanying Curwen-Kodaly (“CK”) hand signs for better pitch awareness and attainment, I plan to make a more concerted effort to interweave this use into my future lesson plans and incorporate these sounds and signs into my sight-singing methodology for my students. Additionally, I want to focus on creating a more solid structure within my lesson format even if I may then need to adjust to my student’s needs, mood, and level of focus during that lesson. I hope that with a more rigorously planned and appropriate structure which includes more variety, I may be able to increase the attention spans of my younger students and, hence, the duration of their lesson time and learning within what is reasonable and appropriate for their age and well-being. Ethically, I must be aware that my own enthusiasm for these new ideas must never eclipse the needs of my young students, and I must always keep that at the forefront of my mind.

Final Conclusions

The outcome of this study was that I was able to develop a list of new techniques to use in my practice as a voice teacher for children. Below is a short list of the methods I intend to interweave immediately into my own practice:

- Solfege: CK hand signs paired with Blankenbehler's (2009) mnemonic interval phrases and simple songs, as well as use of Lentini's (2020) step-bell techniques for enhanced visual learning;
- Tongue Twister warm-ups for diction and articulation as part of repertoire studies;
- Use of storytelling and roles to explore use of head/chest voice;
- Speaking the text of a song prior to singing it; focus more on telling the story;
- Increased use of props for breath work and vocalization (as seen in Lentini (2020) and Phillips (2014));
- Gently introduce belting using Lentini's (2020) exercises to my older students who need guidance in this type of singing.
- Create and implement use of an evaluation form to give to the parents/guardians of my students to reinforce the fact that singing is a learned skill and to keep parents aware of their child's progress.

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Appendices

Appendix A: NATS' Ethical Guidelines

(adapted <https://www.nats.org/code-of-ethics.html>)

Code of Ethics

These ethical guidelines are established by the Association to outline Members' ethical duties and obligations to students, colleagues and the general public, and to promote professional cooperation and productive relationships among its Members.

I. Personal Ethical Standards

The Association expects its Members to behave professionally and ethically in the representation of their abilities and in their promotional materials and outreach, and to conduct themselves in a manner that reflects positively on the Association.

1. Members shall present themselves honestly, in a dignified and professional manner, and with documented qualifications. These may include appropriate academic degrees, awards, professional affiliations, and teaching and performing experience.
2. Members shall strive to teach with competence by demonstrating knowledge of voice pedagogy, musicianship, familiarity with a variety of vocal repertoire, as well as performance skills.
3. Members should strive for continued growth in professional competencies.
4. Members shall faithfully support the Association and are encouraged to participate in and contribute to its activities and mission.
5. Members should abide by copyright laws and guard against encouraging or allowing infringement thereof.
6. Members shall exhibit responsible and ethical behavior when using print, digital and social media associated with the profession and the studio.
7. Members should be artistic resources for their communities.

Appendix B: Grey Literature Chart

Table 1. *Instantiations of the grey literature^a*

Bibliographies	Rejected manuscripts	Publications from NGOs and consulting firms
Discussion papers	Un-submitted manuscripts	Videos
Newsletters	Conference abstracts	Wiki articles
PowerPoint presentations	Book chapters	Emails
Program evaluation reports	Personal correspondence	Blogs and social media
Technical notes	Newsletters	Data sets
Publications from governmental agencies	Informal communications	Committee reports
Reports to funding agencies	Census data	Working papers
Unpublished reports	Pre-prints	Company reports
Dissertations	Standards	Catalogues
Policy documents	Patents	Speeches
	Webinars	Reports on websites

^aAfter Bellefontaine and Lee (2013), Benzies *et al.* (2006), Briner and Denyer (2012), Conn *et al.* (2003), Lawrence *et al.* (2014), Levin (2014), Petticrew and Roberts (2006), Rutter *et al.* (2010), Thomas (2008), Tyndall (2008).

(Adams, Smart and Huff, 2017, p. 434)

Appendix C: Literature Review

A Short History of PVP in the US

Knowledge of the history of PVP within the US is important in so far as it indicates how the primary theory of how to teach children to sing completely changed over one hundred years ago and is only now recently being reassessed. This history shows that there were indeed many methods or SVIs for teaching children and that these were widely distributed, discussed, and utilized. Knowledge and understanding of these past practices can provide insight into how practices should be shaped in the future (Meyer in Kavanaugh, 1982).

The teaching of music to children in the late nineteenth and early twentieth century included teaching rigorous vocal technique through both vocal and breathing exercises, as well as sight reading (Phillips, 2014). Children and adults from 1830 to 1930 were taught to sing in a systematic way by using the “master-apprentice” model based on vocal training developed in European Guilds in the late Middle Ages (Jessica O’Bryan and Harrison, 2014; Phillips, 2014; Lentini, 2020) and used the Italian bel canto method (Phillips, 2014). Students often studied for up to twelve years with one singing teacher who was also responsible for their “moral and physical development” (Harrison and O’Bryan, 2014, p. 2).

Boston public school music teacher Lowell Mason, an early proponent of SVI, published the first manual for teachers and children in 1834 which focused on cultivating “music literacy and good vocal technique” and was considered the “father of singing among children.” (Phillips, 2014). He believed that all children could sing and advocated for the use of the solfege movable-do system which then gained traction in the northern US (Phillips, 2014). Subsequently, a multitude of manuals published between 1830 until 1919 (detailed in Appendix D), advocated for a “systematic singing instruction for children” and focused on singing as a skill to be taught or a “learned behavior” (2014, p. 9). However, with the later introduction of musical instruction into the earlier grades of the Boston public

school system, the role of teachers within the classroom setting shifted from that of music specialists to music supervisors; this created a need for more simplified music instruction books that could be understood by both teacher and student which were created by Luther Whiting Mason the 1860s (Kavanaugh, 1982). Mason who, unlike many of his contemporaries, was not a singing master (Birge in Kavanaugh, 1982), believed that singing was innate in children and was the first to favor the rote “song” method which then became popular in the 20th century (Kavanaugh, 1982). Subsequently, followers of Dewey advocated for a more child-centered approach which, in regards to vocal instruction, meant using more aesthetically pleasing songs (as opposed to exercises) to teach children how to sing (Phillips, 2014).

By gradually veering away from methodological, holistic, one-on-one vocal instruction towards a group-oriented, aesthetic song-based approach during the 20th Century, teaching children to sing has become more focused on the learning of songs and not how to use the voice (Phillips, 2014). The result is that oftentimes only children who are viewed as intrinsically talented are taught to sing (Atterbury, 1984), when in fact it is those children who are struggling who need the most guidance and instruction so that they, too, can thrive (Kenney, 2011a). The elementary school child who feels untalented in singing and who is not properly taught can then go on to develop a negative attitude towards singing in general, in the same way they might if the subject matter were math and they were given no instruction prior to completing addition problems (Atterbury, 1984). As children ceased being taught to sing, this gradually resulted in the assertion and belief by music educators that only some children could sing and some could not which eventually morphed into a belief that children should not be taught how to sing but just what to sing (Phillips, 2014). Ultimately, this led to the general notion that it was unwise and even risky to teach children how to sing (2014). This approach persisted until the 1980s when new research elucidated and enumerated the benefits of teaching children to sing with a safe vocal technique (2014).

Studies into How to Teach Children to Sing

In an early study, Gould (1968) conducted a three-year study for the United States Office of Education project which studied the singing *problems* of children and advised how specifically to help them navigate these problems. More recently, Riggs (2022) conducted an eight-week research project with children ages 5-10 to improve their singing, pitch, rhythm and breathing using steps detailed in an article written by Kenney (2011b), namely: “1. Energize and align the body, 2. Love the breath, 3. Play with the voice, 4. Sing one pitch, 5. Sing two pitches, 6. Sing a short phrase, and 7. Add words to the phrase” (Riggs, 2022, p. 4). However, this “method” stemmed from the distillation of a journal article does not actually appear to be a method from a manual that is readily available anywhere in an outlined, detailed format.

Svec (2018) completed a meta-analysis on 34 studies that measured the “effects of instruction on singing ability” which concluded that singing instruction may be effective but without concrete results either way and without indicating the particularities of the teaching method; instead the author examined and compared outcomes depending on variables such as whether the teacher sang with the children, whether the teacher was male/female, or whether the child was accompanied on the piano (Svec, 2018). There are, on the other hand, several studies examining the research and the implications of teaching children to sing (Hedden, 2012), examinations of the science around PVP (Skelton, 2007).

