

BMPF7010 Independent Study Module 6: Work-based Learning Project (Major)

**What adjustments do singing teachers make to their usual lessons
when working with students who have ADHD?**

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15244 Words

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PROJECT PROPOSAL

Context

This research explores how singing teachers support students with ADHD in the private studio. As awareness and diagnoses of ADHD continue to rise (Martin *et al.*, 2025), many teachers are finding themselves working with neurodiverse learners but may have limited training or guidance on how best to adapt their approach (Coates, 2024). However, as Coates (2024) points out, one advantage of the one-to-one singing teacher is that the teacher can adapt the session to the learner's individual needs, moving away from traditional teaching methods that may not suit a neurodivergent student. This adaptability offers real potential for inclusive teaching. Understandably, many vocal tutors develop their knowledge through experience or self-directed learning rather than formal guidance (Bozeman and Ragan, 2022). Consequently, responses to ADHD in the studio can vary widely, influenced by the teacher's own knowledge, flexibility and empathy, highlighting the need to document and share these individual practices to shape future training, improve learner outcomes, and support greater inclusion across the private teaching profession (Cox and Forbes, 2022).

There is increasing recognition of the importance of inclusive and neurodiversity aware practices in music education (Kahveci *et al.*, 2024; Moya-Perez *et al.*, 2024). However, much of the existing literature focuses on classroom settings or group instrumental tuition, rather than one-to-one singing lessons. Research into ADHD and music learning remains relatively limited, and even more so when it comes to singing specifically (Antonietti, Colombo, and DeRocher, 2018).

In my previous research, I explored the effects of singing on women over 40 with ADHD, which prompted me to reflect on the studio experience more broadly. In particular, the adjustments that teachers might make when working with students who present with ADHD traits. There is currently little written on this topic, despite the rise in adult and adolescent diagnoses, and the known impact ADHD can have on focus, memory, and emotional regulation (Barkley, 2014). This study will add to prior research by exploring how private singing tutors respond to students with ADHD to help identify what is already being done in practice and what might be missing.

Intended Impact

Ultimately, this research is intended to support both my own development as a teacher and to offer insights that may benefit others working in similar settings. By exploring how experienced teachers adapt their usual approaches when working with learners who have

ADHD, the study aims to uncover strategies that may not yet be widely documented but are already being used effectively in practice as practical adjustments.

The findings could help build a clearer picture of what inclusive teaching looks like within the private studio, particularly where formal training on neurodiversity is limited. Identifying these approaches may also highlight simple practical adjustments that teachers can make to support focus, motivation and emotional regulation in their students.

In doing so, the research hopes to contribute to a more inclusive and flexible framework for private music education, which recognises the varied needs of learners and values the role of teacher awareness in shaping positive experiences. The insights gained may also be useful for teacher training, professional development, and future studies exploring ADHD and music learning.

Outlined Intention

This study will gather the experiences and reflections of singing teachers to contribute to a more inclusive understanding of teaching singing in a one-to-one lesson. It aims to explore how ADHD may present in singing lessons, how teachers respond, and what practical or relational strategies are commonly used or needed to support student learning effectively. The research will focus on the experiences of UK-based singing teachers who have worked one-to-one with students diagnosed with, or displaying traits of ADHD. It will examine personal reflections, teaching challenges, and how ADHD may influence vocal learning and lesson dynamics. Although the focus will be on singing teachers' experiences of teaching pupils with ADHD, participants may also share their own experiences, if they also have ADHD. Whilst this is not the primary area of research, the information given could provide context to their professional practice and their perspectives.

Initial contact will be made via email to the Vocal Study Centre's comprehensive list of singing teachers and vocal coaches. The email will briefly outline the purpose of the study and ask whether they have experience teaching a pupil with ADHD. If they express interest, they will be sent a detailed participant information sheet explaining the study in full, including the aims, procedures, and ethical considerations, and their rights as participants.

Data will be collected through three methods:

- (1) a qualitative questionnaire to help identify key themes and issues. See Appendix B for questionnaires.
- (2) semi-structured interviews that allow for open conversation while ensuring important areas are covered.
- (3) an optional short reflective journal, where participants may write about a specific lesson experience with an ADHD student.

All data collection will be conducted online. Interviews will be recorded and transcribed, and the material will be analysed thematically through repeated reading to identify recurring ideas, strategies, and areas for development. Participants will be drawn from the Voice Study Centre's database of singing tutors and vocal coaches, and informed consent will be obtained from all participants before involvement.

Expected Learning Outcomes

- To gain a deeper understanding of how ADHD may present in one-to-one singing lessons by exploring the experiences of other singing teachers.
- To investigate how singing teachers adapt their approaches and strategies when working with students who have ADHD or related traits.
- To consider how the structure and pacing of lessons can affect engagement and progress for students with ADHD.
- To explore how shared discussion between teacher and student can enhance engagement and learning outcomes.
- To identify what is required of me, as a singing teacher, to create the most effective and supportive learning environment for students with ADHD, drawing on insights from the study's participants.

Ethics and Insider Researcher Considerations

This study will follow the university's ethical guidelines for research involving human participants – see Appendix A for ethics approval form and self-permission letter. All participants will receive a detailed information sheet outlining the project's aims, procedures, and their rights – see Appendix B for the participant information sheet. Informed consent will

be obtained before participation, and participants may withdraw at any point without consequence – see Appendix B for the consent forms.

Given the potentially sensitive nature of the topic, participants may discuss experiences relating to students' ADHD diagnoses or their own. To minimise emotional risk, questions will be carefully worded and reviewed for appropriateness, and participants will be reminded they can decline to answer any question. I will remain composed and professional throughout the interview to avoid causing the participant concern or discomfort.

A clear disclaimer will be included in the participant information sheet stating that no intentionally harmful or improper questioning will be used. Details of relevant support services and helplines will be provided before and after interviews as there may be a potential emotional impact on the participants when discussing students' diagnoses.

Confidentiality will be maintained throughout. All names and identifiers will be replaced with pseudonyms or codes, and data will be stored securely within the university's OneDrive system, which complies with GDPR standards. Files will be encrypted, password-protected, and deleted after the project's completion. Only the researcher will have access to the data. Email addresses will be stored securely and only used for the communication purposes of the study. They will not be shared with anyone else and will be deleted after the study is complete. Consent forms will be stored securely until module completion after which they will be securely destroyed.

All interviews will take place online; therefore, personal health and safety or physical harm will not apply. Interviews will be formally cleared via Debbie Winter of Voice Study Centre for their reassurance.

My email address will be provided afterwards where the participant would be able to contact myself if further details were needed. Participants will thereupon be given the anonymised findings of the research taken.

As an insider researcher, I recognise that my professional experience as a singing teacher may influence both my perspective and interactions with participants. I will use a researcher diary to remain aware of potential bias and ensure that participants' voices are represented accurately and respectfully.

Timeline – GANTT Chart

	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
Complete Selection and Ethics Form Completion (9 June)									
Research Question Refinement									
Literature Research									
Project Design Drafting									
Complete Proposal									
Participant Information Preparation									
Participant Recruitment									
Data Collection (interviews)									
Data Processing (transcription)									
Data analysis									
Writing Project Sections									
Draft Report									
Final Report									
Presentation									

PROJECT REPORT

Introduction

Context

This study aims to explore the experiences and reflections of singing teachers to develop a more inclusive understanding of one-to-one singing pedagogy. It will examine how ADHD may present within singing lessons, how private teachers respond to these challenges, and the adjustments used to support student engagement and learning.

The research will focus on the experiences of UK based singing teachers who have worked individually with students who are either diagnosed with ADHD or display characteristics associated with the condition. It will explore teachers' personal reflections, the challenges they encounter, and the ways in which ADHD may influence vocal learning and lesson dynamics.

Rationale and justification

This study is necessary to develop a more inclusive understanding of ADHD in the one-to-one singing studio. As ADHD diagnoses and awareness rises (Martin *et al.*, 2025), all teachers in schools are now required to differentiate teaching to incorporate inclusive practice (Hampshire-Dell, 2025). Private singing teachers' knowledge on ADHD however, will be based on whether they seek independent training, as they may not have access to in-service training on Special Educational Needs and Disability (SEND). One-to-one singing lessons offer flexibility to meet individual needs, due to the ratio, and the teacher can adapt delivery, moving away from traditional teaching methods that may not suit a neurodivergent student (Coates, 2024). However, most tutors rely on experience rather than structured guidance, leading to inconsistent approaches (Bozeman and Ragan, 2022). Documenting these strategies is essential to inform training, improve outcomes, and support inclusion in private music education (Cox and Forbes, 2022).

Most research so far has focused on classroom teaching or group instrumental lessons, meaning that one-to-one singing tuition has received far less attention. Research into ADHD and music learning remains relatively limited, and even more so when it comes to private singing studio lessons (Antonietti, Colombo, and DeRocher, 2018).

There is growing awareness of the need for inclusive and neurodiversity-friendly approaches in music education (Kahveci et al., 2024; Moya-Perez et al., 2024),

Aims

The main aim of this study is to investigate how singing teachers adapt their practical, relational, and pedagogical approaches when working with learners who have ADHD; and to identify the adjustments needed to create a supportive and inclusive studio environment for ADHD students. Subsidiary aims seek to deepen understanding of how ADHD presents in one-to-one singing lessons and how these characteristics shape the learning experience and to examine how lesson structure, pacing, and teacher-student dialogue influence engagement and progress.

Objectives

- By exploring the experiences of other singing teachers, gain a deeper understanding of how ADHD may present in one-to-one singing lessons.
- Through questionnaires and interviews with other singing teachers, investigate how singing teachers adapt their approaches and strategies when working with students who have ADHD or related traits.
- Via the dissemination of knowledge gained, consider how the structure and pacing of lessons can affect engagement and progress for students with ADHD.
- Through examining case examples and interview data from singing tutors working with ADHD students, explore how shared discussion between teacher and student can enhance engagement and learning outcomes.
- By drawing on insights from the study's participants, identify what is required of me, as a singing teacher, to create the most effective and supportive learning environment for students with ADHD,

Intended impact

The study intends to reveal strategies that are currently being used in the private studio setting by singing teachers, but that may not be widely documented yet. The research is designed to benefit and support myself and other teachers, offering insights and investigating how accomplished teachers modify their usual strategies when working with ADHD students.

A clearer picture could be built from these findings of inclusive teaching within the private studio, particularly where teacher knowledge of neurodiversity is restricted. Emotional regulation, motivation and focus could be supported by the identification of these strategies and the placement of manageable applied adjustments.

The knowledge gathered from this research could also help with professional development, teacher training and future studies in music learning associated with ADHD. Insights collected from the data will hopefully raise awareness in teachers of how they can impact positive experiences, leading to a private music education in which there is a more adaptable and inclusive framework.

Expected learning outcomes

- Develop a deeper understanding of ADHD and its impact on learning and behaviour within one-to-one singing lessons.
- Enhance my ability to adapt and evaluate inclusive teaching strategies that support neurodiverse learners.
- Strengthen my skills in designing and conducting ethically sound, practitioner-based research.
- Critically analyse and interpret qualitative data to identify patterns and implications for vocal pedagogy.
- Reflect on my evolving professional identity as a singing teacher, integrating research insights into future teaching practice.

Literature Review

Introduction

This literature review adopts a narrative review approach and seeks to understand how singing teachers adapt their practice when working with students with ADHD within the one-to-one studio environment viewed through an interpretive lens. Keywords such as 'singing teachers', 'adjustments', 'ADHD students' and 'lessons' were used to guide the search. The review is organised thematically and will move from ADHD learning characteristics, through to ADHD in music education, tutor support with ADHD challenges within music sessions, ADHD self-directed steps for success within music sessions and culminate in the research gap - ADHD in one-to-one singing lessons.

ADHD Learning Characteristics

The prevalence of ADHD is estimated to be approximately 7-10% in children and 2-5% in adults (Prasad and Kumminimana, 2025). This should provide teachers with a guide to the number of pupils with ADHD they may encounter (Popit *et al.*, 2024). However, the percentage rate for adults is fast changing with growing awareness of the disorder. According to McKenna *et al.*, (2025), many people who were not diagnosed in childhood are now being diagnosed at University with ADHD prevalence now being recorded at 9 – 15%. Awareness and knowledge of ADHD is greatly increased by teacher-focused ADHD training (de l'Etoile, 2005). This improves chances of referral and early recognition, with a greater knowledge in schools than ever with regards to how ADHD presents (McKenna *et al.*, 2025). Training might also highlight that an individual with ADHD may not reach maturity until the age of 30 as, in comparison to a neurotypical brain, the ADHD brain is 10% smaller (Bedrosslan, 2021).

On analysing challenges facing ADHD students in a classroom context, Kofler, Rapport and Alderson (2008) highlights inattention and visual attention to task as key priorities for adjustment. In addition, Tetzloff (2025) states that working memory is often a challenge for students with ADHD. This can pose difficulties in remembering homework requirements, misplacing items and remembering instructions. When an ADHD student is working in their own time independently, the presentation of time blindness can often be a barrier, as their focus may be that great on a task that they run out of practice time (Tetzloff, 2025). Sonuga-Barke *et al.*, (2010) advises that these characteristics, as well as impulsivity (Lesiuk, 2015) are a result of ADHD's effect on neural pathways relating to cognitive control; rewarding processing and motivation; and timing and coordination.

Barkley (2025) addresses deficient emotional self-regulation, the classification for emotional self-regulation paired with impulsive emotion, as a pivotal aspect of ADHD. However, emotional dysregulation is critically missing from the diagnostic criteria for the disorder (Barkley, 2025), although research indicates its negative impact on the mental health of students (Albertova, 2020). Within a learning context, Albertova (2020) presents that emotional dysregulation may not be considered a negative issue, when compared to hyperactivity, inattention or impulsivity. A commonly displayed feature of emotional dysregulation is rejection sensitivity dysphoria (Dodson *et al.*, 2024). Bedrosslan (2021) indicates that 99% of those with ADHD suffer from rejection sensitivity dysphoria, which is intense mental pain from being criticised, rejected or teased. Tetzloff (2025) theorises the deep emotional impact of rejection sensitivity dysphoria being linked to task avoidance. A student could be harmed emotionally and academically in the long term by avoiding a task which they find uncomfortable or difficult (Kates and La Freniere, 2025).

Task avoidance in students with ADHD may be linked to rejection sensitive dysphoria in which experiences of perceived failure or rejection can trigger intense emotional distress, including anger or deep emotional pain (Tetzloff, 2025). Within a music lesson, this may present as a reluctance to attempt repertoire that is perceived as beyond the student's current ability, as a means of avoiding feelings of inadequacy or emotional discomfort. In practice, this can also result in the avoidance of independent practice altogether, with frustration leading to disengagement rather than continued skill development (Tetzloff, 2025).

ADHD in Music Education

Wilde and Welch (2022) discuss that although the therapeutic benefits of music are evident, studies remain limited on ADHD within musical education. However, their own findings suggest that engaging in music-making and the acquisition of musical skills can be successful in those with ADHD whilst simultaneously gaining music's therapeutic benefits. It was also found that during performance and music-making that behaviours caused by ADHD were either lessened or absent. ADHD behaviour emerged again in situations when music practice ceased, such as whilst waiting. ADHD was found "variable according to pedagogical and musical context" (Wilde and Welch, 2022, p. 1942), emphasising the need for a teacher to access suitable and affective training in the learning of music for those with ADHD.

Tetzloff (2025) suggests that students with ADHD often encounter distinctive challenges in music lessons. Hyperactivity may present as difficulty remaining seated or standing still, frequent fidgeting, excessive talking, playing a musical instrument at an unusually fast pace, or experiencing a restless, racing mind. Steiner (2024) found when researching, that existing literature on ADHD and music overwhelmingly emphasizes the therapeutic benefits of musical engagement, such as behavioural improvement, social development, and emotional regulation. While these outcomes are well supported, this framing produces an incomplete understanding of how ADHD interacts with the active processes of learning and producing music according to Steiner (2024). By focusing primarily on music's regulatory or remedial effects, she iterates that the literature risks obscuring the cognitive and perceptual challenges that individuals with ADHD may encounter in musical performance contexts, particularly at more advanced levels of study.

Inattentiveness can lead to struggles with maintaining focus, following directions, overlooking musical details such as dynamics and articulations, or becoming easily distracted by thoughts, movements, sounds, and other non-musical stimuli (Tetzloff, 2025). Impulsivity might also result in the student frequently interrupting the tutor. From her research, Frantz (2020) found that incorporating beneficial ADHD proven adjustments, such as elements of therapy and music education within lesson plans resulted in greater engagement and a reduction in undesired behaviour. Her research aim was two-fold in terms of applying musical techniques to support positive growth for ADHD students whilst developing a more effective classroom management strategy, acknowledging the complexities of the condition regarding socio-emotional, physical and cognitive development. Martin-Moratinos *et al.* (2023) confirm these findings and suggest that academic skills such as reading, drawing and arithmetic were improved by passive music therapy as were disruptive behaviours and attention. Synchronicity of the brain's hemispheres, impulsivity, aggressivity and social skills were improved by active music therapy.

Research by Valera *et al.* (2010) as well as Zelaznik *et al.* (2012) further emphasises that motor timing deficits complicate musical execution for individuals with ADHD. Their research shows that both children and adults with ADHD experience instability in motor timing. Steiner (2024) agrees and consistently found that ADHD is associated with deficits in rhythm cognition and temporal processing. Within her study she collates that individuals with ADHD struggle with rhythmic reproduction, perception of meter, and discrimination of duration, suggesting that difficulties with rhythm are rooted in perceptual and cognitive timing mechanisms rather than inattentiveness or behavioural noncompliance alone. Steiner (2024)

suggests that these timing-related impairments have clear implications for musical activities that rely on rhythmic precision, such as synchronisation and stylistic accuracy. Consequently, pedagogical strategies and compensatory techniques that are effective for neurotypical individuals do not consistently yield the same improvements for those with ADHD, challenging the assumption that standard practice methods such as increased repetition or metronome use are universally effective (Valera *et al.*, 2010; Zelaznik *et al.*, 2012).

Evidence also indicates that musical difficulties associated with ADHD are not limited to rhythm alone. An empirical study by Groß *et al.* (2022) reveals deficiencies in pitch reproduction and improvisational ability, with performance outcomes varying depending on ADHD presentation type. This variability supports the conclusion that ADHD-related musical challenges are varied and individual, rather than uniform across all musicians with the diagnosis (Groß *et al.*, 2022). In tests by Carrer (2015), it was suggested that music may enable ADHD students to possess better time management and time perception skills as in their time estimation tasks situated within a musical context, ADHD students showed no difference to their neurotypical peers.

Teacher Support with ADHD Challenges Within Music Sessions

Barkley (2014) claims that teachers can assist an ADHD student before they enter the room by creating a structured environment, indicating that factors such as the attitude of teachers, noise levels and visual stimuli can either help or hinder challenges faced by ADHD students. Their difficulties can be greatly intensified by a badly managed environment, or their academic outcomes and engagement can be positively enhanced by an accommodating, supportive and structured studio.

Zentall (1993) asserts that music may support ADHD individuals who experience lower baseline arousal to enhance execution in tedious exercises and ascertain an optimal arousal level. Gonzalez-Cutre *et al.* (2016) agree and suggest that an optimal level of stimulation is also necessary for behaviour. For students with ADHD, difficulties with maintaining this level of stimulation may contribute to impulsive behaviours, interrupting conversations and difficulties with delaying gratification (de l'Etoile, 2005).

Singing teachers can employ adjustments within their music lessons to help with ADHD symptoms, such as being clumsy and injury prone, by using musical rhythm, breathing and physicality, which can help with coordination and self-regulation (Frantz, 2020).

De l'Etoile (2005) suggests the following strategies to assist with a student's experience of the classroom - Cognitive Behaviour Modification (CBM): the incorporation of social learning, behaviour modification and modelling by the teacher. Metacognition: this helps with self-regulation, problem solving skills and understanding what expectations there are in classroom. One example of a metacognitive strategy is a lesson plan/visual schedule before the class begins: helps the student to know what is coming next and keeps them on the task. Well-structured music classrooms: minimal distractions, consistent and predictable. Prepare and plan smooth transitions for students as transitions can cause issues within the classroom. Downtime between transitions can lead to misbehaviour and detachment. Lastly, emphasise key phrases or terms: using bold or a bright colour over important text helps an ADHD student know what the focus is.

Tetzloff (2025) categorises two groups of modifications. Physical adjustments involve decreasing auditory and visual distractions in the studio and reducing the clutter on the sheet music by increasing the contrast.

A critical concern emphasised by Groß *et al.* (2023) is the tendency of individuals with ADHD to misjudge their own musical performance. Their research identifies a consistent pattern of overestimation of ability, referred to as positive illusory bias, particularly in tasks involving complex musical or stimuli. This reduced accuracy in self-assessment directly affects a musician's capacity for effective independent practice, error detection, and long-term technical development. However, alternative research findings show that within musical contexts, ADHD individuals can "self-perceive and self-represent/express as musicians and act accordingly in music contexts" (Wilde and Welch, 2022, p. 1956).

Research carried out by Slater and Tate (2018) found that music comprehension in an individual with ADHD is hindered by their issues with time blindness. Where timing and rhythm is crucial, music performance and practice can be impacted negatively when attention is not sustained. Martin-Moratinos *et al.* (2023) assert that applying rhythm may improve engagement and timing skills in ADHD individuals.

Groß *et al.* (2023) identifies task complexity as a key factor amplifying ADHD-related difficulties in both music and language processing. While individuals with ADHD often

perform comparably to neurotypical peers when working with simple or basic stimuli, their performance declines significantly as musical and linguistic demands increase in complexity. This finding reinforces the conclusion that ADHD-related challenges are closely tied to cognitive load rather than to a lack of musical potential or aptitude.

Groß et al (2022) found through their data which looked at music performance and processing differences in both neurotypical and neurodiverse adolescents that better comprehension of those differences may help to provide tailored interventions or preventions for neurodiverse individuals. Training them in skills such as timbre perception, timing, pitch and sensory-motor training.

A less experienced teacher may lack awareness of significance of these strategies and may not prioritise these findings within their practice. They would therefore need to adjust their lesson plans to address the specific needs of students who have ADHD. Dumlavwalla and Bugaj (2020) found that in string and private piano tuition, 84% of tutors reported needing to adapt their teaching when working with students with disabilities. However, many tutors felt unable to make these adjustments effectively due to a lack of formal educational training and guidance. In contrast, teachers in schools are required to follow the Special Educational Needs and Disability Code of Practice (Department of Education and Health, 2015), which supports the sharing of relevant information about a student's additional needs with teaching staff. Frantz (2020, p.18) writes that "Attention Deficit Hyperactivity Disorder (ADHD) is one of the most prevalent and challenging disabilities students and teachers face". Therefore, showing the need for teachers being appropriately trained so they can help the student to their best ability in the classroom and private studio. The private singing teacher may not have had the access to training as they have in schools regarding ADHD (Dumlavwalla and Bugaj, 2020) and are therefore less qualified to assist when issues may arise. The one-to-one private singing lesson could help a student by that there are no other pupils to distract them, and that the teacher can tailor the lesson especially for them.

ADHD Self-Directed Steps for Success within Music Sessions

Maucieri (2016) suggests that studying music when an individual has ADHD allows better capacity to focus, remembering, better executive function skills, and a greater level of self-confidence. Furthermore, Tetzloff (2025) indicates that giving agency to the student by including pedagogical adjustments such as progressional incremental teaching and multimodal learning can boost lesson outcomes dramatically by promoting greater focus, skill development and engagement.

Barkley (1997) believes that ADHD is 'behavioural inhibition' rather than 'attention deficit' and discusses in his paper that rather than the appearance that a student is not concentrating, it is that, without support, the student is unable to regulate their behaviour, effort, motivation and attention. Explaining why, within a classroom setting, a student can one moment appear capable, and another be entirely disengaged. Kinnunen (2024) asserts that teachers can help their ADHD student to self-regulate and manage their own effort and motivation. Assistance could include:

Self-awareness –

Talago (2025) highlights that the way in which someone comprehends their behaviours, feelings and thoughts can be greatly impacted by ADHD. Daily tasks like organising, planning and problem solving can be negatively affected by either too little or too much self-awareness. Osborne et al. (2023) found that mind-wandering was a predictor of several aspects of ADHD such as fidgeting and attention. Encouraging an individual with ADHD to recognise early warning signs with short mindfulness exercises for improvement in the regulation of emotion (Nordby *et al.*, 2025). "Awareness of bodily states, referred to as interoceptive awareness, crucially contributes to self-regulatory processes" (Wiersema and Godefroid, 2018, p.1) and in their tests the ADHD group performed similarly to the non-ADHD group. Therefore, identifying that ADHD individuals do notice their internal bodily signals.

Self-monitoring –

Self-monitoring is the self-recorded determination of performance by an individual, differing from self-evaluation which compares one's performance to a set objective (Caldarella *et al.*, 2019). Time progresses differently for those with ADHD, slower or faster and analogue clocks, timers or countdown apps can help them visualise time and remain on task (Rosewood, 2025). Geist (2024) identifies that the behaviours of all ADHD age groups can benefit from the self-monitoring technique as it is found to be a significant element of behaviour change interventions, whereas Pötters *et al.* (2020, cited in Meltzer and Herwix, 2024) has found self-monitoring intervention to be greatly beneficial to those with a combination of ADHD and learning difficulties.

Self-Instruction -

West 2025 posits that verbal behaviour can be used to alter non-verbal behaviour. For example, encouraging oneself by saying 'you can do it' or talking yourself through a task's steps.

Self-Consequating – Kim *et al.* (2025) explains that self-consequating is the motivation of a task with the promise of a reward upon completion. Larger tasks can also be broken down into smaller tasks by proximal goal setting.

The Research Gap - ADHD in One-to-One Singing Lessons

The research gathered for the literature review displays that within the educational sector, there is increasing comprehension of ADHD and growing evidence of the value of musical engagement on an ADHD individual (Wilde and Welch, 2022; Martin-Moratinos *et al.*, 2023). However, students with ADHD may also encounter challenges within music due to difficulties with rhythm processing, self-monitoring, self-regulation and working memory (Barkley, 1997; Groß *et al.*, 2022; Steiner, 2024).

There are notable gaps in the literature. Prior research on ADHD within music education has concentrated on how music can help therapeutically rather than how music teachers can adapt their teaching practices (Steiner, 2024). In research focused on private studio teaching, there is limited observation on ADHD in singing pedagogy (Mullins, 2017).

It is agreed by Wilde and Welch (2022) and Dumlavwalla and Bugaj (2020) that music teachers need training on ADHD support. However, there is little research on whether private studio singing tutors should undergo the same training.

Therefore, this study aims to address a gap in the literature by exploring how one-to-one private singing tutors adapt their practice when teaching students with ADHD and how these adaptations are informed by their experience, knowledge and training.

METHODOLOGY AND METHODS

INTRODUCTION

This chapter provides an outline and justification of the methodological decisions made in this study, which explores how singing teachers adapt their teaching strategies when working one-to-one with students who present with ADHD. A qualitative approach was chosen to gain insight into teachers' experiences within their own singing studio. This study required a methodological approach which allowed for the complexity of creative individuals with diverse needs working alongside one another in proximity. The chapter will therefore be looking at my choice of the interpretivist paradigm design and where my philosophical positioning lies within that, going on to discuss the research strategy and design, and overall approach, data collection methods and the data analysis approach: and ethical considerations and insider research is also addressed. In all, this chapter addresses how the chosen methodology aligns with the research aims, supporting singing teachers' adaptable practices.

RESEARCH PARADIGM AND PHILOSOPHICAL POSITIONING

This study is situated within an interpretivist paradigm. Junjie and Yingxin (2022) and Biggum (2026) write that ontologically, interpretivism is the belief that reality is not fixed, it is a social construct and as people differ in their interpretations of the world, multiple, equally valid realities may exist. Interpretivism is a relativist view, which is the belief that knowledge can only be judged according to other aspects, for example a personal circumstance, culture or society rather than just generally (Cambridge Dictionary, 2026; Siegel, 2004). A key aspect of interpretivism is contextual understanding. Researchers wish to gain knowledge within their own historical, cultural and social contexts (Pervin and Mokhtar, 2022), which makes interpretivism ideal for an insider researcher like myself. Biggum (2026) and Dudovskiy (2016) go further by stating that the interpretations are also time dependant and change at different periods.

Epistemologically, interpretivist knowledge is formed by human experiences, context and subjective meanings (Dudovskiy, 2016; Creswell, 2014). With the knowledge that meaning is co-constructed as the participant and the researcher are interconnected,

focussing on deep understanding instead of just generalising. It fits with my research question as I am interviewing various singing teachers with their own ideas and beliefs, who are in turn discussing their own individual students, each with their own belief systems. The one-to-one singing teaching studio is a space where individual personalities and needs are at the forefront making interpretivism an ideal vessel. Junjie and Yingxin (2022) go on to discuss that due to the personal views of the researcher there could be a susceptibility to bias. Having ADHD myself and the knowledge of how ADHD makes me feel could contribute to bias, rather than my being a future singing teacher. Interpretivism can also play into extreme relativism and nihilism, where reliable knowledge can be undermined by all perspectives being treated equally. A positivist approach would not fit with my research as ontologically it assumes that reality is objective, single and exists alone, regardless of human perception, and that reality can be measured and observed and is the same for all. Positivism from an epistemological viewpoint regards basing knowledge on facts which are both measurable and observable, and that researchers avoid bias by keeping their distance emotionally with a generalised focus (Junjie and Yingxin, 2022). In the context of my study, it would be incompatible with the relational nature of qualitative inquiry to maintain emotional distance. An interpretivist approach therefore supports this study and guides the next section's qualitative methodological choices.

RESEARCH STRATEGY/RESEARCH DESIGN AND OVERALL APPROACH

For this study, the chosen methodology is a qualitative exploratory design, using thematic analysis, appropriate for gathering rich, in-depth data from a smaller sample of participants. Biggam (2025) emphasises that it is the combined gathering of data collection methods, research objectives and research strategy that concludes whether a study is qualitative or quantitative and not by a single strategy alone. Therefore, this study is not driven by a single strategy, like the narrative and phenomenological approaches that Creswell (2014) discusses. Qualitative research attempts to understand 'why' questions and explores the behaviour of humans in their own environment, aligning to the study's aim of interpreting how singing teachers adjust their lessons when working with students who have ADHD.

Qualitative methods are appropriate for this research, as Biggam (2025) explains that it is used in areas where there is human observation, and discussion in arts-based research such as, history, sociology and teaching singing. Quantitative methods would not be appropriate as they are more suited to scientific subjects such as chemistry or mathematics. Quantitative research is also numbers based (Dudovskiy, 2016) and would not adequately garner the emotional, word-based experiences of singing teachers. Qualitative methods allow the in-depth exploration of an individual's differing circumstances and environment, making it particularly fitting for the analysis of varying one-to-one singing teaching settings where the personalities of multiple students and tutors will mould each experience (Biggam, 2025).

Upon further reading, an interesting methodology which could be employed in the future is Practice-as-Research (Oram, 2024). Where adaptations in real-time singing lessons with ADHD learners could be explored.

This research will begin with an open-ended questionnaire, leading hopefully to interviews and journals. There will invariably be differing viewpoints, displaying many participants versions of events, placing this research within an interpretative qualitative methodology (Biggam, 2025).

DATA COLLECTION AND ANALYSIS METHODS

Three methods will be used to gather data. An open-ended qualitative questionnaire created via Google Forms, online semi-structured interviews and an optional reflective journal. The information from these will be used to discover how teaching is adapted by singing tutors when working with students who have ADHD and to identify key themes and issues which occur throughout the survey.

Questionnaire

Denscombe (2014) states that the web-based questionnaire survey is the most popular type of internet survey as a wide variety of operating programs are easily accessible online. These examples are time saving, eliminate postal cost and are environmentally friendly.

Data can be easily downloaded, compared and automatically turned into graphs (Denscombe, 2014).

The use of a web-based anonymous questionnaire (see Appendix 'A') was appropriate as participants are more willing to respond honestly and openly regarding sensitive personal matters (Denscombe, 2014). Twenty questions were created of which three were multiple choice and others were 'long-answer text' boxes (Google, 2026) to enable participants to write freely. The online questionnaire allows researchers to view respondents' answers alongside one another as well as separately which helps with identifying themes pertaining to the study (Denscombe, 2014).