Appendix D: Pediatric Vocal Pedagogy Manuals Published between 1830-1919

(Adapted from Phillips, 2014, p. 9-11)

- Behnke and Browne's (1885) manual included a survey of other practitioners, recommended that SVI begin between six and ten years of age, did not differentiate between the training of boys and girls, and promoted "midriff" or "rib" breathing over "collarbone."
- Howard's *The Child Voice in Singing* (1898) strongly influenced PVP until the 1930s (Gehrken, 1934) and believed that every child could be taught to sing and make improvements and that every music teacher should have a thorough knowledge of vocal physiology.
- Curtis and Palmer published a series of training manuals and readers in which Curtis, in *Children's Voices* (1895), promoted the idea that at least *half* of all early music classes be devoted to vocal instruction and recommended specific vocal exercises and vocalizes for this purpose.
- Dawson's *Voice of the Boy* (1902) challenged the idea of the voice break in young males, promoted the integration of the lower register prior to puberty to facilitate the gradual lowering of the voice, and advocated for deeper breathing, citing shallow breathing as the "greatest cause for poor singing" [Click or tap here to enter text.](#)
- Bates' *Voice Culture for Children* (1907) included detailed diagrams for breathing exercises in his manual that were to be practiced both at home and at school understanding of vocal
- Rix's *Voice Training for School Children* (1910) indicated children should be taught singing when they first entered school, that breathing exercises should mimic everyday physiological activities such as "smelling, blowing, yawning, laughing, sighing, and stretching," and advocated that "all singing classes begin with a brief routine of breathing exercises and vocalise."

- Giddings (1919) believed that children should be taught to sing with proper breathing technique from kindergarten and practice suitable vocalises on a daily.

Appendix E: Initial Likert Assessment of the PVP Manuals

Table 2d: Likert Assessment of the PVP Manuals

Author	Size	Price	Availability	Accessibility	Depth	Layout	Up-to-date	Score/ Avg
Lentini (2020)	5	5	5	5	5	5	5	5
Loney (2018)	5	4	5	3	3	2	4	3.3
Phillips (2014)	2	1	1	1	5	4	3	2.4
Blankenbehler (2009)	5	5	5	5	3	4	2	4.1

As seen in Table 2d above, I rated each manual in seven areas on a scale of 1-5, 1 being low (negative) and 5 being high (positive). For instance, I rated Phillips (2014) a low “1” in both the price and availability category because it is prohibitively expensive and hard to find for most practitioners. By accessibility or “ease of use,” I meant to indicate whether a practitioner can pick up the book, peruse it, and easily digest and utilize the information immediately in subsequent voice lessons. The “depth” category denotes how comprehensiveness the manual is and whether the book includes all the information a beginning teacher of PVP would need to start teaching young children: a brief but detailed historical framework and context for said method including basic vocal anatomy, warm-up exercises for both body and voice, suggested repertoire and an overall lesson plan structure. By “up-to-date,” I evaluated whether this text is framed accurately by the current science of voice; this evaluation is largely based on date published and whether there is any scientific frame included. I endeavored to add as many categories as possible and I then averaged out numbers to give each participant a score (as seen Table 2d above). Lentini obtained the highest rating in this format.

Appendix F: Search Log

Date	Search Engine	Search Terms	Articles
April	Google Scholar	Children singing self-confidence	
April 29, 2024	Google Scholar	Childhood Solo singing and public speaking	
		singing lessons self concept	Begin and Continue singing lessons
		Solo singing cognitive development	
		Voice shame	Schei, T. B., & Schei, E. (2017). Voice shame: Self-censorship in vocal performance. The Singing Network, 1.
		Vocal performance and self-concept	
	Taylor and Francis Online	Early childhood musical experiences	
		singing and social identity	
		social identity development	
		social identity development in young children via singing	The Singing Competencies of Five-Year-Old Developing Singers Graham F. Welch, Desmond C. Sergeant and Peta J. White Bulletin of the Council for Research in Music Education No. 127, The 15th International Society for Music Education: ISME Research Seminar (Winter, 1995/1996) , pp. 155-162 (8 pages) Published By: University of Illinois Press

Date	Search Engine	Search Terms	Articles
			Comments: Good background on early childhood vocal structure
		Childhood Singing and the construction of identity	
May 1, 2024	Google scholar	voice lessons for children benefits	Kohen dissertation
		Vocal pedagogy for children	
	MA VSC	Children and Young Voices Folder	Doubling voices (Nicols and Lorah)– potential good reference docs: Demorest, S. M., Nichols, B. E., & Pfordresher, P. (2017). The effect of focused instruction on young chil- dren’s singing accuracy. <i>Psychology of Music</i>, 46(4), 488–499. doi:10.1177/0305735617713120 Cooper, N. A. (1995). Children's singing accuracy as a function of grade level, gender, and individual versus unison singing. <i>Journal of Research in Music Education</i>, 43, 222–231. doi:10.2307/3345637 Gault, B. (2002). Effects of pedagogical approach, presence/absence of text, and developmental music aptitude on the song performance accuracy of kindergarten and first-grade students. <i>Bulletin of the Council for Research in Music Education</i>, 152, 54–63. Green, G. (1990). The effect of vocal modeling on pitch-matching accuracy of elementary schoolchildren. <i>Journal of Research in Music Education</i>, 38, 225-231. Rutkowski, J. (1990). The measurement and evaluation of children's singing voice development. <i>The Quarterly Journal of Music Teaching and Learning</i>, 1(1–2), 81–95. Svec, C. L. (2017). The effects of singing instruction on the singing ability of children aged 5–11: A meta- analysis. <i>Psychology of Music</i>, 46(3), 326–339. doi:1177/0305735617709920 Singing in tune

Date	Search Engine	Search Terms	Articles
		VSC Aging Articles	None of relevance
May 5, 2024	Google Scholar	Reasons not to teach children to sing (in order to my bias)	
		The pros/cons of teaching young children to sing	No results
		Teaching Children to sing	Hedden, D. (2012). An Overview of Existing Research About Children's Singing and the Implications for Teaching Children to Sing. Update: Applications of Research in Music Education, 30(2), 52-62. https://doi.org/10.1177/8755123312438516 Find: Atterbury, B. W. (1984). Are You Really Teaching Children How to Sing? Music Educators Journal, 70(8), 43-45. https://doi.org/10.2307/3400875 (potentially good citations) Apfelstadt, H. (1988). What Makes Children Sing Well? Update: Applications of Research in Music Education, 7(1), 27-32. https://doi.org/10.1177/875512338800700108 Jersild, A. T., & Bienstock, S. F. (1934). A study of the development of children's ability to sing. <i>Journal of Educational Psychology</i>, 25(7), 481-503. https://doi.org/10.1037/h0074041
		Teaching Children to Sing (going further into Google scholar pages)	Find: Phillips, K. H. (1993). Back to Basics: Teaching Children to Sing. Soundings (Reston, VA), 6(3), 30-32. https://doi.org/10.1177/104837139300600310
			In Google Books, Chap. 13: Engaging Musical Practices A Sourcebook for Elementary General Music 2018

Date	Search Engine	Search Terms	Articles
		Through google scholar page 6	Edwin: Children are singing Find: Review of DVD Set of same name: BERG, G., 2009. The Kid & The Singing Teacher: Child Voice Training and Pedagogy. <i>Journal of Singing</i>, 65(3), pp. 387-388.
	Google		From Study on whether children learn better in chunks or through total immersion in references: Flowers, P. J., & Dunne-Sousa, D. (1990). Pitch-pattern accuracy, tonality, and vocal range in preschool children's singing. <i>Journal of Research in Music Education</i>, 38, (2), 102-114. Gault, B. (2002). Effects of pedagogical approach, presence/absence of text, and developmental music aptitude on the song performance accuracy of kindergarten and first-grade students. <i>Bulletin of the Council for Research in Music Education</i>, 152, 54-63. Harwood, E. (1997). The memorized song repertoire of children in grades four and five. Unpublished doctoral dissertation. University of Illinois at Urbana-Champaign. Hornbach, C. & Taggart, C. (2005) The relationship between developmental tonal aptitude and singing achievement among kindergarten, first-, second-, and third-grade students. <i>Journal of Research in Music Education</i>, 53 (4), 322-331. Klinger, R., Campbell, P., & Goolsby, T. (1998). Approaches to children's song acquisition: Immersion and phrase by phrase. <i>Journal of Research in Music Education</i>, 46, (1), 24-34. Persellin, D., Smith, L., Klein, M., & Taguiam, E. (2002). An investigation of the effects of vocal modeling on the development of singing ability in kindergarten children. <i>Texas Music Education Research</i>, 2-10. Persellin, D. (2006). First Steps to Vocal Accuracy: A Study of Intervals within a Song that Young Children Sing Most Successfully. <i>Texas</i>