Interviews

Online semi-structured interviews will be undertaken using Microsoft Teams and will last approximately 30 minutes. Semi-structured interviews allow for open conversation while ensuring important areas are covered, using some pre-planned questions gleaned from information from the questionnaire, but with the retained freedom to ask follow-up questions or to digress (Winter, 2020). It is a useful tool for gathering manageable but rich data (Winter, 2020). The accessibility of a transcript provided through teams is a valuable resource for a researcher with ADHD, with the attention difficulties that it poses (Barkley, 1997). Participants can demonstrate an interest in undertaking an interview by sharing email information at the foot of the questionnaire.

Short Reflective Journal

Participants will be invited to write an optional short reflective journal, allowing them to reflect on an experience within a lesson with an ADHD student. Reflective accounts are valuable as they allow participants to deliberate without feeling rushed or pressured and add depth to the survey.

The triangulation of these methods through the interpretivist lens is not to confirm an individual truth, but to support reflexive thinking; expand and deepen meaning; and enhance complexity (Braun and Clarke, 2021).

Other qualitative methods that could have been considered include focus groups or observations (Denscombe, 2014). Both approaches could provide rich information pertaining to singing teachers' experiences with ADHD students. Focus groups would allow conversing between the participants, which could provoke reflection, while observations carried out in

the classroom could offer valuable insights into real-time teaching strategies within the studio. However, the methods were considered inappropriate for this study as unfortunately the participants were drawn from voice study cohorts located across geographically diverse locations making it impractical to host group meetings and organise in-person observations.

DATA ANALYSIS APPROACH

To gain structure on the qualitative data on questionnaires, interview and journals, the data gathered will be read repeatedly for content familiarisation (Denscombe 2014). Initial codes will then be found by highlighting chunks of relevant segments within each answer. Grouping into broader categories after comparing across participants. Themes will then be found from those categories by an iterative process of reorganisation, reviewing and refining, ensuring that it remains a true representation of the participants responses.

Thematic analysis provides a conceptually adaptive, attainable way of examining qualitative data (Braun and Clarke, 2006). The method alone does not necessarily promise trustworthiness: obligation of rigour lies with the researcher through clear and methodical analytic procedures (Nowell *et al.*, 2017). Thematic analysis is a valuable and adaptable method for investigating perspectives in qualitative research (Braun and Clarke, 2006; Nowell *et al.*, 2017) bringing forth unexpected insights and identifying differences and similarities (Braun and Clarke, 2006). However, themes must not be confused with topics: Braun and Clarke (2021) emphasise that themes are not the same as subject headings and Polat (2025) agrees, writing that themes as subtitles displays a stage of analysis which is underdeveloped without deeper meaning.

TRUSTWORTHINESS AND RIGOUR

Due to qualitative analysis lacking in rigour (Creswell, 2014), and being seen as opinionated, anecdotal and unscientific (Pandey and Patnaik, 2014). The validity framework of Lincoln and Guba (1985) will be employed using transferability, dependability and confirmability (Pandey and Patnaik, 2014).

Credibility is attained by applying attention to validity and reliability, establishing a trusting relationship with participants (Pandey and Patnaik, 2014). A large challenge in qualitative research will be remaining objective (Pandey and Patnaik, 2014).

ETHICS AND INSIDER RESEARCHER CONSIDERATIONS

Created in accordance with the professional codes of practice and ethics policies of the university, this study ensures that all participants rights are protected with dignity and safety (UWTSD, University of Wales Trinity St David, 2022). Participants from the Voice Study Centre cohorts will be invited via email to complete a questionnaire (Denscombe, 2014). On completion, interview willing participants will be provided with a comprehensive information sheet outlining the research purpose, procedures, and their right to withdraw at any stage. Informed consent for recording and transcribing will be obtained prior to participation, and questions in both the questionnaire and interviews have been created sensitively to reduce emotional risk, when discussing potentially sensitive experiences related to ADHD. Participants will be reminded that any question may be missed out and should the discussion raise concerns, support resources are available (NIHR, 2025). Anonymity and confidentiality will be maintained rigorously using pseudonyms and secure GDPR-compliant storage on the university's OneDrive system, with encrypted files accessible only to the researcher. All data will be deleted following project completion, and consent forms will be stored securely until assessment requirements are met. Online interviewing removes physical risk, and all interviews will be formally approved by the Voice Study Centre. As an insider researcher, I acknowledge the potential influence of my dual roles as a trainee singing teacher and an individual with ADHD. To safeguard professional responsibility and mitigate power imbalances or bias, a reflexive research diary will be used to monitor assumptions and ensure participants' perspectives are represented with accuracy and respect.

LIMITATIONS OF THE METHODOLOGY

A few constraints are apparent in this methodological approach. The range of perspectives captured are narrowed by the small sample size, which prohibits the range of narratives but is synonymous in qualitative inquiry (Vasileiou *et al.*, 2018). The likelihood of bias is introduced due to participants possibly providing personal interpretations of experiences or wanting to portray themselves in a positive light (Bergen and Labonte, 2020). Online interviews are useful for speaking to participants from a variety of locations. However, differing internet signal quality and the inability to view non-verbal cues may limit interactional richness (Lobe, Morgan and Hoffman, 2022). A significant limitation is the lack of student voice in the study as learner's experiences in the studio are eclipsed by the views of the tutor (Gillett-Swan and Baroutsis, 2024). All these factors limit the study's generalisability (Vasileiou *et al.*, 2018); however, the objective is not to generalise, but to gather rich data that highlights

potential adjustments in the private singing studio, using interpretive research (Pervin and Mokhtar, 2022).

ADVERSE OUTCOMES AND RISKS

Participants may become emotional in discussion regarding students' ADHD symptoms in the studio (Efferson *et al.*, 2025). Composure and professionalism will be maintained on behalf of the interviewer to circumvent any discomfort for the participant (Whitney and Evered, 2022). Helplines and access to appropriate support will be provided before the interview (Efferson *et al.*, 2025)

Even if unintentional, a question could potentially be regarded as insensitive, improper or upsetting. Therefore, to ensure that questions are appropriate and respectful, they will be carefully worded and evaluated in advance (Westland *et al.*, 2025). The participant information sheet will contain a clear disclaimer, emphasising that no inappropriate or deliberately harmful questioning will be undertaken. A reminder will be given that the participant can decline to answer any question or terminate the interview at any time (Westland *et al.*, 2025).

The participant themselves could potentially have ADHD. Whilst they could be willing to discuss in further detail giving access to more valuable information, it could be distressing discussing symptoms when ADHD traits such as rejection sensitivity dysphoria heightens the emotional impact of interviews (Rowney-Smith *et al.*, 2026). Again, helpline and access to appropriate support will be given (Efferson *et al.*, 2025).

Personal health and safety for the interviewer within the interview is safer physically as it is online but emotional safeguards will still be put in place (Draucker, Martsolf and Poole, 2009).

FINDINGS

Introduction

Although the original research design proposed questionnaires, semi-structured interviews and reflective journals, participant recruitment meant that only questionnaire data were ultimately collected. Consequently, all findings presented in this chapter derive from questionnaire responses. Six phases of thematic analysis as outlined by Braun and Clarke (2006) were applied to interpret the dataset. In addition to this framework, four complementary coding methods - descriptive, in vivo, process, and pattern coding - were employed to enhance the depth and rigour of the analysis – see Appendix B for coding theme development table. Through this approach, four key themes were generated, each reflecting a recurring point that participants commonly discussed in their responses. These themes are examined in detail in the following section, where their significance to the research aims are discussed.

The questionnaire responses indicated that two-thirds of participating singing teachers possessed more than ten years of professional teaching experience, suggesting a cohort comprised of highly experienced practitioners. Among these practitioners, half reported having taught between four and ten students over the course of their careers, providing a moderate breadth of learner exposure. Additionally, half of all participants had undertaken formal training related to ADHD, indicating a varied level of specialist knowledge within the group. A further half of the respondents have taught students across a full range of age groups, which reflects a wide breadth of teaching and knowledge of varying developmental needs.

THEME 1: PRESENTATION OF ADHD IN LESSONS

The theme captures the variety of symptoms which participants have found prevalent within their lessons teaching ADHD students. This directly correlates with the first aim/objective 'To gain a deeper understanding of how ADHD may present in one-to one singing lessons by exploring the experiences of other singing teachers. Because to help students with ADHD and adjust their lessons accordingly, one must first address the symptoms.

LEARNING DIFFERENCES

Focus and Distraction

Lack of focus and distraction were noted by all participants. This is in line with findings in the literature review from Tetzloff (2025) with the lack of focus being caused by inattention and Kofler, Rapport and Alderson (2008) where they identify that visual attention and inattention should be prioritised for adjustment. One participant wrote that their ADHD students, of which they have taught 4 – 10 were “often distracted by their own reflection in shiny surfaces”. Supporting evidence for this could not be found. It is possibly just general distractibility in ADHD, as attention is continuously being drawn towards something novel or loud (Le, 2025).

Focus is required to facilitate engagement as it allows students to concentrate on the learning process (Khadraoui, Barebzi and Amzazi, 2024). Skinner *et al.* (2008) emphasises the importance of engagement within lessons as it leads to encouraging results, such as increased accomplishment. However, Farndon (2024) suggests that planning for interactions that generate engagement can be challenging for practitioners. “The events of the day can really affect the lesson’s engagement”, participants noted. Jonkman *et al.* (2017) concurs and writes that mood can affect mind wandering which can then cause increased debilitation of function. This could also link to Tetzloff’s (2025) research on task avoidance caused by rejection sensitive dysphoria (RSD), with a reluctance to sing to avoid any more emotional discomfort. Bedrosslan (2021) acknowledges the existence of mixed opinions on the management of RSD. Self-help techniques endorsed by counsellors to manage symptoms include acquiring a “cheerleader” whose role is to help individuals gain perspective, recognise strengths and limitations, establish and goals and purpose, improve self-esteem, lower stress levels, and adopt healthier living practices. Medical interventions are advocated by certain experts for the management of RSD.

Hyperfocus

Hyperfocus is also noticed by two participants as a focusing difficulty. This was surprising as it is often written in literature as a positive when someone can immerse themselves in a task for prolonged time periods (O’Reilly, 2025; Guy-Evans, 2024). Guy-Evans (2024 refers to hyperfocus as a “double-edged sword”. It permits students to accomplish tasks with incredible focus but can result in deadlines and responsibilities being neglected due to becoming so absorbed in one activity to the detriment of another (The London School of Economics and Political Science, 2018). Individuals only hyperfocus when a subject interests

them (Conner, 1994; Ashinoff and Abu-Akel, 2021) and can become “locked on” in what can resemble a “hypnotic spell” (Brown, 2005 ; The London School of Economics and Political Science, 2018), finding it difficult to switch between tasks and becoming stuck in a task (O’Reilly, 2025). Hyperfocus is recognised universally by ADHD specialists as a significant trait of the disorder, although it is not formally recognised within the DSM-5 criterion (O’Reilly, 2025). However, research from 2024 clarifies hyperfocus’s link to ADHD symptoms, with it frequently appearing alongside executive disfunction such as difficulties in impulse control, task switching and prioritising (Schippers, Greven and Hoogman, 2024). Although “Clinicians consider hyperfocus an informative but unofficial feature of ADHD. It can help explain why someone might excel at certain tasks yet find others almost impossible to start” (Smith, 2025a). Furthermore, Professor Michael Fitzgerald asserts that “while these urges can be problematic or even self-destructive - occasionally leading people into delinquency, addiction, or crime, they can also lead to earth-shattering breakthroughs in the fields of the arts, science, and exploration.” He theorises that “the focused work-rate that it [ADHD] produces may enable creative genius to flourish” (Fitzgerald, quoted in BBC News, 2010). The opinion that, rather than outside it, hyperfocus lies on the exact attentional spectrum is supported by the fact that people with mainly inattentive traits are likely to encounter it (Smith, 2025a).

Memory

Only one participant notes memory as being an issue within their lessons yet does not expand on this. It is surprising that only one participant mentions memory as problematic, as Tetzloff (2025) states this is a frequent challenge for students with ADHD, often misplacing possessions and finding the retention of instructions hard. However, this may not present as commonly in a singing studio as music provides a “predictable scaffold” (Durham University, 2023) with melody helping to piece the text into chunks. Recall is also helped by rhyme and alliteration (Durham University, 2023). If a song is heard many times, then it enters our implicit memory, like riding a bike. Also, the emotionality of music helps with engagement (Durham University (2023). In research by Rodrigues, Loureiro and Caramelli (2013) working memory was found to be better in musicians with ADHD compared to people with ADHD who were not musicians. There is also consensus that working memory greatly indicates organisational difficulties (Koffler *et al.*, 2018; Durand, Arbone and Wharton, 2020).

Organisation

Organisation is noticed as a learning difference in their ADHD students by one participant. Fischer (2024) denotes that because of executive function impairing task execution, planning and prioritising, someone with ADHD would find adherence to routines particularly difficult.

Further complications then arise from time blindness and novelty seeking making it harder to adhere to repetitive tasks.

However, the same participant later acknowledges that younger students with ADHD may not yet have developed organisational skills, implying the skill could be related to developmental stage rather than the condition of ADHD. However, organisational skills do not improve developmentally for someone with ADHD, they worsen as they progress through education (Booster, DuPaul, Eiraldi and Power, 2012) with the onset of workloads which are increasingly greater (Evans *et al.*, 2005) and the requirement of greater self-autonomy from parents and teachers (Meyer, Allison and Le’Roy, 2004). Organisational difficulties persist into adulthood (Bikic *et al.*, 2017) and they must be aided with strategies and tools (Koffler *et al.*, 2018).

Durand, Arbone and Wharton (2020) have found that “deficits in persistence” are the cause of fewer organisational skills in adults with ADHD, rather than deficits in strategies. Strategies can be developed, but the difficulty relates to being able to apply them in a continuous manner. Without the use of strategies, their adult ADHD participants scored significantly lower than their neurotypical counterparts on organisational skills. They also state that “higher levels of education were associated with higher levels of organisational skills”, implying that organisation is not a developmental growth in ADHD, but an educational one.

Participant 3 discusses that their adult students have a strong regime for singing that helps them to “stick to a plan really well”. This indicates that although organisation is difficult for those with ADHD (Bikic *et al.*, 2017), they can focus on things that interest them and are novel (Neurolaunch, 2026a). ADHD symptoms are naturally reduced in music lessons, with attention being boosted by musical activities which are engaging and meaningful (Wilde and Welch, 2022) and structure being aided by learning about melody, pitch and rhythm (Ferguson, 2026).

Pitch and Vocal Accuracy Self-Assessment

P1 writes as a successful moment or strength that their ADHD students have ‘enthusiasm to want to sing (even though not being able to keep pitch)’. This is the only mention of pitch in the questionnaire in relation to an ADHD student. However, this directly corresponds to research by Groß *et al* (2022) where pitch reproduction deficiencies were revealed amongst ADHD individuals, dependant on ADHD presentation type. Tetzloff (2025) acknowledges that many students with ADHD may struggle with self-assessment in music, not recognising what sounds correct when listening to recordings and short clips. It can be tackled by the teacher singing correctly on a recording for the student to access. Snedecor (2017) uses a four step

method for musical self-assessment by recording a short clip of music onto Garageband, then recording the student singing the same short clip so they can hear the similarities and differences alongside repeatedly. Similarly, Shayan *et al.* (2011) describe in their study that when tasks and stimuli are difficult and complex, young adults with ADHD show deficiencies in the perception of music. Those with ADHD self-estimated their performance to being the same standard as the top performers in the group, even though their performance was inferior. They believe that complicated music tasks should be taught more simplistically and that self-image and self-esteem should be strengthened through metacognitive training, which would then assist realistic self-assessment development, an intrinsic part of vocal training.