Date	Search Engine	Search Terms	Articles
			<i>Music Education Research</i> . TMEA Austin, TX, 14-19.
		Google scholar search page 12	Still yielding results
May 8, 2024	Google Scholar	Teaching the child singer	In searching for the citation for this book, I found more research materials as well as reviews for the book which will help me analyze the pros/cons of the book – find more; This could be a good structure for document analysis: manual and reviews (if found)
May 10, 2024	GS	Teaching Singing to Children	Search for this for summary about traditional approaches to children singing: Atterbury, B. W. (1984). Are You Really Teaching Children How to Sing? <i>Music Educators Journal</i> , 70(8), 43-45. https://doi.org/10.2307/3400875
May 10	General research in TSD Library and Google	Document Analysis; Qualitative Document Analysis	Added docs to Mendeley Can I get Creswell book? Creswell, J.W. and Poth, C.N., 2016. <i>Qualitative inquiry and research design: Choosing among five approaches</i> . Sage publications.
June 4	Google Scholar	Children and Voice Lessons	Searching for historic content/perspective; revealed more documentation for rather than against
			From Trollinger: search , the research and publications of Nancy Cooper, Mary Goetze, Ken Phillips, Graham Welch, and myself)
	UWTSD Google scholar		Looking for toy-cronin article re: insider researcher ethics Toy-Cronin, B. (2018). Ethical issues in insider-outsider research. In R. Iphofen & M. Tolich (Eds.), <i>The SAGE handbook of qualitative research ethics</i> (pp. 455–468). SAGE. https://doi.org/doi:10.4135/9781526435446 .
			Janice Smith, “Every Child a Singer: Techniques for Assisting Developing Singers,” <i>Music Educators Journal</i> 93, no. 2 (2006): 28.

Date	Search Engine	Search Terms	Articles
June 10	Google scholar UWTSD Google Research gate	Phillips and Doneski 2011: Research on elementary and secondary school singing	Need in order to get review of literature of research studies Could not locate Tried to find: menc handbook of research on music learning volume 2 applications edited by richard colwell peter r webster But could not locate digital copy
June 19, 2024	UWTSD, Google Scholar, Google and ERIC	Singing lessons for little singers And Blankenbehler	Found lit review from 1972 regarding literature; created new category of lit reviews
July 27-29	Google	Janice Chapman's book	
		Vocal lesson plan for young singers	Children's Singing Lesson "Game Plan." elisesvoicelessons.com https://www.elisesvoicelessons.com › blog › childrens-si... https://www.music-for-music-teachers.com/how-to-teach-voice-lessons.html https://candsmusic.com/first-voice-lesson-plan/ https://www.fullvoicemusic.com/voice-lessons-for-the-super-young-singers-by-christin-coffee-rondeau/?v=7516fd43adaa
July 30	Google Scholar Google UWTSD	T	Discovered two essential articles late in the game today which changed a bit of the historical data regarding introduction of the song method. Discovery of Atterbury's "Are you really teaching children to sing" let to Kavanaugh's dissertation which gave a counter-perspective to Phillips (2014) in regards to the history of teaching children to sing (Kavanaugh, 1982; Atterbury, 1984)
August 13	Google	Systematic Vocal Instruction	Searching to find a definition. Found Powerpoint presentation on TKTS Found 2018 article which tracks success of vocal work and has great references

Date	Search Engine	Search Terms	Articles
Aug 20		Vocal Pedagogy Curriculum or syllabus pdf	

The Voice in Progress

Voiceworks

To research:

Bjørkvold, J. (1989). *The muse within: Creativity and communication, song and play from childhood through maturity* (W. Halvorsen, Trans.). New York, NY: Harper Collins.

Requirements for a study

Under search of Teaching Children to Sing to get the most general listings (pros and cons)

Surveys of other studies

Both White and Grey Lit

Because of the nature of the study, including old and new studies both for context and new info (perhaps separating the two)

Separate into

Articles of surveys vs. individual aspects of teaching voice to children and videos of instruction?

History of Singing Teaching

Reframing Bel Canto in the Twenty-First Century: Dovetailing

Tradition with Science-Informed Pedagogy

Matthew Hoch

Journal of Singing, Volume 80, Number 4, March/ April 2024, pp.

417-427 (Article)

Published by National Association of Teachers of Singing

DOI:

For additional information about this article

<https://doi.org/10.53830/sing.00024>

The Craft of Music Teaching in a Changing Society: Singing as Meaning, Education, and Craft – Reflections on Lithuanian Singing Practices

Chapter

First Online: 09 May 2021

pp 77–87

Cite this chapter

Blades-Zeller, E. (2003). *A spectrum of voices*. Lanham: Scarecrow Press.

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Thurman, L., & Welch, G. (2000). *Bodymind and voice: Foundations of voice education* (Rev. ed.). Minneapolis: The VoiceCare Network.

Google Scholar

Titze, I. (1994). Principles of voice production. Englewood Cliffs: Prentice-Hall.

Tosi, P. F. (1987). Observations on the florid song (J. E. Galliard, Trans.). London: Stainer and Bell.
(Original work published 1743)

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Welch, G., Howard, D., Himonides, E., & Brereton, J. (2005). Real time feedback in the singing studio: An innovatory action-research project using new voice technology. *Music Education Research*, 7(2), 225–249.

Appendix G: Analytic Notes

Book found on TSD library website

Stausberg, M. and Engler, S. (2011) *The Routledge handbook of research methods in the study of religion*. London; Routledge.

we contend that documents should be considered in terms of their content, context, production and function in society. They serve purposes, have intended audiences and are created by individuals or groups within socio-historic contexts. Pg 151

The term 'document' can be used to cover an array of research materials from gravestones (Dethlefsen 1981) and epigraphy (Orr 2000) to meeting minutes (Taylor 2001, 2003) and newsletters (Hinnells 2005). Indeed, it is often unclear where to place the dividing line between what is and what is not a document. In essence, this distinction is about how the researcher frames an artifact and can be likened to the distinction between what is and is not art (Prior 2003). Pg 152

Table 2.4.1 Questions to consider when using documents, taking Davie (2003) as an example*

Basic questions	Brief example responses
Where did the documents come from?	The National Gallery
Who produced the documents?	Individuals and groups, who visited the exhibition, watched the BBC2 documentary series or both.
For what purpose/function were the documents produced?	Generally to express their thanks to the Director for hosting this exhibition and to comment on the exhibition itself.
How did the documents come to be in your possession? Did you solicit the documents?	Individually, the documents were unsolicited. They were, however, requested <i>en bloc</i> from the National Gallery which passed them to the researcher. The Gallery obtained informed consent from the authors (for specific quotation) prior to publication.
Who was the intended audience?	(The Director of) the National Gallery.
What is the institutional and/or historical context of the documents?	The exhibition took place at the National Gallery in Lent 2000; the letters were received during and shortly after the exhibition.
How do the documents relate to each other (if at all)?	Related by theme (the exhibition), recipient (the Gallery's Director), time (around the time of the exhibition which took place in the Lent of the Millennium year) and place (the majority were from UK citizens and concerned a National Gallery exhibition in London, UK).

*Details of the case study can be found in the following section.

Table 2.4.2 Advantages and disadvantages of using unsolicited documents

	<i>All documents</i>	<i>Personal letters</i>	<i>Publicly available and official documents</i>	<i>Electronic material</i>
<i>Advantages</i>	• Easy to contain dataset • Little financial cost • Allows research data to be obtained that is less easily available through other methods • Avoids problems of retrospective narrative construction	• Authentic resource • Useful in examinations of attitudes and values	• Availability • Access • Allows consideration of explicit and implicit discourses • Researcher has some control over scope • Possibility of cross-country/-region/-time comparison	• Easily available • Ever increasing volume • Possibility of electronic analysis
<i>Disadvantages</i>	• Sometimes difficult to target content • Not necessarily representative—difficult to control participation • Limited by availability and access	• Non-visibility of documents • Need to obtain consent from all authors	• Official documents are not suitable for small-scale analysis of individual attitudes	• Ethical considerations (public-private distinction is blurred)

Pg 153

Pg.158

Coding

From Saldana's book

Codes to categories to theories

Pg 25

A code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data. The data can consist of interview transcripts, participant observation field notes, journals, documents, open-ended survey responses, drawings, artifacts, photographs, video, Internet sites, e-mail correspondence, academic and fictional literature, and so on. The portion of data coded during first cycle coding processes can range in magnitude from a single word to a full paragraph, an entire page of text or a stream of moving images. In second cycle coding processes, the portions coded can be the

exact same units, longer passages of text, analytic memos about the data, and even a reconfiguration of the codes themselves developed thus far. Charmaz (2001) describes coding as the “critical link” between data collection and their explanation of meaning.

In qualitative data analysis, a code is a researcher-generated construct that symbolizes or “translates” data (Vogt, Vogt, Gardner, & Haeffele, 2014, p. 13) and thus attributes interpreted meaning to each individual datum for later purposes of pattern detection, categorization, assertion or proposition development, theory building, and other analytic processes. Just as a title represents and captures a book, film, or poem’s primary content and essence, so does a code represent and capture a datum’s primary content and essence. Pg 25

Coding is not a precise science; it is primarily an interpretive act. Also be aware that a code can sometimes summarize , distill , or condense data, not simply reduce them. Madden (2010) notes that such analytic work does not diminish but “value adds” to the research story (p. 10). Pg 26

De coding is selecting on a passage; en coding is subscribing a label or code to the text

pg

27

regularities but as varying forms. A pattern can be characterized by:

similarity (things happen the same way)

difference (they happen in predictably different ways)

frequency (they happen often or seldom)

sequence (they happen in a certain order)

correspondence (they happen in relation to other activities or events)

causation (one appears to cause another) (Hatch, p. 155)

page 29

As you code, construct patterns,

certainly – but do not let those one or two codes that do not quite seem to fit anywhere frustrate you or stall your analytic work. Use these fragments as stimuli for deep reflection on the reason for their existence – if not their purpose – in the larger social scheme of things.

Sipe and Ghiso

(2004), in their revealing narrative about coding dilemmas for a children's literacy study, note that "All coding is a judgment call" since we bring "our subjectivities, our personalities, our predispositions, [and] our quirks" to the process (pp. 482–3). Like the characters in director Akira Kurosawa's classic film, *Rashōmon*, multiple realities exist because we each perceive and interpret social life from different points of view. Pg 31

Coding is a heuristic (from the Greek, meaning "to discover") – an exploratory problem-solving technique without specific formulas or algorithms to follow. Codes are significant phrases that "make meaning ..., they are something that happens that make something [else] happen" (Fuller & Goriunova, 2014, p. 168) – they initiate a rigorous and evocative analysis and interpretation for a report. Plus, coding is not just labeling, it is linking : "It leads you from the data to the idea and from the idea to all the data pertaining to that idea" (Richards & Morse, 2013, p. 154). Pg 31

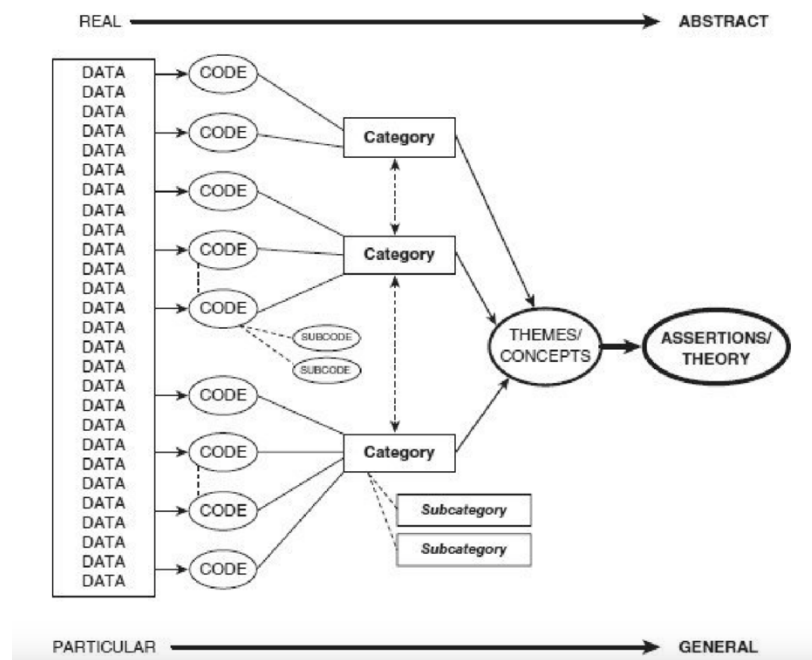
Coding is a cyclical act. Rarely is the first cycle of coding data perfectly attempted. The second cycle (and possibly the third and fourth, etc.) of recoding further manages, filters, highlights, and focuses the salient features of the qualitative data record for generating categories, themes, and concepts, grasping meaning, and/or building theory. Pg 32

qualitative

codes are essence-capturing and essential elements of the research story that, when clustered together according to similarity and regularity (i.e., a pattern),

actively facilitate the development of categories and thus analysis of their connections. Ultimately, I like one of Charmaz's (2014) metaphors for the process when she states that coding "generates the bones of your analysis. ... [I]ntegration will assemble those bones into a working skeleton" (p. 113).pg32

When you apply and reapply codes to qualitative data, you are codifying – a process that permits data to be divided, grouped, reorganized and linked in order to consolidate meaning and develop explanation (Grbich, 2013). Bernard (2011) succinctly states that analysis is "the search for patterns in data and for ideas that help explain why those patterns are there in the first place" (p. 338). Pg 32



pg 39

Our ability to show how these themes and concepts systematically interrelate leads toward the development of theory (Corbin & Strauss, 2015), though Layder (1998) contends that pre-established sociological theories can inform, if not drive, the initial coding process itself. Pg 39

Rossman and Rallis (2003) explain the differences: “think of a category as a word or phrase describing some segment of your data that is explicit , whereas a theme is a phrase or sentence describing more subtle and tacit processes” (p. 282, emphasis added). Pg 41

As you prepare text-based qualitative data for manual (i.e., paper-and-pencil) coding and analyzing, lay out printed interview transcripts, field notes, and other researcher-generated materials in double-spaced format on the left half or left two-thirds of the page, keeping a wide right-hand margin for writing codes and notes. Rather than running data together as long unbroken passages, separate the text into short paragraph-length units

In addition to coding with words and short phrases, never overlook the opportunity to “pre-code” (Layder, 1998) by circling, highlighting, bolding, underlining, or coloring rich or significant participant quotes or passages that strike you – those “codable moments” worthy of attention (Boyatzis, 1998). Pg 47

COLUMN 1

Raw Data

¹ The closer I get to retirement age, the faster I want it to happen. I'm not even 55 yet and I would give anything to retire now. But there's a mortgage to pay off and still a lot more to sock away in savings before I can even think of it. I keep playing the lottery, though, in hopes of winning those millions. No luck yet.

COLUMN 2

Preliminary Codes

“retirement age”

financial obligations

dreams of early retirement

COLUMN 3

Final Code

¹ RETIREMENT ANXIETY

Pg 49

Emerson et al 2007:

What are people doing? What are they trying to accomplish?

How, exactly, do they do this? What specific means and/or strategies do they use?

How do members talk about, characterize, and understand what is going on?

What assumptions are they making?

What do I see going on here?

What did I learn from these notes?

Why did I include them?

How is what is going on here similar to, or different from, other incidents or events recorded elsewhere in the fieldnotes?