LEARNING BEHAVIOURS

Hyperactivity

Two thirds of the participants noticed hyperactivity as a challenge with participant 2 identifying “students who cannot sit still and fidget” in lessons. Tetzloff (2025) agrees that students with ADHD face distinctive challenges in music lessons, where hyperactivity can cause restlessness, rapid or excessive movement. With inattention hindering focus and attention to musical detail, and impulsivity leading to frequent interruptions. However, Barkley (1997) believes that rather than ADHD being an ‘attention deficit’ where students appear to be not concentrating, it is a ‘behavioural inhibition’. Without support, students are unable to regulate their behaviour, effort, motivation and attention, explaining why, within a classroom setting, a student can one moment appear capable, and another be entirely disengaged. Participant 3 writes that “in younger teens with hyperactivity taking in more than one focal point is difficult”. This viewpoint is reinforced by American Psychiatric Association, (2022) and World Health Organisation (2021) who identify significant hyperactivity-impulsivity and/or inattention symptoms within primary aged ADHD pupils (cited in Saville *et al.*, 2025). However, Franke *et al.* (2018) distinguishes that hyperactivity is more evidential in pre-school children, whilst inattention is more apparent in school-aged pupils and continues into adulthood. Ginapp *et al.* (2023) presents the theory that inattention becoming more prevalent than hyperactivity in school-aged children into adulthood is due to the child masking their symptoms to such an extent that their symptoms then present as the opposite. For example - a child being hyperactive and then becoming quiet into adulthood.

Moreover, one participant suggests that the “huge energy” associated with hyperactivity serves students well when in a performance beyond the lesson, “despite struggling in lessons”. Wilde and Welch (2022) agree, integrating ADHD behaviour spontaneously and

intentionally into musical activities with successful outcome. The energy of a music lesson with structure can help to regulate the brain as many people with ADHD are kinaesthetic learners, which channels their hyperactivity, leading to better engagement and focus (Music Educators Online, 2026).

Verbal Hyperactivity

One participant noted distraction in their lessons could lead to chatter, which then leads to students not singing. Neurolaunch (2026b) indicates that it is common for students with ADHD to have academic difficulties due to inordinate talking. The singing lesson could be disrupted by going off topic in conversation or interrupting the teacher. Behaviours such as these can mask a student's real capabilities as it may not be a true indication of their subject matter knowledge or understanding. Neurolaunch (2026b) specifies that excessive talking, known as verbal hyperactivity, is one of the most evident and somewhat challenging traits of ADHD. Research indicates that manifestations of hyperactivity, which includes incessant chatter, is prevalent in up to 75% of adults with ADHD with impulsive speech being ubiquitously higher than the wider population (Neurolaunch, 2026b; NICE NG87 (2019) and RCPsych (2023).

Rowe (2025) indicates that an ADHD individual's tendency to speak impulsively, is a consequence of wanting to be heard or not wishing to forget what they were thinking. Refraining from or invigilating their speech in quick moving dialogue is made challenging by poor inhibitory control and working memory deficits. Oversharing can also be caused by a need to feel included or social anxiety.

Fatigue

Tiredness is noted as a challenge in lessons with those with ADHD by one participant. A characteristic within ADHD evidenced by Neurolaunch (2026c) is a deficit in executive functioning which is a key part in the depletion of energy. Executive functions such as organising and planning require greater focus and work resulting in faster cognitive exhaustion. Conversely, Mueller (2025) asserts that it is the teacher of the student with ADHD affected with feelings of exhaustion and burnout.

ADHD and Autism

P5 teaches younger students who present with both ADHD and Autism. P3 also notices that their adult students who are ADHD are also autistic, so it is difficult for them to recognise which symptoms are from which diagnosis. It is interesting that this has been noticed by a

participant (P3) who does not have any formal ADHD training and only teaches adults who are 18 plus. ADHD and ASD are often both apparent in an individual and have symptoms which overlap (Antshel and Russo, 2019); Lilja *et al*, 2022).

Low Self-Esteem

Low self-esteem is a challenge that can arise in singing classes according to one participant. It is estimated by Dodson (cited in Frye, 2020) that by the age of 10, a child with ADHD receives 20,000 more criticisms than a neurotypical child of the same age. This number is widely quoted in numerous reputable ADHD publications, yet peer-reviewed papers hold that although it is known that people with ADHD are indeed greatly criticised, criticisms in the ADHD population have not yet been well researched (Beaton, Sirois and Milne, 2022). Newark *et al*. (2016) found in their study that ADHD adults had considerably lower self-esteem than their neurotypical counterparts. Baeva (2025) concurs and explains how low self-esteem manifests over time through continued criticism, correction or monochopsis. In time, this results in an apologetic stance and the plight of being constantly sorry. Athulya, Sudhir and Philip (2016) suggest a link between lower self-esteem of individuals with ADHD in procrastination and avoidance tactics deployed to protect individual's social image and self-esteem.

Positive ADHD Symptoms

Sedgwick, Merwood and Asherson (2019) offer that, rather than impairing, some characteristics of ADHD may be adaptive as the behavioural aspects of ADHD live on a spectrum. Over half of participants refer to ADHD students' demeanour as charismatic, joyful and enthusiastic and a few participants identified that students were full of enthusiasm and wanting to sing, despite any challenges. Resilience in ADHD individuals is listed by Sedgwick, Merwood and Asherson (2019) along with other aspects of ADHD which are positive, such as creativity, empathy, helping others, agreeableness and hyper-focus. P5 writes of "Out of the box approaches", "ability to approach learning tasks differently which gave me insights into different ways of teaching" and "Frank, unfiltered and truthful responses (I quite like!)". Neurolaunch (2026d) writes that thinking out-of-the box and being creative are aspects of ADHD that can influence musical skill. Divergent thinking and the ability to create surprising correlations can result in creative compositions, styles and improvisation.

Hyperfocus as a Positive Trait

Participants noticed students' performance increased when hyper focusing on tasks that engaged their interests and P6 noted that "hyperfocus and engagement with singing lessons has led to excelling beyond their peers in shorter spaces of time".

Connectedness

One participant mentions connectedness being of importance to their ADHD primary students, who are often wanting cuddles. As Maclean, Krause and Rogers (2023) highlight, there are higher conflict levels and lower closeness levels in the relationships between children with ADHD and their teachers, although they discuss that there is little research on dependency, characterised by insecure or excessively clingy behaviour within student-teacher relationships, especially for individuals with ADHD. Within a student setting the need for connectedness from pupils might be problematic for private tutors, as Darling Rasmussen *et al.*, (2022) show that in their studies, 85% of children with ADHD were found to be insecurely attached.

THEME 2: TEACHING STRATEGIES

This theme addresses how lessons are adapted by the participants to be more suited to the ADHD students' needs. Looking at differentiating structures, strategies and pacing; and how this may apply to various ADHD individuals to find what works best to create a supportive and effective learning environment.

STRATEGIES USED TO HELP LEARNING DIFFERENCES

Focus

Half of the participants have found that they must devise strategies to overcome students' focussing difficulties.

i)Relaxation Exercises and Mindfulness Techniques

One participant experienced a student who found it difficult to focus at the start of the lesson. As a result, they agreed to a four-minute chat and relaxation exercise at the beginning of the lesson. This allowed the student to process the day and provided physical cues for the start of a singing lesson. This led to a huge increase in engagement, productivity and enjoyment from their lessons. Similarly, the DfE (2025) found in their survey of 8 to 13-year-olds that they preferred undertaking relaxation exercises and mindfulness techniques prior to lesson commencement as it allowed them to focus and calm down after activities of a physical or

social nature. Stride (2023) supports this view, particularly for students with ADHD who experience anxiety and increased stress from impulsivity and hyperactivity, advocating for various relaxation techniques which calm the body and mind, for example guided imagery, progressive muscle relaxation or deep breathing. Stride (2023) goes on to explain how mindfulness helps to improve engagement and concentration by allowing the brain to focus and lessening distractions. One participant felt it was a challenge needing to “reorient to the singing task”. Regular mindfulness practice strengthens the capacity to refocus when concentration begins to deviate (Stride, 2023). “If attention seems to be waning, use special cue phrases to stimulate interest. Attention grabbers include “Right, here we go”; “Wait for it”; “Now for the interesting bit”; “The next clip is amazing”; “We’re nearly there now “. O’Regan (2024). A short mindfulness break within a lesson can support success academically by the improvement of reading comprehension and attention it achieves (Muller et al, 2021). However, DfE (2025) found that whilst most children in their research found relaxation and mindfulness exercises beneficial for their wellbeing and mental health, there were some that experienced physical discomfort, stress and annoyance from the pursuit.

ii)Chunking

P2 has strategies for helping students plan practices that engage them yet does not elaborate on this. P4 reports experiencing challenges in devising effective strategies to maintain students’ attention during lessons, yet does not elaborate on what these strategies involve, which limits understanding of their pedagogical approach. P4 also notes in the questionnaire that they usually stay with a single topic for the entire lesson. While this approach may help keep the lesson manageable, it could also contribute to students’ difficulties in maintaining focus, dependant on how P4 delivers and divides the topic across the lesson.

Giannakopoulos, (2025) explains that for students who are struggling with organisational skills, impulse control and attention, the continuous demand to meet deadlines, fit well in society and meet academic expectations could feel overwhelming for the ADHD student. P4 is clearly mindful of not overwhelming learners and therefore intentionally restricts the number of learning areas covered in a session. This highlights a tension in their practice between keeping the lesson accessible in terms of mental demand and sustaining student engagement. O’Regan, (2024) views it vital to keep lessons varied and stimulating, changing the pace of tasks and changing voice tone as students with ADHD easily become bored. However, as Le (2025) explains, it is less efficient and slower to switch between tasks, which can result in more mistakes and varying performance, making multitasking especially depleting for someone with ADHD. “Information is to be given in smaller blocks, which

increases understanding” writes P6, and another participant refers to compartmentalising explanations to provide clarity. Literature agrees, stating that information given in smaller blocks, such as chunking or microlearning allows the brain to more effectively hold and process information, reducing overload and overwhelm (Tulsiani, 2024; Oxford Learning, 2025). initially, prior to chunking the information, letting an ADHD student know what is going to be happening by giving a preview of the task takes away any feelings of insecurity or uncertainty (O'Regan, 2024).

iii) Lesson Pace and Length

Two of the participants had opposing views when it came to lesson pace, P3 incorporating “more quick moving tasks” to match the student’s energy and P4 tailoring their lessons to be slower paced, less wordy and focusing on one item for most of the lesson. No evidence can be found to adhere to either of these approaches with research by Ramachandran and George (2024) recommending an individual approach, with students being able to work at their own pace in a learning environment which is flexible to their diverse needs. Smith (2025b) agrees, flexible pacing and lesson formats create less pressure on the student and allows them to learn at their own pace. P2 does exactly this following an individualised approach, adapting lessons based on what they see the student needs. Slower or faster, with a variation in workload.

P1 Keeps sessions short and a few times a week to “help with recapping tunes/words”. This is potentially difficult for the student, travelling to the teacher’s studio multiple times a week. Smith (2025b) provides a balance, discussing that whilst engagement is improved with shorter lessons, better learning outcomes and focus can be achieved by adjusting class duration and segmenting a 45-minute session into 15-minute blocks, supporting the natural rhythm of an individual with ADHD’s attention span. Ramachandran and George (2024) discuss a more flexible schedule, where students choose their lesson times for when their attention and focus are at their peak.

A third of participants adjust their lessons in relation to concentration span and tiredness of the student, creating adjustments accordingly with regards to the student’s emotional state. Addressing the needs of the individual on the day by being “less focused on goals” and to “not increase additional pressures” if a student is struggling that day. P4 states that “students sometimes wish to discuss their struggles, leading to a happier, productive learning environment”.

Memory

Maucieri (2016) indicates that an increased level of self-confidence, improved executive functioning skills and a greater focussing capacity can be gained through the study of music for an individual with ADHD. This viewpoint is reinforced by Music Educators Online (2026) who interpret that musical engagement such as singing can be extremely valuable for someone with ADHD. They conclude that auditory processing skills, memory and attention span are enhanced by musical training and that a crucial role is played by music teachers in the support of ADHD student

A third of participants felt it a challenge to do “a lot of recapping”. Repeating directions and providing written descriptions are helpful strategies as students with inattentive ADHD may need directions more than once (Braaten, 2025; O'Regan, 2024). Bell (2018) reiterates this strategy as new learning needs to be strengthened through repetition for clarity of understanding and recall. They describe how memories are formed as connections between the brain's nerve cells, forming after continuous use of a pathway. P3 already employs this - “Reiterates just one or two points to take away and sends a recap” and P2 repeats themselves if the student requires and brings in additional exercises, also reframing how they describe something and giving reminders for practice, assignments and lessons; and writing down exercises. Alternatively, P2 discuss the student's use of repetition for comprehension to ensure sure “they understand in their terms, and it matches mine”. Furthermore, P4 encourages students to “teach me what I have just taught them ... and adds clarity to the learning”. BNS Institute(2025) considers this to be maintenance rehearsal and elaborative rehearsal respectively. Maintenance rehearsal is simple repetition which is effective for short term memory, although not as effective for transference into long term memory. Elaborative rehearsal is substantially more efficient for the creation of durable memories as it entails thinking regarding meaning and creating connections to existing knowledge.

One participant sings along with the pupil, repeating the tune in short sections, ensuring their confidence before moving on to the next section, associating ideas from the song within the pupil's own experiences and asking the pupil to illustrate the context of the verse/song. P2 “If needed, I always have students sing silently when learning new material or changing interpretations as studies show this does help neural processing”.

Li, Luo and Tian's (2020) research indicates that silent singing enables the brain to manipulate motor and sensory areas in a manner equivalent to actual singing, thus creating a basis for mental operations. Le Bihan (2026) further substantiates this claim by

demonstrating that by imagining the musical performance it engages the brain's processes in the same manner as during an actual performance.

Organisation

i)Goals and Expectations

There was agreement across participants that rather than being diagnosis led or prescriptive, goal setting should be responsive and individualised for students with ADHD. This view-point is reinforced by Welsh Government (2017), Department for Education (2021) and Tetzloff (2025) where teachers are required to fulfil the requirements of all students, in recognition of their individualised needs. Numerous participants held connection and emotional outcomes to a greater value than a traditional end goal. Nonetheless, literature views that students can be assisted in understanding their progress by incorporating personal goals, helping them with challenges and motivation (Tetzloff, 2025)

ii)Progress

Many participants preferred an individual approach to assessing progress, with the view that this was fitting for teaching ADHD students in a one-to-one studio. Insights regarding progress varied however, with P4 recording progress to be slower for an ADHD individual and contrastingly P6 seeing rapid advancement due to students' hyper-focussing abilities allowing ADHD students to surpass the neurotypical students. No supporting literature was sourced to support P6s findings.

iii)Communication Style

Half of the participants modify their communication styles to suit the student and their mood, matching them by either being higher energy or gentle and steady. Andrade, Brookhart and ChingYen Yu (2021) find matching the student's energy, otherwise known as co-regulation, is under-represented in research. Patterson (2024) writes that co-regulation is useful in a scenario where the student is emotionally or sensory overloaded, when it is not possible to self-regulate. When the student has returned to a state of calm, steps can be taken towards self-regulation. However, although the participants match their student's energy, there was no reasoning applied, therefore, it is unknown whether co-regulation was implemented.

STRATEGIES USED TO HELP BEHAVIOURS

Hyperactivity

Two thirds of participants incorporate physical movement within their lessons. P6 recognises “the need for physical movement alongside traditional teaching methods”. Two thirds incorporating lots of movement, and P6 writes - “If we are learning about note values – we may incorporate jumping around the room, rather than clapping out rhythm”. One of their students finds it helpful to move around the room when singing warm-ups to help “calm their energy”. Music Educators Online (2026) encourage the incorporation of movement within the singing lesson, for example body percussion or tapping out rhythms as these strategies support productive channelling of energy. Furthermore, Olivardia, (2026) maintains that music training is vital for hyperactive students with impulsivity issues, as it strengthens executive functioning. For that reason, clapping out a rhythm and dancing can improve timing and motor coordination. P2 Has students “walk to the beat”. Students can pace or step as they sing. Heywood (2025) suggests that movement within music sessions might benefit students with ADHD. He explains the connection between the brain’s motor cortex and ADHD symptoms. The excessive energy displayed by some ADHD children can be channelled to support movement to accompany their vocals. P5 recognises that movement is important to acknowledge and allows a student to “move as much as they need in a session or plonk themselves next to me” giving them autonomy.

Neurodiverse learners’ sensory needs are not usually met within a classroom setting, forcing a student to meet their own sensory needs by using self-stimulatory behaviour otherwise known as “stimming”, often then being subjected to discipline by the teacher (Tancredi and Abrahamson, 2024). O’Regan (2024) recommends keeping fidget toys to hand for ADHD students, for example – spinners, small building blocks, tangle toys or squeezable balls as it is difficult to prevent fidgeting. Fidgeting or “stimming” can help with focus, self-soothing and completing tasks (Demuth, 2022). Casasanto and Lozano (2007) add that speech can be impacted by background motor activity – an individual’s fluency is improved when telling a story if they move marbles in ways that mirror with movements in their story. Goldstein *et al.* (2010) and Oppezzo and Schwartz (2014) have found that creativity is increased by squeezing a ball in the right hand whilst walking. Pothuraju and Jones (2025a) found there was a significant improvement in the completion of assignments and noticeably lower behavioural disruptions when classrooms incorporated frequent movement intervals and structured routines.

P2 uses exercises that “incorporate feel, internal imagery and hand gestures”. Macrine and Fugate (2022) indicate that educators can create a learning environment that promotes student expression of ideas through touch, visual perception and movement. They explain that moving physically ameliorates the student’s skills and knowledge. In addition to this, Macrine and Fugate (2022) indicate that gestures and movements made by the teacher to explain concepts also improves students’ proficiency and expertise.

Verbal Hyperactivity

As written above a participant noted distraction in their lessons could lead to chatter, which then lead to their student not singing. Participants did not provide any strategies they used for this. Rowe (2025) finds that impulsive speech is reduced and self-regulation is improved when mindfulness and CBT interventions are implemented. These strategies assist in minimising oversharing urges by using grounding techniques and self-monitoring.

Fatigue

Participant 1 had noted tiredness in lessons from a student with ADHD, although no strategies were addressed to combat the issue. Research by Oxford CBT (2024) details that fatigue or burnout in ADHD means that the student is overworked and needs rest, therefore regular breaks should be implemented for their body and mind. Soto (2011) suggests task prioritisation for avoiding burnout, focusing on the completion of tasks of high priority when the student has more energy and simpler activities when the student feels fatigued. Regained balance and recovery can be achieved with time management techniques, boundary setting and therapy (Oxford CBT, 2014). Secher and Ritz (2012) found that fatigue increased significantly with dehydration. Water should therefore be available throughout the lesson.

Low Self-Esteem

Low self-esteem in students with ADHD was noted as an issue within lessons by a participant. However, there were no strategies presented by participants for how to address this. Frye (2020) has found that self-esteem can be developed using positive feedback. Find where a student’s strength lies and what area they excel to boost a student’s self-esteem by choosing tasks which play to their strengths (Kruger, 2025 and Gordon, 2025). Connolly (2025) asserts that acknowledging the student’s effort, spurs them forward to further achievement. Collier and Mayomi (2024) have found that a student with ADHD’s psychological well-being can be improved by the incorporation of interventions such as CBT, coaching and group therapy.

Connectedness

There were no strategies brought forward by the participants to support this. Darling Rasmussen *et al.*'s (2022) findings suggest that attachment security is not improved by current strategies of treatment for ADHD, looking to an assessment of the child's family and competency of attachment within that setting. Recent DfE (2026) guidance states that physical contact is generally appropriate in various circumstances including to comfort, praise and to model using a musical instrument. Hope House School (2025) explains that children who require calming and comforting would be deprived by a policy that does not allow touch. This research formed the basis of the school's physical contact policy to maintain a safe emotional and physical learning environment (Hope House School, 2025). These viewpoints are reinforced by Cascio *et al.* (2019) who advise that touch influences stability in terms of emotion, communication, attachment and cognition from early years onwards and is a strong force in personal growth. Additionally, Morris and Zentall (2014) indicate that touch is significant in relation with praise and children felt an improved sense of self-esteem when awarded with a high-five.

PRAISE

Half of the participants highlighted how praise helps with motivation in their pupils with ADHD, with others advocating sensitivity and patience. Music Educators Online (2026) writes that praise helps build motivation and confidence. However, Hallowell (2025) emphasises the importance of placement when delivering praise. Transformative praise does not relate to either continuous compliments, deemed disingenuous in time, or celebrating major accomplishments only. They suggest that effective praise is associated with unforeseen opportunities to award individuals for surpassing their own expectations, which in turn encourages self-belief and progression.

Student Centred Teaching

P5 applies "different strategies/tools for teaching different students" and P2 centres their lessons around "the student's needs and strengths". To do this, it is important to establish a relationship with the student and appreciate their tastes and preferences, as confirmed by half of the participants who state how important it is to get to know the student well, finding out their likes and dislikes. This is echoed by Music Educators Online (2026) where they write that an effective and inclusive learning environment can be achieved by adjusting methods and pace to the individual's learning needs. Furthermore, P1 allows the pupil to

lead the session, and applies a student-centred approach by asking both pupil and parent when they would like to return for a follow up session. The implementation of learner-centred pedagogy can improve student-teacher relationships with them becoming friendly and more open (Bremner, Sakata and Cameron, 2022). Schweisfurth (2019) acknowledges that LCP is deemed to accommodate the progression of skills and qualities such as flexibility, independent research and critical thinking by reducing the learning content and promoting teamwork and independence instead of reliance on the practitioner and module content. However, there is limited evidence to suggest that LCP influences academic outcomes (Guthrie, 2021). P6 states that “if you can adapt an activity to reflect a student's interests you increase engagement, for example, if they like musical theatre, use extracts from their favourite shows to teach musical theory and technique”. An interesting answer from one participant was “challenging my own ideas of what engagement looks like” as it is often assumed that someone with ADHD is not engaged in lessons (DuPaul and Stoner, 2003). However, as Vile Junod et al (2006) explains, there is little difference between neurotypicals and those with ADHD in active engagement (writing, answering questions). It is in passive engagement (silent reading, listening) where students with ADHD are significantly lower than their peers. This aligns with P6’s viewpoint that “students [with ADHD] must be considered far more holistically in your teaching than non-ND students”. P5 agrees and encourages student “control of sessions for more holistic leaning sessions” along with “decisions on how long we spend on each task”. In turn, a shared responsibility could accommodate P5’s findings that tutors may “not always [be] worrying about ‘the plan’ for a student”.

TEACHING SPACE ADAPTATIONS

Half of the participants do not make any adjustments to the physical environment. They are teaching from home and one-to-one making the environment automatically quiet and private. Le (2025) agrees regarding a quiet environment being of importance as they suggest that it greatly affects focus. However, they also suggest that open workspaces and visual clutter can contribute to attention deficit whereas cognitive load is reduced by spaces which are structured and simple. P5 realises the need for this extra environmental shift and clears their space of clutter as it can prompt long conversations off topic.

The senses are often heightened for an ADHD individual (Bijlenga *et al*, 2017) and therefore P6 always agrees sound levels with a student when using audio, adjusting lighting and positioning the student with their back to the window to avoid distractions.

THEME 3: ADHD TEACHING TOOLS AND RESOURCES

Participants use a wide and varied range of teaching tools when supporting their students with ADHD as shown in Table 1.

Conventional Teaching Materials	Technological Tools
Visual aids	Auditory visual apps, Spotify, Voce Vista, MRI scans, videos, spectrograms, iPad musical games, visual aids on YouTube, Remarkable.

Table 2: Teaching Tools (participant data, 2026)

In the main, the list does not mention neurodiverse tools that specifically support individuals with ADHD such as visual timers, visual schedules and classroom management apps, other than P3 who mentions the purchase of a ‘Remarkable’ after a student recommendation, which can help an individual with ADHD with the organisation of workload. P2 also utilises technology by creating a shared Spotify group to encourage team brainstorming, a strength within ADHD, whereby they can support one another by discovering innovative solutions, finding new ways to address tasks and devising new ideas (Stapleton, 2025). Pothuraju and Jones’ (2025a) findings support the use of technology, as within their research, a high amount of participants time on task improved with the use of technological tools. Walsh (2024) agrees with the improvement of attention in time on task with the aid of technological tools, although the findings saw no improvement in their subject skills. Furthermore, Pothuraju and Jones (2025a) conclude that although their results found that the use of technological tools to be useful, their findings also demonstrated the need for adaptive intervention frameworks to fully support students with ADHD. Significantly, P1 and P2 use recording methods as a supporting tool, for them to practice their songs and exercise at home. P5 combines technological tools and conventional teaching materials to “embed musical theory in an interactive way”.

P6 and P2 use increased visual teaching strategies along with P1 who uses illustrations/pictures to explain the song’s meaning by using images on the internet. Ramachandran and George (2024) agree that visual aids can improve comprehension for ADHD individuals in addition to supporting organisation of thought structure. P3 only uses imagery occasionally as their autistic students struggle with this strategy and similarly, O’Regan (2024) suggests the avoidance of unnecessary visual stimuli or images within the teaching environment as it distracts attention.

THEME 4: TRAINING ON ADHD

P5's advice to other singing teachers is to "Inform yourself. Read up on the condition and how it manifests for people". Five out of six participants suggest that a teacher's toolbox/website/collation of teachers' experiences in the singing studio, containing key ideas, findings, psychological info with a clinically supported definition of ADHD would be helpful to approach students with ADHD and choose techniques suitable for their needs. Furthermore, P5 proposes "a social media platform for teachers to share ideas of working with any neurodivergent person". This platform could provide a source of continued support for less confident singing teachers. A possibility is that teachers could develop a dependency on the platform. Although P6 commends the sharing of resources online, they strongly advise singing teachers to source specific training suitable for their student's needs.

P2 feels that "ALL students need special attention and changes depending on their needs". Koutsouris, Bremner and Stentiford (2024) agree, and confirm the revised stance on inclusion to include all students, rather than those with disability alone (Ainscow, 2020). Howard (2025) supports the view that "every learner matters", and that good practise is based on effective support for every individual. However, good practice entails knowledge and understanding of needs, which suggests a strong need for training, whereas half of the participants within this survey have no formal training in ADHD. Teachers without training could consider Teacher-focused ADHD Training for awareness and knowledge of ADHD, not only giving them knowledge on how to train these students, but to perhaps detect ADHD in someone, improving chances of referral (McKenna, Wanni Arachchige Dona, Gold, Silk, Ha N. D. Le (2025a).

It might also be the case that individuals have not been formally diagnosed, although traits might be evident to teachers. P2 refers to diagnosis as an afterthought for such individuals and reveals "The more I have learned about ADHD and worked with children with these diagnoses, the more I realise that people over 35 didn't have the benefit of a society attuned to labelling these issues and adult diagnosis is harder and more complicated, so I assume everyone needs that kind of attention and work from there". This is reflected in Du, Zhao and

Ganti's (2025) research study where 14% of a random sample of 200 undiagnosed participants were confirmed to have ADHD.

Conclusion, Reflection and Recommendations

The intention of this study was to investigate how singing teachers adapt their practical, relational, and pedagogical approaches in their one-to-one private singing lessons when working with learners who have ADHD. The primary aim was to identify the adjustments needed to create a supportive and inclusive learning environment, while also expanding understanding of how ADHD presents within singing lessons and how lesson structure, pacing and communication between teacher and student influence engagement and progress. The study achieved these aims overall and valuable insights into ADHD inclusive teaching within singing pedagogy were gained.

The findings aligned with the literature in that ADHD presents in varied and highly individual ways (Groß *et al.*, 2022), even within the singing studio. Challenges frequently reported by participants were focus, distraction, hyperactivity and impulsivity, supporting literature that identifies these as ADHD characteristics (Kofler, Rapport and Alderson, 2008; Barkley, 2014; Tetzloff, 2025). However, the research also highlighted strengths often associated with ADHD, including enthusiasm, creativity, resilience and hyperfocus. Participants reported that students with ADHD displayed increased levels of performance when tasks aligned with their interests, affirming the research of Sedgwick, Merwood and Asherson (2019) that some ADHD characteristics can be adaptive rather than impairing.

An interesting finding from all participants both trained and untrained in ADHD was that their successful teaching approaches were learner-led and not diagnosis-led. Participants adapted strategies according to the needs of individual students rather than applying fixed blanket strategies for ADHD. Approaches included relaxation exercises and mindfulness techniques (Stride 2023), chunking information (Tulsiani, 2024; Oxford Learning, 2025), movement-based activities (Heywood, 2025; Pothuraju and Jones, 2025a; Music Educators Online, 2026), repetition (Bell, 2018; O'Regan, 2024; Braaten, 2025), visual aids (Ramachandran and George, 2024), environmental adjustments (Le, 2025), flexible lesson pacing (Ramachandran and George, 2024; Smith 2025b) and goal setting (Walsh, 2024; Kim *et al.*, 2025). These approaches often reflected wider principles of inclusive practice and differentiated learning (Welsh Government, 2017; Department for Education, 2021). The objective of exploring how singing teachers adapt their teaching when working with learners who have ADHD was therefore met with these findings.

The research aim of examining the influence of lesson structure and teacher-student dialogue on engagement was also fulfilled. The importance of flexibility and communication were emphasised throughout by the participants and supporting research. Lessons were adapted according to the student's emotional state, energy levels and interests, and many participants viewed relationship-building as central to effective teaching. Shared discussion and responsibility between student and teacher was reported to increase engagement and allow teachers to tailor learning experiences more effectively (Music Educators Online, 2026). These findings suggest that successful ADHD support within singing lessons depends not only on practical adjustments but also on strong interpersonal relationships (Bremner, Sakata and Cameron, 2022).

Despite achieving the overall aims, the objectives were not fully realised. In the methodology, questionnaires, semi-structured interviews and reflective journals were posed to provide methodological triangulation (Braun and Clarke, 2021). However, only questionnaire data were collected due to recruitment limitations, therefore data collection was significantly limited. While meaningful themes were identified by the data obtained, interviews and journals would likely have generated richer and more detailed accounts of teaching practice (Winter, 2020). Consequently, some aspects of teachers' decision-making processes could not be explored in the depth originally intended. Another limitation is that a reflexive diary was not maintained throughout the process, which may have strengthened the study by providing personal reflections as an insider researcher.

The exploration of how lesson structure and pacing affect engagement and progress could only be partially achieved as the study only gathered insights of teachers' approaches yet did not assess the application of those approaches on the student. Therefore, the strategies which produce the greatest improvements in learning or musical development could not be determined. The absence of student voice means that conclusions are drawn entirely from teacher perspectives. Gillett-Swan and Baroutsis (2024) notes that this creates a limitation as teacher views are recorded rather than those of the student.

A greater understanding of ADHD and how it presents in one-to-one singing lessons was gathered from the process of researching the literature review and examining the questionnaires collected. The research displayed how the presentation of ADHD can be varied and although the learning process with ADHD is sometimes different and challenging, individual approaches and strategies can help a student achieve their potential.

The study strengthened personal singing pedagogy and researching skills, via critical thinking and thematic analysis, providing valuable techniques to use within future lessons, including goal setting (Walsh, 2024; Kim *et al.*, 2025), chunked learning (Tulsiani, 2024; Oxford Learning), visual aids (Ramachandran and George, 2024) and a greater use of movement (Music Educators Online, 2026),

The findings showed several recommendations. A vital recommendation is that training in ADHD should be made available for private singing teachers. Despite teaching students with ADHD regularly, only half of the participants have received formal ADHD training. Another recommendation is that of a social media platform for teachers to share their experiences of neurodivergent students and learn from each other. A further consideration is that the perspectives of students should be included in future research (Gillett-Swan and Baroutsis, 2024). A more comprehensive and balanced understanding of practice would be gained by investigating how learners find the experience of singing lessons and what adaptations would most benefit them. Finally, future studies should endeavour to gain interviews, lesson observations and Practice-as-Research (Oram, 2024) to find how adaptations work in actual teaching circumstances.

In conclusion, this study shows that teaching students with ADHD requires strong teacher-student relationships, responsiveness and flexibility. Singing teachers should endeavour to seek training on ADHD (de l'Etoile, 2005; McKenna *et al.*, 2025) and adapt their practices to the individual needs of the learner, ensuring reflection on practice (Schon, 1983).

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APPENDICES

APPENDIX A: Ethics Approval Form and Self Permission Letter

Ethics Approval Form

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for **part-time** students, after the commencement of the research degree or following progression to Part Two of your course.

Once complete, submit this form via the **MyTSD Doctoral College Portal** at (<https://mytsd.uwtsd.ac.uk>).