What is the broader import or significance of this incident or event? What is it a case of? (p. 177)

pg 50

I would add to this list the question I ask myself during all cycles of coding and data analysis: "What strikes you?" Sunstein and Chiseri-Strater (2012) expand on this by suggesting that fieldworkers, during all stages of a project, ask themselves :

What surprised me? (to track your assumptions)

What intrigued me? (to track your positionality)

What disturbed me? (to track the tensions within your value, attitude, and belief systems) (p. 115). Pg. 50

Notes on Phillips 2014

June 8, 2024

Why sing list: pg 4-5

Song method problems

Pg. 5 “The problem arises when this approach emphasizes the teaching of songs to the neglect of the singing voice. If the teacher is not familiar with child and adolescent vocal production, and does not understand the tone quality and voice placement one should expect from these voices, it is doubtful the skill of singing will be taught....in reality it only teaches...song repertoire”

Pg 6 “The song approach can also result in the unconfident singer being neglected”

belligerence from boys is actually a state of embarrassment due to a lack of singing

using the repertoire approach teaching kids to sing songs without a good underlying foundation and so they develop “poor vocal habits” and “Trying to change poor vocal technique late in life is difficult” pg 6 and also gives singer a false sense of security by masking problems [generally setting up the child to fail when they least expect it]

“The song-approach literature neglected the technical areas of vocal quality, registers, breath management, dynamic levels, duration, and range; the mastery of singing technique was not presented as a developmental skill” pg 6

Music teachers adapted the belief that children either could or could not sing. Teachers then started to believe it was actually vocally harmful to teach children to sing even though singing was at the center of the elementary school curriculum pg 6

Kodaly and Orff pioneer music education approaches pg 7

Dalcroze movement and music

Focus on music-literacy in public schools

“music educators warned against specific vocal pedagogy for children” pg 7

This all began to change in 1980s “as research evidence demonstrated the benefits...[of] using safe vocal technique for teaching children to sing” pg 7 Also initial pub of this book in 1992 helped this process

From Howard’s (1898) preface

It will be generally admitted by those who are able to judge, that the singing of children is more often disagreeable than pleasant, and yet the charm of childhood and the effect of custom are so potent that many who are keenly alive to any deficiency in the adult singer, listen with tolerance, and it would seem with a degree of pleasure even, to the harsh tones of children.

This tolerance of rough, strident singing by children is as strange as the singing. It cannot be right for children to sing with the coarse, harsh tone that is so common, and it is not right, although there is a prevalent idea that such singing is natural, that is, unavoidable.

This idea is false. The child singing-voice is not rough and harsh unless it is misused. The truth of this statement can be easily demonstrated. If it were not true it would be difficult to justify the teaching of vocal music [in](#) 8schools, or the employment of boy sopranos in church choirs.

It seems to the author that the chief difficulty experienced by teachers and instructors of singing, in dealing with children, lies in the assumption, expressed or implied, that their voices are to be treated as we treat the voices of adults—adult women; but the vocal organs of the child differ widely from those of the adult in structure, strength and general character. As a consequence, there is a marked difference in voice.

Vocal music has been very generally introduced into the schools of our country during the past few years, and there is evidently a very general and earnest desire that children be taught to sing. It is also the wish of those who are teachers to do their work well.

While there are many books to aid educators upon every other subject taught in public schools, the literature on the voice, particularly the singing-voice, is meagre, and it is believed that some direct, practical hints on this topic may be welcome.

9

The following pages are the result of several years' experience in teaching, and of careful study of children's voices. The author has attempted to describe the physiological characteristics of the child-voice and to give some practical hints regarding its management. It is sincerely hoped that what is herein written may be useful and helpful to those engaged in teaching children to sing.

FRANCIS E. HOWARD,
Bridgeport, Conn.
December, 1895

Phillips page 16

"Singing is a psychomotor skill requiring a systematic approach to vocal instruction"

Look at December 1988 issue of Music Educator's Journal: Mary Goetze, Sally Herman, Donald Neuen, and Kenneth Phillips: advocating for systematic vocal instruction

This edition is streamlined from the original which focused on choral singing based on researching method in a general music setting and "it had to move more quickly to the goal of all singing instruction: the singing of songs" pg. 16

[include revised method vs old method from page 16]

Body, Breath, Ear, Voice and Song

"systemic vocal instruction should begin about age 8 (second grade), preferably in a group setting. At age eight, the lungs develop fully and the child is able to generate the

intrathoracic pressure needed to sustain the upper voice” pg 17 [How has his opinion changed now since proliferation of social media, tv voice competitions, etc.]

Other work by Phillips to explore:

Phillips, K. H. (1993). A Stronger Rationale for MUSIC Education: The last decade has seen the rise of severe challenges to music education. Kenneth H. Phillips suggests a need to rethink the profession’s philosophical foundations. Music Educators Journal, 80(2), 17-55. <https://doi.org/10.2307/3398686>

2021 article downloaded

SVI should “consume no more than five to six minutes of a thirty-minute elementary music class” pg 18

“A competent instructor is aware of endurance limits for child and adolescent singers.”

“At no time should the entire class be given to systematic vocal instruction. Students will become bored and their voices tired. Instructors must move on to Part V of the method, Energize the Song, as quickly as possible. The goal is to make music!”

Everyone can learn to drive a car. Pg 19

Singing is threatening because it is a complex skill. “When a child sings, he or she shares the inner self. That can be intimidating, especially if the student lacks confidence in the delivery system” pg 19

“A considerable amount of research exists on the topic of the young singer. Unfortunately, this information often fails to find its way into the hands of those who actual teach singing to children and adolescents”

Summaries: Phillips and Doneski

Manual	Website (providing additional information and resources)	SVI Structure
Lentini (2020)	https://www.born2singkids.com	Born 2 Sing Five-Step System (pg 31-32) with three different levels (Discover, Learn, or Grow): • Mind-body awareness • Breath and posture • Musicianship training • Vocalization • Repertoire
Loney (2018)	https://www.fullvoicemusic.com	Full Voice First Lesson Plan (Loney, 2019) (not in book; via emailed download) • Singing and Movement Warm-Ups/Activities (Solfege and Songs): • Musicianship (Solfege/music score activities) • Repertoire and Performance (learning new songs/singing with accompaniment)
Phillips (2014)	None	Energize the Body • Physical Conditioning • Posture Development Energize the Breath • Breathing Motion • Breath Management Energize the Ear • Aural Acuity • Pitch Discrimination Energize the Voice • Phonation • Resonant Tone Production

Manual	Website (providing additional information and resources)	SVI Structure
		Energize the Song • Diction • Expression
Blankenb ehler (2009)	https://littlesingers.info	Lesson Format • Stretches • Posture • Breathing • Low and High Voice • Interval Exercises • Songs based on Intervals • Technique (repeated and inserted at teacher's discretion) • Supplementary Songs • Stickers as rewards for end of units

Thoughts on Lentini:

What sets her apart are the extras, going beyond the lesson

last lesson recap. L is correct about shoulder use in younger singers; this is a problem; I might combine lightly weighted “bed buddy” with pinwheel to prevent shoulder exercise

Mentions J. Williams book and addresses the fact that in children (prior to puberty) the larynx is higher in neck, and sits closer to back of jaw (pg. 13) resulting in a “smaller area in which sound can resonate, higher pitch frequencies, and brighter tone quality” (pg. 13)

Child’s larynx is “softer and rounder before puberty” so that “singing will be less intense and not as loud or agile” “vocal folds...not fully intact...shorter and thinner before puberty”; hence “vocal range is not as big and flexible as an adult’s”

“child has smaller lung capacity, so long phrases and breath-pressure for stabilizing sound are not as fully developed”

“expectation of long and flexible phrases or scales should be avoided”; “[t]here are limits for children concerning pitch range, flexibility, loudness and stamina” pg. 14

Children and adults typically speak in lower part of vocal range near middle C so it is an adjustment to sing in the lighter head voice; popular music reinforces this heavy singing sound; getting children involved in singing lessons before this makes an adverse impact is important (pg 15)

C4 to G5 (two Gs above middle C); where a child can vocalize is not necessarily where they should sing for repertoire; “children need to work on balancing registers and gain flexibility” first; a pre-pubertal voice can lose ability to sustain higher pitches
“all pre-pubertal voices are treble” pg 15

CT Dominant singing (action of the cricothyroid adjustment of the larynx creates “head voice” (vocal folds vibrating lightly, with less contact)) vs. TA thyroarytenoid dominant (thicker parts of vocal folds vibrating with more intense contact) in lower half of child’s register or “chest” voice; children should be taught what is “comfortable and efficient” pg 15

avoiding trend of vocal fry creakiness pg. 16; quotes J. Williams on fact that age for puberty around the world is dropping (pg. 15); after puberty boys vocal folds grow in length and thickness causing a lowering of the register (pg. 19); referencing J. Williams, female larynx grows more in height than width causing breathiness caused by weaker adductor muscles (that draw VF together); teachers should avoid “over-correcting” this breathiness that will eventually go away; with girls vocal folds may suffer from inflammation due to fluid retention post-menstruation onset “it is essential...to understand the individuality and temperaments that children display in the studio...[each stage of development] can present new challenges to a voice lesson each week” pg 19

Children will evolve in following areas:

Cognitive, social/emotional, speech/language, fine/gross motor, and general life skills (pg. 19)

Learning differences must also be addressed without directly speaking to the child about it; the VT must use this information as a “way of gaining new perspectives and teaching strategies for all children” pg 19

Create a relaxed environment to “allow a child’s unique personality to reflect in his or her art” pg 19

“it is not the teacher’s job to diagnose a problem [but to be] aware of the various conditions that can affect...progress in the studio” pg 21

Personality

- Kids can be brutally honest

- allow them to “keep creativity and playfulness flowing in their lessons, offering positive reinforcement” pg. 21

- confidence = motivation

- motivate with stickers and prizes; set personal victories

[will be necessary to mention child protection here and to be informed about identifying signs of abuse etc.]