This document is also available in Welsh.

RESEARCH STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

SECTION A: About You (Principal Researcher)

1	Full Name:	Cherie Harrap			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
3	Institute/Academic Discipline/Centre:	WAPPAR			
4	Campus:	Carmarthen			
5	E-mail address:	cherieharrap@icloud.com			
6	Contact Telephone Number:	07754807758			
For students:					

7	Student Number:	2133801
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
				Date	
2	If <u>Yes</u> , please indicate source of approval (and date where known): <i>Approval in principle must be obtained from the relevant source prior to seeking ethical approval</i>	Research Degrees Committee	☐		
Institute Research Committee		☐			
Other (write in) WAPPAR Ethics Board Representative		☒			

SECTION C: Internal and External Ethical Guidance Materials

Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	UWTSD Research Ethics & Integrity Code of Practice ☒
2	UWTSD Research Data Management Policy ☒
3	[List any other relevant documents here] ☐

SECTION D: External Collaborative Research Activity

If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?	YES	☐	NO	☐	
5	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
7		Employed	YES	☐	NO	☐
8	Is the research being undertaken within an existing UWTSD ~~Athlete~~ <i>athletes</i> ~~athletes~~ <i>athletes</i> permission question	YES	☐	NO	☐	

	Professional Learning Partnership (APLP)?	below does not need to be answered.				
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

Where research activity is carried out in collaboration with an external organisation

10	Does this organisation have its own ethics approval system?	YES	☐	NO	☐
	If <u>Yes</u> , please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).				

SECTION E: Details of Research Activity

1	Indicative title:	Singing Teachers' Approaches to Supporting Students with ADHD in the Private Singing Studio.		
2	Proposed start date:	July 2025	Proposed end date:	March 2026
	Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>			
3	Purpose of Research Activity This research explores how singing teachers support students with ADHD in the private studio. As awareness and diagnoses of ADHD increase, many teachers find themselves working with neurodiverse learners but may have limited training or guidance on how best to adapt their approach. By gathering the experiences and reflections of singing teachers, this study aims to contribute to a more inclusive understanding of teaching singing in a one-to-one lesson. To understand how ADHD could present in lessons, how teachers respond, and what practical or relational strategies are commonly used, or needed to support student learning effectively. Ultimately, this research is intended to support both my own development as a teacher and to offer insights that may benefit others working in similar settings. (this box should expand as you type)			
4	Research Question What adjustments do singing teachers make to their usual lessons when working with students who have ADHD? The question reflects my desire to understand how experienced singing teachers adapt their usual teaching approaches when working with learners who have ADHD and uncover strategies that may or may not be widely documented but are used effectively in their practices as practical adjustments. This can hopefully contribute to a more inclusive framework for teaching in private music education. (this box should expand as you type)			

5	Aims of Research Activity To gain a deeper understanding of how ADHD presents in the private studio setting. To explore how singing teachers adapt their teaching for students with ADHD To explore what is required of me, as a singing teacher, to create the most effective and supportive learning environment for students with ADHD. (this box should expand as you type)
6	Objectives of Research Activity To gain a deeper understanding of how ADHD presents in the private studio setting by asking other singing teachers their experiences. To explore how singing teachers adapt their teaching for students with ADHD through interviews with teachers who have experience of working with neurodiverse students To explore what is required of me, as a singing teacher, to create the most effective and supportive learning environment for students with ADHD through insights gained from these interviews. EXISTING RESEARCH There is growing recognition of the importance of inclusive and neurodiverse aware practices in music education (Kahveci <i>et al</i>, 2024; Moya-Perez <i>et al</i>, 2024), but much of the existing literature focuses on classroom settings or group instrumental tuition, rather than one-to-one singing lessons. Research into ADHD and music learning is still relatively limited, and even more so when it comes to singing specifically (Antonietti, Colombo and DeRocher, 2018). In my previous research, I explored the effects of singing on women over 40 with ADHD. This led me to reflect on the studio experience more broadly. In particular, the adjustments that teachers might make when working with students who present with ADHD traits. There is currently little written on this topic, despite the rise in adult and adolescent diagnoses, and the known impact ADHD can have on focus, memory and emotional regulation (Barkley, 2015). This study will add to prior research by exploring how private singing tutors respond to students with ADHD to help identify what is already being done in practice and what might be missing. (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a <u>brief summary</u> of all the methods that <u>may</u> be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods <u>here</u>, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	The data I intend to collect will centre on the experiences of singing teachers who have worked one-to-one with students who have ADHD. Exploring how ADHD presents in the singing studio by looking at personal reflections, challenges, teaching strategies and how ADHD may influence vocal learning. I intend to collect this data through (1) semi-structured interviews with a small number of singing teachers allowing for open communication but also ensuring key points are addressed. Before the interviews, I will also ask the same individuals to complete a (2) qualitative questionnaire to assist in identifying issues or themes which can then be discussed further in the interviews (3) Participants may also be asked to write a short reflective journal, addressing perhaps a personal experience in a lesson with an ADHD student.

	I will be analysing the data by recording and transcribing the interviews and focus group data. I will then read through the transcripts multiple times to familiarise my understanding of the recurring themes and context. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	The research will be carried out entirely online, utilising The Voice Study Centre's extensive list of students who are singing tutors and vocal coaches. Consent/permission will be collected from each student invited to participate in my research. (this box should expand as you type)
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, <u>particular cultural</u> and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the <u>research</u> then please state this.
9	I will carry out the research using singing tutors from the UK only. (this box should expand as you type)

10	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO ☒	YES ☐
11	If <u>Yes</u> , please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. (this box should expand as you type)		

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	YES	NO
12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒
17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details:		

	(this box should expand as you type)
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SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	☒	☐
2	Use of interviews?	☒	☐
3	Use of focus groups?	☐	☒
4	Use of participant diaries?	☒	☐
5	Use of video or audio recording?	☒	☐
6	Use of computer-generated log files?	☒	☐
7	Participant observation with their knowledge?	☐	☒
8	Participant observation without their knowledge?	☐	☒
9	Access to personal or confidential information without the participants' specific consent?	☐	☒
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒
15	Working with live vertebrate animals?	☐	☒
16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	☐	☐
	Details of any other primary data collection method: (this box should expand as you type)		

If NO to every question, then the research activity is (ethically) low risk and may be exempt from some of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

If there are no participants then do not complete this section, but go directly to section H.

	Who are the intended participants:	YES	NO
1	Students or staff at the University?	☒	☐
2	Adults (over the age of 18 and competent to give consent)?	☒	☐

3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	☒
	Details of any other participant groups: (this box should expand as you type)		

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	Around 6 - 12 <i>(this box should expand as you type)</i>
11	Who will the participants be?	Singing teachers with experience of teaching pupils with ADHD. <i>(this box should expand as you type)</i>
12	How will you identify the participants?	Email singing teachers through the Voice Study Centre and call on those with past or present experience of students with ADHD. <i>(this box should expand as you type)</i>

	Information for participants:	YES	NO	N/A
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
14	Will you tell participants that their participation is voluntary?	☒	☐	☐
15	Will you obtain written consent for participation?	☒	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
17	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			

	(this box should expand as you type)
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	Information for participants:	YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	(this box should expand as you type)			

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
1	Full risk assessment completed and appended?	Yes ☐ No ☒	
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
	Risk to participant The participant may be relaying sensitive information regarding private students. There may be a potential emotional impact on the participants when discussing students' diagnoses. There is a risk that a question could be perceived as improper, insensitive, or upsetting, even if unintentional.	How you will mitigate the risk to participants: All singing teacher participants and their <u>students</u> names will be confidential and referred to by a number or a pseudonym. All files will be protected with passwords, encrypted and post module completion be deleted. They will have a right to withdraw at any time without impacting their studies and will be given reassurance of confidentiality. Interviews be formally cleared via Debbie Winter of VSC for their reassurance. Access to appropriate support and helplines will be given prior to the interview. All questions will be carefully worded and reviewed in advance to ensure they are respectful and appropriate. A clear disclaimer will be included in the participant information sheet, stating that no intentionally harmful or improper questioning will be used. Participants will be reminded that they can decline to answer any question	



	There is also the possibility that the singing teacher themselves has ADHD and whilst more valuable information could then be gleaned, emotional distress could occur there too in discussing both themselves and their student. <i>(this box should expand as you type)</i>	Again, access to appropriate support and helplines will be given. <i>(this box should expand as you type)</i>
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	Helpline numbers, relevant helpful websites will be offered for any emotional issues which may arise from teachers being questioned about students with ADHD. <i>(this box should expand as you type)</i>	
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to the investigator: All interviews will take place online, therefore, personal health and safety or physical harm will not apply. There is a possibility that participants may share experiences that are emotionally distressing or upsetting to hear There is a risk that a question could be perceived as improper, insensitive, or upsetting, even if unintentional. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the investigator:</i> If this occurs, I will remain composed and professional during the interview to avoid causing concern or discomfort to the participant. I will also ensure that I have access to appropriate support after the session. All questions will be carefully worded and reviewed in advance to ensure they are respectful and appropriate. A clear disclaimer will be included in the participant information sheet, stating that no intentionally harmful or improper questioning will be used. Participants will be reminded that they can decline to answer any question <i>(this box should expand as you type)</i>
5	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to the University: A participant may feel that a part of the interview was inappropriate and then proceed to blame the University by sharing the matter publicly on social media. This would put the University's integrity at great risk A Data protection issue could ensue if a participant's personal information is leaked. The University could receive a complaint or be in trouble legally <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the University:</i> Ensure ethical procedures are in place, such as a disclaimer that no improper questioning or intentionally harmful questioning will be used. Helplines and helpful websites will be given in paperwork before and after the interview. The interview will be entirely confidential and data from the interview stored securely and deleted after the module is completed. <i>(this box should expand as you type)</i>
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment:	<i>How you will mitigate the risk to environment:</i>

	Not applicable <i>(this box should expand as you type)</i>	Not applicable <i>(this box should expand as you type)</i>
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Disclosure and Barring Service				
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
7	Does your research require you to hold a current DBS Certificate?	☐	☒	☐
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when? My email address will be provided afterwards where the participant would be able to contact myself if further details were needed. Participants will thereupon be given the anonymised findings of the research taken. <i>(this box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. Initial contact will be made via email to singing teachers and vocal coaches. The email will briefly outline the purpose of the study and ask whether they have experience teaching a pupil with ADHD. If they express interest, they will be sent a detailed participant information sheet explaining the study in full, including the aims, procedures, and ethical considerations, and their rights as participants. Participants will be asked to give written consent to take part in: A semi-structured online interview (approximately 30 minutes). A small online focus group with other singing teachers from the study. The opportunity to contribute a brief reflective journal entry on their experiences. <i>(this box should expand as you type)</i>
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. All data collected will be treated as strictly confidential. Any names of people, places or any identifiers will be removed or anonymised during transcription and write-up. Each participant will be assigned a <u>code</u> . (For example a letter of the alphabet) and a separate key linking names to codes will be stored securely under a password. <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
1	"Personal data" means any information relating to an identified or identifiable natural person ("data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants <u>is considered to be</u> personal data.	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	The interviews will be conducted online and will be audio-recorded for transcription purposes. Recordings will be stored securely and deleted after accuracy and anonymity checks have taken place. Names will be replaced with codes and then deleted after use. Emails addresses will be stored securely and only used for the communication purposes of the study. They will not be shared with anyone else and will be deleted after the study is complete. Consent forms will be stored securely until module completion after which they will be securely destroyed. <i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	"Special category data" means sensitive personal data consisting of information as to the data <u>subjects'</u> – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes).	☒	☐
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	Although the focus will be on singing teachers' experiences of teaching pupils with ADHD. Participants may also share their own experiences, if they also have ADHD. Whilst this is not the primary area of research, the information given could provide context to their professional practice and their perspectives. <i>(this box should expand as you type)</i>		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☐	☒
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	"Cloud" storage or websites?	☐	☐

11	Other – specify:	☐	☐
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All research data will be stored on the university's secure OneDrive System, which complies with GDPR standards. Files will be password-protected and accessible only to the researcher. Audio and visual recordings will be transcribed and shared with the participant to confirm they are correct. USB drives used for data will be password-protected. Each participant will receive a unique identifier to maintain confidentiality, with the list securely stored in a password-protected folder. <i>(this box should expand as you type)</i>		

Data Protection			
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☐	☒
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☒	☐
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and stored in a password-protected file on the university's OneDrive with limited access. USB drives used for data will also be password-protected. Data transfers will be encrypted and secure. Each participant will receive a unique identifier for confidentiality, kept in a secure, password-protected folder. Data will be retained until the project's completion, after which it will be deleted. According to DPA2018, participants can request access to their data, which will be deleted immediately if requested and will not be used in the project. <i>(this box should expand as you type)</i>		
22	List all who will have access to the data generated by the research activity:		
	Only the principal researcher will have access to the data. <i>(this box should expand as you type)</i>		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Only the principal researcher will have control of and act as custodian for data generated by the research activity. <i>(this box should expand as you type)</i>		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not <u>why not</u> .		



	All data will be encrypted and securely stored in a password-protected environment within the University's OneDrive system, ensuring confidentiality. Any USB drives used for data transfer will also be password protected and reformatted at the project's conclusion to eliminate the data. The data will be retained only until the project's completion and will then be permanently deleted It is unlikely the project data will need to be archived. <i>(this box should expand as you type)</i>		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i> <i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this <u>application</u> I hereby confirm that I undertake to ensure that the <u>above-named</u> research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	Signature of applicant:	Cherie Harrap	Date: 7 th September 2025

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	Date: 09-09-2025
3	Signature:	Laura James	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		Date:
5	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed ALL RELEVANT sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (where <u>appropriate</u>) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
☒	I understand that it is my responsibility to ensure that the <u>above-named</u> research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

RESEARCH STUDENTS ONLY

Once complete, submit this form via the MyTSD Doctoral College Portal at (<https://mytsd.uwtsd.ac.uk>).

RESEARCH STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

Self-permission letter to conduct research

9 June 2025

I, Cherie Harrap, hereby grant myself permission to conduct the research project titled 'What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?' and will focus on the experiences and reflections of singing teachers on how ADHD presents in one-to-one singing lessons to develop a more inclusive understanding.

The research will be conducted in accordance with ethical guidelines, ensuring that all data collection, analysis, and reporting processes are handled responsibly and respectfully. No activities will be undertaken that could cause harm to participants, the environment, or any involved parties.

Sincerely,

Cherie Harrap

APPENDIX B:

Questionnaires

Consent Form

Participant information Sheet

Questionnaires

Participant 1

What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Thank you for considering this short questionnaire. I am researching how singing teachers work with students who have ADHD in one-to-one lessons. This questionnaire is qualitative and should take about 15 minutes to complete. Your responses will be anonymised, and you can stop at any time. If you would be willing to talk further, there is an option to consent to a follow-up interview at the end.

I consent to my anonymised responses being used in this research. I understand I can withdraw at any time. *

- ☒ Yes, I consent
- ☐ No, I do not consent

BACKGROUND

1. How long have you been teaching singing?

- ☐ Under 5 years
- ☒ 5 to 10 years
- ☐ More than 10 years

2. What age groups do you typically teach?

- ☒ Children (under 12)
- ☐ Teens (13-17)
- ☐ Adults (18 plus)
- ☐ All ages
- ☐ Other:

3. Have you received any formal training related to ADHD or neurodiversity? (If yes, please describe.)

no

4. Approximately how many students with ADHD have you taught?

- ☐ None
- ☒ 1 to 3
- ☐ 4 to 10
- ☐ 11 to 20
- ☐ More than 20
- ☐ Unsure/ Can't recall

ADHD PRESENTATION

5. In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

short attention span, distraction (talking about something else of interest to them which may be associated with the singing context but resulted in periods of 'chatting' and 'non singing of the selected songs)

6. What challenges have you encountered when teaching singing to students with ADHD?

Mostly short attention/ concentration span meaning progress was little by little and a lot of recapping required before being able to move on

7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

Enthusiasm to want to sing (even though not able to keep to song pitch)

STRUCTURE AND STRATEGIES

8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

keeping sessions short and meeting pupils a few times a week rather than weekly (e.g. to help with recapping tunes/ words)

9. Do you adjust the pacing, flow, or length of activities during lessons? If so, how and why?

yes, if concentration span is short/ pupil tired/ arrange another short session as follow-up. Enjoyment was a key factor in my lessons.