Making child aware of things that can affect their voice:

- hydration

- sleep/rest

- allergies

- GERD/LPR

- Medication

- Heavy voice use such as screaming or yelling; monitor signs for dysphonia or vocal fatigue (raspiness, loss of range)

- routine – having structured routine allows child to accomplish tasks and achieve success (pg22-23)

[mention that even singing in the car can constitute a routine]

“Teachers working with children need to tailor the lessons for young singers with the specific needs and observations that each singer requires” pg. 23

“we can teach young singers technical strategies without fear of hurting or causing damage”

Child should not be “singing for long periods and should not be singing too intensely with forced and loud singing”

Evaluating the individual singer pg. 29 (initial and weekly) Born 2 Sing Five-Step System (pg 31-32):

- Mind-body awareness: yoga postures, call/response, echo songs, rhythmic coordination games; using props
- Breath and posture
- Musicianship training: using solfege, learning to read music; age guideline; using other instruments in the lesson
- Vocalization: introducing head voice
- Repertoire

Slating pg 51 -Parent should attend lesson and take notes

-important to mentor parent as to how to do this

[what I have found and adapted my practice so that I write down what the child should practice – problem of cell phones in lessons; questions that come up as a result: should parents be allowed to video indiscriminately; should teacher insist on parent paying attention and a “cell phone free zone”?]

-mentions Suzuki triangle

Problems with parental involvement (overly corrective or overly pushy parent)

--parent as active listener during lesson

-- teach parent how to take notes

- recommend ways to practice
- offer suggestions of how to incorporate musical experiences in family life
- advise parents to offer a variety of musical genres at home/car
- help parents see the many benefits of the singing lessons in other areas of life (speech, reading, motor learning, etc.) [how to do this without prostetizing?] (pg 26)

Comprehensive; covers comprehensive view of PVP ; reasons and benefits of teaching children to sing, vocal care and physiology for children; discussion of parental involvement; presents lesson content and structure for three distinct age groups; sets out guide for teaching musicianship; addresses lesson environment; discusses importance of performance skills; suggests repertoire; addresses singing in choral/group settings; Appendix contains PVP forms for new student intake and observation, performance adjudication, student practice charts; additional suggestions for songs and activities

This method follows the following

This manual is the most recent text of the four and this is evident in the fact that it _____ and fills in many of the gaps the others missed. At 127 pages, this book is very approachable and is very logically organized and provides a solid easy-to-understand PVP foundation for a teacher starting out, as well as providing experienced teachers with updated information regarding vocal physiology as well as creative ideas for teaching young people. The foreword for the manual is provided by the respected vocal pedagogue Dr. J. Williams which indicates the book meets a rigorous standard. Additionally, this manual provides references for its citations as well as a reading list at the back.

Fitting a manual with an introduction by Dr. Williams, this participant adequately covers the necessary physiological information that any new PVP should be aware of to teach singing to kids in a healthy, productive way. P1 addresses the fact that in children (prior to puberty) the larynx is higher in neck, and sits closer to back of jaw resulting in a “smaller area in which sound can resonate, higher pitch frequencies, and brighter tone quality” (Lentini, 2020, p. 13). P1 details that a child’s larynx is “softer and rounder before puberty” so that “singing will be less intense and not as loud or agile” and that the vocal folds are shorter and thinner before puberty so that the vocal range is “not as

big and flexible as an adult's" (Lentini, 2020, p. 14). P1 also discusses the fact that children have a smaller lung capacity and the breath-pressure is not fully developed so "long and flexible phrases or scales should be avoided"; "[t]here are limits for children concerning pitch range, flexibility, loudness and stamina" pg. 14 Children and adults typically speak in lower part of vocal range near middle C so it is an adjustment to sing in the lighter head voice; popular music reinforces this heavy singing sound; getting children involved in singing lessons before this makes an adverse impact is important (pg 15)

Loney

hard to locate body awareness material; had to really search for each section of info; Loney's book is more about a music method rather than a vocal method; it doesn't focus on how to use voice as an instrument but how to learn different aspects of music through voice.

Phillips: includes forms for analysis of details such as Laryngeal position (p. 225); could this happen in lesson; they are very active; is very clinical in its perspective; offers great suggestions for catering to elementary students (posture jingle, page 236); posture alignment p 236 (one foot slightly in front of other) seems dated and rigid. Says 90 seconds of exercises are to be done with little to no talking. Put Jingle in Appendix? Phillips' breathing exercises border on the complex (see isometric) but are useful

Blankenböhler's exercises are simplistic but accurate for younger singers (he is thinking of 5-9); BUT he takes into account sleepy singers with the body/mind connection exercise which, as a teacher, I find helpful tho for coordination reasons it might prove challenging for younger students – although it would get their attention. Put in Appendix. Breathing exercises are a little vague and then complicated for children

Appendix H: Coding Process

Author	Text	Axial Codes
Lentini (2020)	Child's larynx is "softer and rounder before puberty" so that "singing will be less intense and not as loud or agile" "vocal folds...not fully intact...shorter and thinner before puberty"; hence "vocal range is not as big and flexible as an adult's" "child has smaller lung capacity, so long phrases and breath-pressure for stabilizing sound are not as fully developed" "expectation of long and flexible phrases or scales should be avoided"; "[t]here are limits for children concerning pitch range, flexibility, loudness and stamina" pg. 14 Children and adults typically speak in lower part of vocal range near middle C so it is an adjustment to sing in the lighter head voice; popular music reinforces this heavy singing sound; getting children involved in singing lessons before this makes an adverse impact is important (pg 15) C4 to G5 (two Gs above middle C); where a child can vocalize is not necessarily where they should sing for repertoire; "children need to work on balancing registers and gain flexibility" first; a pre-pubertal voice can lose ability to sustain higher pitches "all pre-pubertal voices are treble" pg 15 CT Dominant singing (action of the cricothyroid adjustment of the larynx creates "head voice" (vocal folds vibrating lightly, with less contact)) vs. TA thyroarytenoid dominant (thicker parts of vocal folds vibrating with more intense contact) in lower half of child's register or "chest" voice; children should be taught what is "comfortable and efficient" pg 15 avoiding trend of vocal fry creakiness pg. 16;	Levels Mind-Body Musicianship Vocalization Personality – Environment Pre-Puberty Positive Environment Head/chest voice Parental Involvement

Author	Text	Axial Codes
	“it is essential...to understand the individuality and temperaments that children display in the studio...[each stage of development] can present new challenges to a voice lesson each week” pg 19 Children will evolve in following areas: Cognitive, social/emotional, speech/language, fine/gross motor, and general life skills (pg. 19) Learning differences must also be addressed without directly speaking to the child about it; the VT must use this information as a “way of gaining new perspectives and teaching strategies for all children” pg 19 Create a relaxed environment to “allow a child’s unique personality to reflect in his or her art” pg 19 “it is not the teacher’s job to diagnose a problem [but to be] aware of the various conditions that can affect...progress in the studio” pg 21 Personality -Kids can be brutally honest -allow them to “keep creativity and playfulness flowing in their lessons, offering positive reinforcement” pg. 21 -confidence = motivation --motivate with stickers and prizes; set personal victories having structured routine allows child to accomplish tasks and achieve success (pg22-23) “Teachers working with children need to tailor the lessons for young singers with the specific needs and observations that each singer requires” pg. 23 “we can teach young singers technical strategies without fear of hurting or causing damage”	

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	Child should not be “singing for long periods and should not be singing too intensely with forced and loud singing” Evaluating the individual singer pg. 29 (initial and weekly) Born 2 Sing Five-Step System (pg 31-32): • Mind-body awareness: yoga postures, call/response, echo songs, rhythmic coordination games; using props • Breath and posture • Musicianship training: using solfege, learning to read music; age guideline; using other instruments in the lesson • Vocalization: introducing head voice • Repertoire Slating pg 51 -Parent should attend lesson and take notes -important to mentor parent as to how to do this -mentions Suzuki triangle Problems with parental involvement (overly corrective or overly pushy parent) --parent as active listener during lesson -- teach parent how to take notes --recommend ways to practice --offer suggestions of how to incorporate musical experiences in family life --advise parents to offer a variety of musical genres at home/car --help parents see the many benefits of the singing lessons in other areas of life (speech, reading, (pg 26) Warming up Voice/Mouth Ages 5-7 (Discover): Use fun games to introduce head/chest voice with props; Explore different registers; using "/u/" (p.64-5). Chest voice exercise descending 5-4-3-2-1 from G5 to middle C utilizing italian vowel sounds	

Author	Text	Axial Codes
	Ages 8-10 (Learn): Integrate head and chest voice; introduces mixed voice; belt; melisma; arpeggios; diction exercises (p. 74-7) Ages 11-13 (Grow): Expose child to different styles; keep head voice active; continue work on mixed voice and belt (p. 86-9)	
Loney (2018/2019)	Full Voice First Lesson Plan (Loney, 2019) (not in book; via emailed download) • Singing and Movement Warm-Ups/Activities (Solfege and Songs): • Musicianship (Solfege/music score activities) • Repertoire and Performance (learning new songs/singing with accompaniment) The first lesson plan sent to this researcher via email from the website was based around a song and contained little use of solfege for that first lesson. The “first” lesson plan, which can be used in subsequent lessons, is for children ages 6-8 and was as follows: • Piquing Interest: ask student about their pets • Vocal Exploration: Using “meow” and “woof” to explore the voice using “contrasting pitch, volume, and dynamic swells” without a particular rhythmic structure(Loney, 2019). • Active Listening: inviting students to listen and reflect on the accompaniment of the song • Lyric Discovery: reading and discussing the lyrics	Solfege Repertoire Performance Active Listening/Audiation

Author	Text	Axial Codes
	• Learning the Rhythms and Melody using “Copy Cat” (singing melody to student and having them sing it back to you) • Rehearsing the Song: sing along with student with the accompaniment to ensure they become comfortable doing so and are then able to practice this way at home • Performing the Song: have a fun in-lesson recital with helps with preparing them for future recitals; when this song is well-learned it can be returned to as a warm-up in future lessons It is indicated as a book for teaching children ages 5-12 years old but focuses heavily on Solfege and musicianship exercises which could, with the wrong presentation, be initially off-putting to younger children.	
Phillips (2014)	Energize the Body • Physical Conditioning • Posture Development Energize the Breath • Breathing Motion • Breath Management Energize the Ear • Aural Acuity • Pitch Discrimination Energize the Voice • Phonation • Resonant Tone Production Energize the Song • Diction • Expression Song method problems Pg. 5 “The problem arises when this approach emphasizes the teaching of songs to the neglect of the singing voice. If the teacher is not familiar with child and adolescent vocal production, and does not understand the tone quality and voice placement one should expect from these voices, it is doubtful the skill of singing will be	Body Breath SVI Song vs. SVI Learned skill Repertoire Choice/Variety

Author	Text	Axial Codes
	taught....in reality it only teaches...song repertoire” Pg 6 “The song approach can also result in the unconfident singer being neglected” belligerence from boys is actually a state of embarrassment due to a lack of singing using the repertoire approach teaching kids to sing songs without a good underlying foundation and so they develop “poor vocal habits” and “Trying to change poor vocal technique late in life is difficult” pg 6 and also gives singer a false sense of security by masking problems [generally setting up the child to fail when they least expect it] “The song-approach literature neglected the technical areas of vocal quality, registers, breath management, dynamic levels, duration, and range; the mastery of singing technique was not presented as a developmental skill” pg 6 Music teachers adapted the belief that children either could or could not sing. Teachers then started to believe it was actually vocally harmful to teach children to sing even though singing was at the center of the elementary school curriculum pg 6 “music educators warned against specific vocal pedagogy for children” pg 7 This all began to change in 1980s “as research evidence demonstrated the benefits...[of] using safe vocal technique for teaching children to sing” pg 7 “Singing is a psychomotor skill requiring a systematic approach to vocal instruction” (p. 16)	

Author	Text	Axial Codes
	“the goal of all singing instruction: the singing of songs” pg. 16 Body, Breath, Ear, Voice and Song “systemic vocal instruction should begin about age 8 (second grade), preferably in a group setting. At age eight, the lungs develop fully and the child is able to generate the intrathoracic pressure needed to sustain the upper voice” pg 17 SVI should “consume no more than five to six minutes of a thirty-minute elementary music class” pg 18 “A competent instructor is aware of endurance limits for child and adolescent singers.” “At no time should the entire class be given to systematic vocal instruction. Students will become bored and their voices tired. Instructors must move on to Part V of the method, Energize the Song, as quickly as possible. The goal is to make music!” Everyone can learn to drive a car. Pg 19 Singing is threatening because it is a complex skill. “When a child sings, he or she shares the inner self. That can be intimidating, especially if the student lacks confidence in the delivery system” pg 19 “A considerable amount of research exists on the topic of the young singer. Unfortunately, this information often fails to find its way into the hands of those who actual teach singing to children and adolescents” For Phillips, singing is a both a learned behavior and a complex skill (Phillips, 2014). Singing is a “comprehensive art” for which children need to incorporate three modes of learning: cognitive,	

Author	Text	Axial Codes
	psychomotor, and affective (2014, p. 210). He outlines a method or a “sequential process of psychomotor development” to take the student through exercises in body, breath, ear, voice and song, but indicates these exercises can also be used in isolation as an “approach” instead of following them in sequential order (2014, p. 112). What follows in chapters 9-12 is an extremely detailed outline, exhibition and discussion of the TKTS method. Chapter 9 details the method: Energize the Body • physical conditioning (stretching and movement), • posture development involving placement of feet, hips, shoulders in both standing and seated position, Energize the Breath • breathing motion utilizing inhale/exhale exercises, • breath management exercises using musical notation on one vowel sound separated by rests Energize the Ear • phonation first utilizing animal farm sounds, then vowel sounds with descending triads, arpeggios; he uses traditional childhood stories and historical speeches so students can practice speaking in different ranges and work on projection and voice quality; details vowel sounds and exercises can be utilized for vocal tract freedom and releasing the jaw (“No-ah”) Energize the Voice • Diction and Expression utilizing various more traditional songs TKTS method begins only after 209 pages is an immediate roadblock to accessibility for new teachers. This is a very in-depth method and cannot be perused and used immediately. It is also unlikely that a new teacher would be able to find and afford this book (which is out of print	

Author	Text	Axial Codes
	and well-over \$100 used), as well as possess the stamina to read and digest it unless The musical texts are rather old and might not appeal to children today. McCarry states: ...the teacher must take the reins and select much of the music the children study, although the kids should be able to choose some of it as well. Delve into all types of music. Help them to form their own opinions and preferences based on an extensive variety. (McCarry, 2003) According to reviews of the first edition in 1992, the book came with six videos and spiral-bound exercise cards for ease of use by each teacher (Swears, 1995) which are no longer available for review. The newest edition does not include these resources but they would have been a helpful resource in tackling the complicated and detailed methodology as Phillips presents it. Overall, this is a text I wish I had found sooner and had the opportunity to study more in-depth. It is unfortunate that it is not more readily available both in the 2014 copy or in a newer, reprinted, more user-friendly, shorter version for teachers who are just starting out.	
Blankenbehler (2009)	Lesson Format • Stretches • Posture • Breathing • Low and High Voice • Interval Exercises • Songs based on Intervals • Technique (repeated and inserted at teacher's discretion) • Supplementary Songs • Stickers as rewards for end of units SFLSB is billed as a "revolutionary method" for "age appropriate voice training using proven pedagogical principles and health vocal technique for children between the ages of...5-9" (2009, p. Intro). Expanded into two other manuals for younger singers (Blankenbehler,	Stretches Posture Breathing Low/High Voice Intervals/Fundamental measure of pitch Solfege Positive Environment