10. In what ways, if any, do you modify your communication style when teaching a student with ADHD?

Sing along with the pupil, repeat the tune in short sections ensuring their confidence before moving on to next section. Show illustrations/ pictures to explain the song meaning. Try to associate ideas from the song within the pupil's' experience. Ask the pupil to illustrate the context of the verse/ song.

11. What strategies do you use to maintain motivation and engagement for students with ADHD?

Praise is key. Sharing progress with pupil and parent. (parent always present during session). Also allowing pupil to 'lead' and ask both when they would like to return for follow-up session. Choice of song was not appropriate as pupil wanted to compete and had to sing the song selected for the competition.

LEARNING SUPPORTS

12. Are there any resources or tools you rely on to support these students?

no

13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

Visual supports e.g. look for images on the internet. Record the song for pupil to listen to with parent in their own time at home and between sessions.

14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

Pupil would sing next to the piano as they were learning the song and as their confidence grew, would move further away from the piano.

SHARED DISCUSSION AND COLLABORATION

15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

16. Do you assess progress differently for students with ADHD? If so, how?

no. All individualised approach

17. How do you approach setting goals and expectations with students who have ADHD?

Keeping goals realistic, small steps to ensure progress. Praise and acknowledgment of progress made.p

NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

18. What advice would you give to other singing teachers working with ADHD students?

Get to know your individual pupil well, develop a positive relationship, ensuring they enjoy the sessions and are continually motivated in their enjoyment of singing.

19. What support, training or resources would most help you to teach students with ADHD more effectively?

20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

Optional Follow-up

Thank you for taking the time to fill in this questionnaire.

Would you be willing to take part in a follow-up interview (online, approximately 30 minutes) to discuss your experiences in more depth?

- ☐ Yes
- ☒ No

If yes, please leave your preferred contact email.

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Google Forms

Participant 2

What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Thank you for considering this short questionnaire. I am researching how singing teachers work with students who have ADHD in one-to-one lessons. This questionnaire is qualitative and should take about 15 minutes to complete. Your responses will be anonymised, and you can stop at any time. If you would be willing to talk further, there is an option to consent to a follow-up interview at the end.

I consent to my anonymised responses being used in this research. I understand I can withdraw at any time. *

- ☒ Yes, I consent
- ☐ No, I do not consent

BACKGROUND

1. How long have you been teaching singing?

- ☐ Under 5 years
- ☐ 5 to 10 years
- ☒ More than 10 years

2. What age groups do you typically teach?

- ☐ Children (under 12)
- ☐ Teens (13-17)
- ☐ Adults (18 plus)
- ☒ All ages
- ☐ Other:

3. Have you received any formal training related to ADHD or neurodiversity? (If yes, please describe.)

Trainings through schools

4. Approximately how many students with ADHD have you taught?

- ☐ None
- ☐ 1 to 3
- ☐ 4 to 10
- ☐ 11 to 20
- ☐ More than 20
- ☒ Unsure/ Can't recall

ADHD PRESENTATION

5. In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

Memory, organization, attention deficit, nobility to stand still

6. What challenges have you encountered when teaching singing to students with ADHD?

In group settings, students who cannot sit still and fidget.

7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

In private lessons I do not particularly ask if a client has ADHD but treat everyone as if they have associated challenges. I have strategies for helping students plan practices that engage them, reminders for how to remember their assignments and lessons, I have shared Spotify groups for each client so we can brainstorm materials together, I write down exercises. Recording is another option. I use auditory and visual apps as needed and my lessons very much conform to the student needs and strengths. This is not ADHD specific or driven but helps many students with associated needs.

STRUCTURE AND STRATEGIES

8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

I adapt lessons based on what I see the student needs. Slower, faster, repeats, additional exercises. Exercises that incorporate feel and internal imagery and hand gestures, etc.

9. Do you adjust the pacing, flow, or length of activities during lessons? If so, how and why?

If needed. I always have students sing silently when learning new material or changing interpretations as studies show this does help neural processing.

10. In what ways, if any, do you modify your communication style when teaching a student with ADHD?

Again this is not ADHD specific. I ask students to repeat things to make sure they understand in their terms and it matches mine.

11. What strategies do you use to maintain motivation and engagement for students with ADHD?

Offering reminders, lots of patience and variation in workload.

LEARNING SUPPORTS

12. Are there any resources or tools you rely on to support these students?

No

13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

We walk to the beat. Singers can pace or step as they sing. I do a lot of visual suggestion, kinesthetic learning, straw and bubble sovs, laryngeal massage and stretches, tongue work (some more sensory challenged people do not like this so I remove it from the lessons).

14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

No

SHARED DISCUSSION AND COLLABORATION

15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

16. Do you assess progress differently for students with ADHD? If so, how?

No

17. How do you approach setting goals and expectations with students who have ADHD?

All goals are student driven so I can't really answer this one in an ADHD specific way

NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

18. What advice would you give to other singing teachers working with ADHD students?

Again each student is different. Patience, reframing how you describe something, reminders for practice and tools to remember what to do, recordings, apps, exercises with tools, warm up songs that can take the place of exercises are helpful.

19. What support, training or resources would most help you to teach students with ADHD more effectively?

More a recognition that ALL students need special attention and changes depending on their needs. The diagnosis is an afterthought. Many people, especially adults, benefit from accommodations that focus on ADHD and may never know they have these issues. The more I have learned about ADHD and worked with children with these diagnoses, the more I realize that people over 35 didn't have the benefit of a society attuned to labeling these issues and adult diagnosis is harder and more complicated, so I assume everyone needs that kind of attention and work from there.

20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

Optional Follow-up

Thank you for taking the time to fill in this questionnaire.

Would you be willing to take part in a follow-up interview (online, approximately 30 minutes) to discuss your experiences in more depth?

☐ Yes

☒ No

If yes, please leave your preferred contact email.

.....

This content is neither created nor endorsed by Google.

Google Forms

What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Thank you for considering this short questionnaire. I am researching how singing teachers work with students who have ADHD in one-to-one lessons. This questionnaire is qualitative and should take about 15 minutes to complete. Your responses will be anonymised, and you can stop at any time. If you would be willing to talk further, there is an option to consent to a follow-up interview at the end.

I consent to my anonymised responses being used in this research. I understand I can withdraw at any time. *

- ☒ Yes, I consent
- ☐ No, I do not consent

BACKGROUND

1. How long have you been teaching singing?

- ☐ Under 5 years
- ☐ 5 to 10 years
- ☒ More than 10 years

2. What age groups do you typically teach?

- ☐ Children (under 12)
- ☐ Teens (13-17)
- ☒ Adults (18 plus)
- ☐ All ages
- ☐ Other:

3. Have you received any formal training related to ADHD or neurodiversity? (If yes, please describe.)

No.

4. Approximately how many students with ADHD have you taught?

- ☐ None
- ☐ 1 to 3
- ☒ 4 to 10
- ☐ 11 to 20
- ☐ More than 20
- ☐ Unsure/ Can't recall

ADHD PRESENTATION

5. In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

All so different. Focus on topic can hard, in younger teens with hyperactivity taking in more than one focal point is difficult. Most adhd people I teach are also autistic and so it's hard to really separate differences to adhd.

6. What challenges have you encountered when teaching singing to students with ADHD?

Constantly reorienting to the singing task. Lots of chat. Low self esteem can be something that arises.

7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

Huge energy and often charisma! Some will soar in performance despite struggling in lessons. My adults who know they are adhd often really have a strong regime for singing and this helps them stick to a plan really well. That is self lead not imposed by me.

STRUCTURE AND STRATEGIES

8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

More quick moving tasks. I have to match energy. I also reiterate just one or two points to take away and send a recap. With autistic adults it's slightly different. I avoid too much eye contact when asking them to do vulnerable things if they are under confident and spend a lot longer gaining trust and ease.

9. Do you adjust the pacing, flow, or length of activities during lessons? If so, how and why?

More clear, quick pace. I have to be organised more! Lesson lengths are the same though. I also compartmentalise more in my explanations of things so it's clear why we're doing each thing.

10. In what ways, if any, do you modify your communication style when teaching a student with ADHD?

I'm definitely higher energy? I have to use that to keep focus for the student especially to motivate them to stick with it and make it as novel as possible for each task. So when it's not novel my delivery style changes to be more dynamic.

11. What strategies do you use to maintain motivation and engagement for students with ADHD?

Tonnes of encouragement and praise. Acknowledging where they've really come on, and showing them where efforts have really paid off. Mainly that.

LEARNING SUPPORTS

12. Are there any resources or tools you rely on to support these students?

Just myself at the moment.

13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

Yes, lots of movement. Moving energy and not asking them to stay still is a big issue! We use voce vista sometimes for visual feedback. I don't use masses of imagery just cos again some are autistic and struggle with that more. (Weirdly, others love it!)

14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

No not really? It's always at home and fairly quiet.

SHARED DISCUSSION AND COLLABORATION

15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

Just recently a student showed me how they use 'remarkable' to order their flow of work! I went and bought one immediately! Ha ha! It helps her organise thoughts and tasks easily and keep track of her load.

16. Do you assess progress differently for students with ADHD? If so, how?

Only when I'm in schools with younger ones very occasionally. I won't push to get to an end goal so much as long as key elements of the sessions are making a difference.

17. How do you approach setting goals and expectations with students who have ADHD?

I don't know that it makes a massive difference in my adults but I guess I tend to take pressure off more? Small incremental changes are so good, and self esteem and connection to singing is more important than end goals for me. As long as they feel that way too?

NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

18. What advice would you give to other singing teachers working with ADHD students?

Be sensitive and get to know the person a little. Ask questions. Watch them, match them. Keep things moving and help them orient and organise.

19. What support, training or resources would most help you to teach students with ADHD more effectively?

Key ideas, findings. I'm a geek I love the psychological info and so knowing some key points may be good. Diversity is so diverse and so one size fits all doesn't work. A teachers toolbox box might be a great thing to have.

20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

It's good to stop and think about these things. I'm sure I've got it wrong lots and that's possibly helped long term to be more easy going?

Optional Follow-up

Thank you for taking the time to fill in this questionnaire.

Would you be willing to take part in a follow-up interview (online, approximately 30 minutes) to discuss your experiences in more depth?

☒ Yes

☐ No

If yes, please leave your preferred contact email.

Participant 4

What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Thank you for considering this short questionnaire. I am researching how singing teachers work with students who have ADHD in one-to-one lessons. This questionnaire is qualitative and should take about 15 minutes to complete. Your responses will be anonymised, and you can stop at any time. If you would be willing to talk further, there is an option to consent to a follow-up interview at the end.

I consent to my anonymised responses being used in this research. I understand I can withdraw at any time. *

- ☒ Yes, I consent
- ☐ No, I do not consent

BACKGROUND

1. How long have you been teaching singing?

- ☐ Under 5 years
- ☐ 5 to 10 years
- ☒ More than 10 years

2. What age groups do you typically teach?

- ☐ Children (under 12)
- ☐ Teens (13-17)
- ☐ Adults (18 plus)
- ☒ All ages
- ☐ Other:

3. Have you received any formal training related to ADHD or neurodiversity? (If yes, please describe.)

No

4. Approximately how many students with ADHD have you taught?

- ☐ None
- ☐ 1 to 3
- ☒ 4 to 10
- ☐ 11 to 20
- ☐ More than 20
- ☐ Unsure/ Can't recall

ADHD PRESENTATION

5. In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

Lack of concentration. Often distracted by their own reflections in shiny surfaces.

I have noticed this as a regular occurrence

6. What challenges have you encountered when teaching singing to students with ADHD?

Having to devise strategies to maintain focus on the task at hand

7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

For them to teach me what I have just taught them

STRUCTURE AND STRATEGIES

8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

Lessons are always tailored to the needs and abilities of the individual in front of me. Probably slower paced and less wordy

9. Do you adjust the pacing, flow, or length of activities during lessons? If so, how and why?

Yes. Focus on one thing for most of the lesson

10. In what ways, if any, do you modify your communication style when teaching a student with ADHD?

I aim to reduce any banter and be clear and clean with my word choices

11. What strategies do you use to maintain motivation and engagement for students with ADHD?

As mentioned earlier, get them to teach me what I have just taught them. It's fun and adds clarity to the learning

LEARNING SUPPORTS

12. Are there any resources or tools you rely on to support these students?

I already use videos and MRI scans with all my students but none specially developed for ADHD.

13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

None specific to ADHD but my style of teaching 1-2-1 is very personal and I use videos of MRI scans and spectrograms to assist in the student understanding the somatic sensations

14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

All my lessons are 1-2-1 so the environment is quiet and private so it is probably ideal by default

SHARED DISCUSSION AND COLLABORATION

15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

Sometimes students, adults and teenagers, want to tell me about their struggles and this always leads to a more productive and happy learning environment. The conversation normally centres around pace of teaching and learning. I would never ask.

16. Do you assess progress differently for students with ADHD? If so, how?

Normally progress is slower in terms of skill development and grasping concepts but I have no reason so far to believe that the learning can't be as successful as others in the long term

17. How do you approach setting goals and expectations with students who have ADHD?

I am mindful of limiting the number of areas of learning so not overwhelming the student

NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

18. What advice would you give to other singing teachers working with ADHD students?

To focus on one thing at a time and take the learning slowly. Every student has individual needs so a one size fits all approach might be futile

19. What support, training or resources would most help you to teach students with ADHD more effectively?

I think ancillation if teacher experiences in the singing studio along with a clinically supported definition of ADHD and how that might impact dining training

20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

Optional Follow-up

Thank you for taking the time to fill in this questionnaire.

Would you be willing to take part in a follow-up interview (online, approximately 30 minutes) to discuss your experiences in more depth?

☐ Yes

☒ No

If yes, please leave your preferred contact email.

.....

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Participant 5

What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Thank you for considering this short questionnaire. I am researching how singing teachers work with students who have ADHD in one-to-one lessons. This questionnaire is qualitative and should take about 15 minutes to complete. Your responses will be anonymised, and you can stop at any time. If you would be willing to talk further, there is an option to consent to a follow-up interview at the end.

I consent to my anonymised responses being used in this research. I understand I can withdraw at any time. *

- ☒ Yes, I consent
- ☐ No, I do not consent

BACKGROUND

1. How long have you been teaching singing?

- ☐ Under 5 years
- ☐ 5 to 10 years
- ☒ More than 10 years

2. What age groups do you typically teach?

- ☐ Children (under 12)
- ☐ Teens (13-17)
- ☐ Adults (18 plus)
- ☒ All ages
- ☐ Other:

3. Have you received any formal training related to ADHD or neurodiversity? (If yes, please describe.)

Yes in recent times (but not for the majority of teaching timeline)
.....

4. Approximately how many students with ADHD have you taught?

- ☐ None
- ☒ 1 to 3
- ☐ 4 to 10
- ☐ 11 to 20
- ☐ More than 20
- ☐ Unsure/ Can't recall

ADHD PRESENTATION

5. In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

Increased movement during sessions compared to peers , less ability to focus on solely one task or hyper focusing. Sometimes needing complete control of session for more holistic leaning sessions., decisions on how long we spend on each task is decided by student. Frank, unfiltered and truthful responses (I quite like!).

6. What challenges have you encountered when teaching singing to students with ADHD?

Challenging my own ideas of what engagement looks like and also what impactful teaching looks like. Also perhaps not always worrying about 'the plan' for a student, thinking more macro than micro...I work with younger students who present with adhd and autism, so perhaps for them those life management tools are developing compared to older students. Often older students have found tools to mask or cope.

7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

Joyful and out of the box approaches, openness and responsive to ideas that are out of the box too. Appreciation of the holistic element of singing, not necessarily overthinking technical aspects or openly self denigrating. (Although I appreciate that can happen privately).

STRUCTURE AND STRATEGIES

8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

I let go of the idea of any micromanaging and my plan is generalised and very student centric.

9. Do you adjust the pacing, flow, or length of activities during lessons? If so, how and why?

Yes, often the student's responsibility will determine how long they are able to spend on tasks (dependent on other conditions in the mix...I.e. PDA will add another dimension). I don't allow

10. In what ways, if any, do you modify your communication style when teaching a student with ADHD?

I hold space for the student and attempt to read what kind of a day they are having and what they may need from Me...so could be Steady and gentle or joyful and giggly.