Author	Text	Axial Codes
	2012, 2015). At time of publication, it was the only manual of its kind. Unit 1 provides an introductory structure of SVI for PVP with explanatory illustrations detailing “stretches, posture, breathing, and register exercises” that provide and create a starting point for the “logical structure” of each lesson. These exercises, which are modeled by the teacher, are followed by songs based on a fixed “do” solfege scale and intervals organized around the “fundamental measure of musical pitch” in Units 2-9 (2009, p. Intro). Blankenbehler recommends these songs should be modeled by the teacher in the correct register for the child, transposed up into the child’s head voice to work on both low and high registers, and accompanied on the piano by the teacher initially with melody only progressing towards the melody with a simple, chord-based accompaniment; this accompaniment should then become more complex and the melody should be “phased out to develop the little singers vocal independence” (2009, p. Intro). For the exploration of low and high voice, he provides an illustration accompanied with suggested sliding vocal exercises from low to high on by humming or a siren exercise on “hum” or “ah” to acquaint young singers with these different registers, indicating that the initial results may be that of a strong low voice and breathy high voice (2009, p. Intro). There are technique sections at the end of each unit that focus on “tone, diction, flow and performing skills” (2009, p. Intro) that can be used at the discretion of each teacher and “reviewed frequently...with special care[so as] not to frustrate the student” (2009, p. Intro). Blankenbehler recommends supplementary repertoire books in the introduction to the method (2009, p. Intro) as well as in suggestions for additional songs in the introductory paragraph for each unit (in addition to the songs he provides in each unit based on particular intervals).. For Teachers	

Author	Text	Axial Codes
	For teachers, he recommends praising the student after each exercise/song and rewarding the student at the end of each unit with a sticker (2009, p. Intro). He counsels reviewing exercises and songs from previous lessons as a “fun game” and balance this with learning new skills and songs to keep student frustration at bay (2009, p. Intro). Blankenbehler recommends referring directly to the “illustrations and musical notation” in the book when explaining concepts to the students so that they become familiar with reading music. For Parents Blankenbehler cites that in addition to enjoyment, singing lessons can increase a child’s “confidence, intelligence, learning and studying skills, and performance and presentation ability” and encourages parents remain positive and supportive and to view the musical studies of their children as something that can enhance all aspects of their life. He indicates that the parent will need to be the child’s “practice partner” and that practicing should be led by parent in “one or more short...sessions each day” and that parents should encourage them to perform for them (2009, p. Intro). Blankenbehler credits this interval-based format of the manual to research indicating that by introducing children to pitch intervals, they will be more able to attain “pitch accuracy and tonal quality” (2009, p. Intro). As a teacher and researcher, I would have preferred footnotes and a bibliography. Additionally, a citation or two supporting how singing lessons improve other aspects of a child’s life and development could be helpful for the new teacher who is just starting out and finds themselves in the position of explaining this to parents. However, I found did find a short bibliography on this information in the “Parents” section of the rather simple website for the book (Blankenbehler, no date). The structure of the book is very easy to follow and logical. The progress between Units 1 – 9 makes sense. Teaching children based on the solfege fixed do system with related songs	

Author	Text	Axial Codes
	seems logical and sound despite the fact that Blankenbehler does not provide justification and documentation for utilizing this method to teach pitch. As a teacher, I believe this method could be effective if the student interprets these exercises and songs as “fun” as opposed to “work.” Blankenbehler himself indicates, each child is different (cite) and each teacher will need to assess the wisdom of using a text, as some children will find this off-putting. Blankenbehler recommends the use of reward stickers at the end of each unit which contain several songs each. Based on a 30 minute lesson, this would mean a reward at the end of every four weeks or so, depending on the student. As a teacher, would recommend a sticker reward at the end of lesson (to go in the homework/assignment book) and a chart for a special sticker at the end of each unit. This helps motivate the students within each lesson. Four weeks is a long time for them to wait for a motivating reward.	

Appendix I: Reflective Journal

June 8, 2024

Upon doing a full, detailed read of Lentini's book I revised my entire doc analysis chart based on the structure of her book. I thought this would be the end all be all of the books. But having secured Phillips' out of print 2014 book from the library, another world of vocal history has opened up before me and created/solidified the inclusion/exclusion criteria for my search utilizing and defining systematic vocal instruction vs. song method instruction. This has defined for me what I see as incorrect in our public school system and has given me a language with which to speak about it. Learning about the history of song instruction in the US prior to 1930 and how it changed after that has been very enlightening. I wish I had happened upon this book sooner in both my career and in my research. This makes me realize, once again in true hermeneutic spiral style, that new learning informs previous learning and turns into revelation. Additionally, creating my method initially was optimistic at best since it only becomes fully-formed with an examination of all of the relevant texts.

June 13, 2024

Upon doing a deep dive into TCTS (Phillips, 2014), I am bowled over by the history of teaching singing and the wealth of information in this book. It is overwhelming. Since the 1930s, the *song* method predominated schools and teaching and resulted in the fact that teaching kids how to use their vocal instruments was then frowned upon. This book has helped me define the scope of my research – looking for systematic vocal instruction manuals as opposed to books that contain suggestions for repertoire or sight-singing. Singing is a learned skill and the result of the song method appears to have perpetuated the belief that there are kids who simply can sing and those who are not, leaving out a swath of other children who are perhaps more shy or hesitant.

This book has helped me further define my inclusion and exclusion list. However, it has also caused me to question with to include Jenevora Williams book in my analysis

because it does not completely adhere to my inclusion list. I feel conflicted because her work has been important to my development. But her book, although it contains a wealth of important information, it does not include helpful pictures for the purpose of teaching.

I am also at a loss on to how to compare the methods in these books. So I have decided, at least temporarily, to compare the methods laid out to the structure of my own lessons as I was taught with the Suzuki Method.

Definitely feeling like I'm in Schön's "swampy lowlands" at this point, full of information and buried underneath it.

One thing I have felt is helpful in order to gauge whether the book purports to have a "method" but does not say so directly, is to look at the Foreward or Indroduction to see how the practioner and auther sees his/her work.

July 8, 2024

Watched VSC video (2014) on document analysis. Determined 6 steps for doc analysis (Altheide, 1996). Researched more recent docs on Qualitative Content Analysis (QCA) for more up-to-date information.

Downloaded Zhang/Wildemuth document citing seven steps to determine updates to this process. Provides good comparision of quantitative vs qualitative. Downloaded Roller document. QCA provides good framework for my Doc Analysis.

Researched history of singing books for more bolstered citation of history.

July 11, 2024

Having some trouble comparing the manuals, as they are very different and there is very little precedence for this analysis. “Swampy lowlands” indeed. How to compare them so that the reader (and other PVP practitioners) see the difference? How can I add to the dialogue by saying what is really missing? How do I make sure I am not biased toward’s Lentini’s book because it is a welcome culmination after having far too few resources for PVP. How can I examine it more critically?

August 8, 2024

Re-examining Loney’s book and bio. Is this really a method? It contains a hodgepodge of information. Her bio indicates that she has experience as performer and voice teacher but her background seems slim as far as education goes. Is this why the layout of the book is so scattered? The actual format of the lesson had to emailed to me. I think PVP need more structure (combined with flexibility, as Loney indicates).

August 18, 2024

Examining all the documents through Bowen and Kridel’s lens has helped me to see more distinctly why some of the manuals lack rigor – lack of formal vocal pedagogy training. It is one thing to be a performer, it is another to be a pedagogue. I’ve known this for a long time but it is even more apparent to me in assessing these books using the same criteria. These books are not “all created equal.” This is worrisome to me because, again, I fear not being able to compare “like” with “like” but I must use this as an opportunity to highlight the differences and not judge the books or myself for choosing the available books out there. However, the reason I was not able to make “like” with “like” comparisons was because these are totally different books: two are real method manuals and the other are

August 19, 2024

Because of the differences in these books, I have decided to add three new categories to Bowen and Kridel's criteria for grey documents: attainability, succinctness, and organization.

August 20, 2024

Putting information into flowcharts is a new skill and was rather stressful initially (lots of trial and error). However, coding into different categories of "bite size pieces" for the reader is helping me to sort through the information more thoroughly and forcing me to get to know my materials in more detail.