11. What strategies do you use to maintain motivation and engagement for students with ADHD?

I move between technology/singing games/ Songs they are deep diving (iPad music games to embed musical theory in an interactive way). The student can move as much as they need in a session or plonk themselves next to me, they choose where they need to situate themselves. I am interested in what motivates them ...it may not be Christmas Songs at Christmas time!

LEARNING SUPPORTS

12. Are there any resources or tools you rely on to support these students?

Yes iPad musical games work well for the younger end generally speaking, however I think changing the medium during sessions can be helpful for ADHD students

13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

Yes, I recognise movement is important to acknowledge and traditionally I was taught to remain still to engage in body mapping...I don't necessarily teach this, and that principle could be very challenging for some kids I teach. Also, tactile awareness, some children are very cuddly, I am mindful of professionalism but I'm also a parent and recognise that connectedness is very important to some of my ADHD kids.

I think there is no blanket teaching method, just different strategies/tools for teaching different students. My ADHD students require more flexibility and openness from me as a teacher ...I am always learning what works best for individuals. I love that I get to keep learning.

14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

Yes I may have answered this, the student has autonomy on where they need to be situated and if they need to move around the room, that is fine. I massively declutter the space, otherwise we have could have long conversations about my child's random fidget toys in the space! I know this can be distracting and I think I am sensitive to environment also (in a small way I understand!).

SHARED DISCUSSION AND COLLABORATION

15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

Praising something to encourage staying on track and explaining that what they achieved was pretty advanced and that's why I was impressed and wanted them to keep doing it! I could see it click for them. Seems such a simple narrative but I was pleased I managed to connect the messaging on that day.

16. Do you assess progress differently for students with ADHD? If so, how?

Yes, on reflection I must do. I don't micromanage...I possibly don't do that generally speaking! However I find that I'm more concerned with how they feel, that is really significant for me during a session, that they come out of it rejuvenated and positive or regulated.

17. How do you approach setting goals and expectations with students who have ADHD?

Sometimes I don't, I think that language may be counter productive with the younger age of kids I work with. I discreetly embed what I consider important for them to learn or know or need. One goal may be that they stayed on task a little longer than last time, but I'm careful when to comment. Some of these conversations will change over time, as maturity sets in.

NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

18. What advice would you give to other singing teachers working with ADHD students?

Inform yourself. Read up on the condition and how it manifests for people and what it looks like...which can be wildly different for different folk. You will likely have friends with ADHD, if they are willing they may be happy to enlighten you if their perspectives, which in turn could be important insight.

19. What support, training or resources would most help you to teach students with ADHD more effectively?

A website with tools/approaches/techniques. A social media platform for teachers to share ideas of working with any neurodivergent person.

20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

No, they are a bloody joy and just to say that some of my favourite people in my life have ADHD, they are some of the most loyal, compassionate, funny individuals I have the utter privilege of knowing ...they are long term life-companions. I am grateful that these friendships have made me appreciate the kinds of challenges and delights people experiencing ADHD have to manage.

Optional Follow-up

Thank you for taking the time to fill in this questionnaire.

Would you be willing to take part in a follow-up interview (online, approximately 30 minutes) to discuss your experiences in more depth?

☐ Yes

☒ No

If yes, please leave your preferred contact email.

.....

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What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Thank you for considering this short questionnaire. I am researching how singing teachers work with students who have ADHD in one-to-one lessons. This questionnaire is qualitative and should take about 15 minutes to complete. Your responses will be anonymised, and you can stop at any time. If you would be willing to talk further, there is an option to consent to a follow-up interview at the end.

I consent to my anonymised responses being used in this research. I understand I can withdraw at any time. *

- ☒ Yes, I consent
- ☐ No, I do not consent

BACKGROUND

1. How long have you been teaching singing?

- ☒ Under 5 years
- ☐ 5 to 10 years
- ☐ More than 10 years

2. What age groups do you typically teach?

- ☒ Children (under 12)
- ☐ Teens (13-17)
- ☐ Adults (18 plus)
- ☐ All ages
- ☐ Other:

3. Have you received any formal training related to ADHD or neurodiversity? (If yes, please describe.)

yes, Workplace based training for managing employees with neurodiversities

4. Approximately how many students with ADHD have you taught?

- ☐ None
- ☐ 1 to 3
- ☒ 4 to 10
- ☐ 11 to 20
- ☐ More than 20
- ☐ Unsure/ Can't recall

ADHD PRESENTATION

5. In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

Focusing difficulties both with hyperfocus and attention span difficulties, information to be delivered in smaller blocks to increase understanding, the need for physical movement alongside traditional teaching methods

6. What challenges have you encountered when teaching singing to students with ADHD?

The events of the day can really affect the lesson's engagement and the student must be considered far more holistically in your teaching than nonND students

7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

hyperfocus on tasks that engage their interests which increases performance, ability to approach learning tasks differently which gave me insights in to different ways of teaching, hypefocus and engagement with singing lessons has lead to to excelling beyond their peers in shorter spaces of time.

STRUCTURE AND STRATEGIES

8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

My lessons always start with a conversation around their day to asses their emotional state and also if they have at operational burn out- and therefore will adapt the type of planned lesson. Additionally, I will bring in lots of visual/physical teaching methods.

9. Do you adjust the pacing, flow, or length of activities during lessons? If so, how and why?

I will engage the parents in a conversation ahead of starting lessons and communicate that if the student appears to be struggling with operational load that day- we may adapt a lesson to become less focused on goals and therefore to not increase additional pressures on them that day. I will advise on length of lessons based on the individual based on observations as I get to know the student. I will also ensure that we take breaks from activities throughout the lesson as smaller blocks of focused activity are often more productive with some ADHD students

10. In what ways, if any, do you modify your communication style when teaching a student with ADHD?

increased visual and physical teaching strategies.

11. What strategies do you use to maintain motivation and engagement for students with ADHD?

I will spend time getting to know the students likes and dislikes. Often if you can adapt an activity to reflect a student's interests you increase engagement EG if they like musical theatre, use extracts from their favourite shows to teach musical theory and technique

LEARNING SUPPORTS

12. Are there any resources or tools you rely on to support these students?

Lots of visual aids often found on youtube

13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

yes- lots! For example if we are learning about note values- we may incorporate jumping round the room rather than clapping out rhythm. I have one student who finds it helpful to move around the room when singing warm ups to help "calm their energy"

14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

We always agree sound levels when using audio, they are told they can move around the room as much as they require and they are allowed to adjust the lights in the room at any time and I teach in a set up that means they have their back to the window

SHARED DISCUSSION AND COLLABORATION

15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

One teen (around 16) found it hard to focus at the start of the lesson. after a discussion around why they feel this way- we came to an agreement we would have 4 minutes at the start of the lesson to just "chat" about her day followed by a short relaxation exercise. This allowed her to process the day, and give herself physical cues that she was going to start a singing lesson. this led to a huge increase in engagement, productivity and enjoyment from her lessons.

16. Do you assess progress differently for students with ADHD? If so, how?

I do not assess differently as every student should be assessed as an individual not by their neurodiversity etc. however I do emphasise both with parents and students that progression is not measured against anyone else. With Children, the key to this is communication to parents that lesson pace is set by the learner and some lessons may feel like they have been less productive than others dependent on the student's headspace that day.

17. How do you approach setting goals and expectations with students who have ADHD?

I will often tell students that taking time to achieve things will mean that you will have a greater understanding. the emphasis of my lessons is to encourage growth through enjoyment and as long as they are both happening to some degree we are achieving. I will always look for clear objective things I can use to evidence progression EG show them an increase in their range since we last measure it- rather than the length of time it took to achieve it

NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

18. What advice would you give to other singing teachers working with ADHD students?

teach the student not the neurodiversity

19. What support, training or resources would most help you to teach students with ADHD more effectively?

More readily available resources and training specific to singing teachers

20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

Spend time getting to know the student and if a child, the parent also. This opens up the communication between you all which will ensure that when you meet barriers you have a better chance of overcoming them as a team

Optional Follow-up

Thank you for taking the time to fill in this questionnaire.

Would you be willing to take part in a follow-up interview (online, approximately 30 minutes) to discuss your experiences in more depth?

☒ Yes

☐ No

If yes, please leave your preferred contact email.

CONSENT FORM

What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

Consent to take part in research

- I..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves a short interview (approximately 30 minutes) and an optional journal, detailing the events of a lesson (approximately 10 to 15 minutes).
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in a dissertation and project presentation.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in the University's OneDrive system, which is password protected and compliant with GDPR and the Data Protection Act (2018) until the exam board confirms the result of the dissertation.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board.
- I understand that under freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.

· I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Cherie Harrap

(Researcher)

MA Student of The Voice Study Centre, UWTSD

2133601@student.uwtsd.ac.uk

Signature of research participant:

Signature of participant

Date

Signature of researcher:

I believe the participant is giving informed consent to participate in this study:

C Harrap

02. 01.2026

Signature of researcher

Date

University of Wales Trinity St David
Research Project – MA Vocal Pedagogy
Researcher - Cherie Harrap
Date: December 2025



Project Title: What adjustments do singing teachers make to their usual lessons when working with students who have ADHD?

PARTICIPATION INFORMATION SHEET

My name is Cherie Harrap, and I'm currently completing my final module in the MA in Voice Pedagogy at the Voice Study Centre. I'd like to invite you to take part in my research study, which explores how singing teachers adapt their lessons in a one-to-one setting for pupils with ADHD or neurodivergence.

What is this study about?

I want to learn how ADHD can affect someone in a one-to-one singing lesson, and how teachers can change the way they teach to support learners. I also want to understand what I can do in my own lessons so that people with ADHD feel comfortable, supported, and able to learn in the way that suits them best.

What will I be asked to do?

If you've chosen to take part in a short interview after the questionnaire, this will give you the chance to share more about your experiences teaching students with ADHD. I'm hoping to gather between 6 and 12 participants for the questionnaire, and as many people as possible for the follow-up interview.

Risks or Discomforts

It's entirely voluntary to take part and there will be no negative consequences if you change your mind at any point. You can stop at any time, or skip any questions, for any reason. Taking part in this study does not pose significant risk. However, minor discomfort could occur when reflecting on past teaching experiences, particularly if these were challenging.

Benefits

There are no material or financial benefits in participating, although, you may find the interview an opportunity to reflect on your teaching practices and share strategies that could help others. Your insights will contribute to research aimed at improving support for students with ADHD in one-to-one singing lessons.

What data will be collected?

Your name and email will be collected for scheduling an interview date and time.

With your permission the interview will be audio recorded so it can be accurately transcribed. I will check that you are happy with recording the interview before we begin.

How will my data be used and protected?

Your data will be used for this research project alone. All information you provide will be treated as strictly confidential.

All audio recordings, transcripts, questionnaires and contact information will be stored securely in the University's OneDrive system, which is password protected and compliant with GDPR and the Data Protection Act (2018).

How long will you keep my data?

Your name and any identifying details will be removed during transcription, and you will be given a code instead. Only the researcher will have access to the original data.

Your data will be kept only until the project is completed and examined, after which all identifiable information will be permanently deleted. Anonymised quotes may be used in the final report, but nothing that could identify you or your students will be included.

Can I withdraw?

You may request to see, amend or withdraw your data at any time before analysis begins. If you choose to withdraw, your data will be deleted immediately.

Consent Form

If you decide to take part in the interview (and optional journal), you will be asked to read and sign a consent form. This confirms that you understand what participation involves and agree to take part.

Time Commitment

The online Teams interview with questions and open discussion will involve a time commitment of approximately 30 minutes. There is also an opportunity to complete an optional brief reflective journal about your experience of teaching an ADHD student in one of your lessons. This will take about 10 to 15 minutes to complete.

Interview Procedure

I will contact you to arrange a convenient time for the interview.

The format will be a mix of short questions and open discussion about your experiences teaching students with ADHD.

There are no right or wrong answers, your honest perspective is what matters.

Optional Reflective Journal

The journal can be submitted directly to me at 2133601@student.uwtad.ac.uk

After the Interview

You may be asked to review your transcript for accuracy.

Should you have any further questions regarding the interview or optional reflective journal, do not hesitate to contact me at 2133601@student.uwtad.ac.uk. Should you want a copy of the study or anything which may arise from the study, you can request these via the same email address.

Thank you for your willing participation in this study.

This research study has been approved by the UWTSD Research Ethics Committee.

APPENDIX C:
Data Analysis Evidence

Coding table

P1. Teaching 5-10 years. Typically teaches children under 12. No formal ADHD training. Taught 1-3 ADHD pupils.

P2. Teaching more than 10 years. Typically teaches all ages. ADHD training through schools. Unsure how many ADHD pupils taught.

P3. Teaching more than 10 years. Teaches adults 18 plus. No formal ADHD training. Taught 4-10 ADHD pupils.

P4. Teaching more than 10 years. hyperfocus and engagement with singing lessons has lead to excelling beyond their peers in shorter spaces of time No formal ADHD training. Taught 4 – 10 ADHD pupils.

P5. Teaching more than 10 years. Typically teaches all ages. Only in recent years not majority of teaching timeline. Taught 1 – 3 ADHD students.

P6. Teaching less than 5 years. Typically teaches children under 12. ADHD training – 'workplace training for managing employees with neurodiversities. Taught 4 – 10 ADHD pupils.

66% of the participants have more than that ten years of teaching experience. Of these, half have taught 4-10 students during their profession. Of the participants, half have received training on ADHD. Half of the participants have taught students of all ages.

ADHD PRESENTATION

Responses to Q5: In your own words, what behaviours or learning differences do you most commonly notice in students you associate with ADHD?

P3. All so different. Focus on topic can hard, in younger teens with hyperactivity taking in more than one focal point is difficult. Most adhd people I teach are also autistic and so it's hard to really separate differences to adhd. P4. Lack of concentration. Often distracted by their own reflections in shiny surfaces. I have noticed this as a regular occurrence. P1. Short attention span, distraction (talking about something else of interest to them which may be associated with the singing context but resulted in periods of 'chatting' and 'non singing of the selected songs')	All participants described concentration or focusing/distraction difficulties common amongst the ADHD students taught. Two thirds of the participants noticed behaviours in lessons associated with ADHD. Hyeperactivity and chatting. One that stands alone is 'frank, unfiltered and truthful responses'.
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P5. Increased movement during sessions compared to peers; less ability to focus on solely one task or hyper focusing. Sometimes needing complete control of session for more holistic leaning sessions., decisions on how long we spend on each task is decided by student. Frank, unfiltered and truthful responses (I quite like!). P6. Focusing difficulties both with hyperfocus and attention span difficulties; information to be delivered in smaller blocks to increase understanding, the need for physical movement alongside traditional teaching methods P2. Memory, organisation, attention deficit, nobility to stand still	Allow movement. Information in smaller blocks One mentioned memory and organisation.
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Q6. What challenges have you encountered when teaching singing to students with ADHD?

P3. Constantly reorienting to the singing task. Lots of chat. Low self esteem can be something that arises. P4. Having to devise strategies to maintain focus on the task at hand P1. Mostly short attention/ concentration span meaning	Green. Constant reorienting to the singing task – distraction/focus. Low self esteem – p3 Strategies, recapping because of lost focus. Sometimes, no plan	ADHD presenting in the studio for loss of focus.
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progress was little by little and a lot of recapping required before being able to move on P5. Challenging my own ideas of what engagement looks like and also what impactful teaching looks like. Also perhaps not always worrying about 'the plan' for a student, thinking more macro than micro...I work with younger students who present with adhd and autism, so perhaps for them those life management tools are developing compared to older students. Often older students have found tools to mask or cope. P6. The events of the day can really affect the lesson's engagement and the student must be considered far more holistically in your teaching than non-ND students P2. In group settings, students who cannot sit still and fidget.	Yellow. Chat and hyperactivity again Blue and purple 'in vivo' but also outliers Younger students' life management tools still developing. Older students found tools to mask or cope. They used to say ADHD did not generally continue into adulthood but it was due to masking. A lot of people are now 'unmasking' in adulthood. P3 mentions adults who know they are adhd having a strong regime for singing and helps them stick to a plan. events of day affecting the lesson.	ADHD Symptoms appearing in the studio. Teaching Strategy ADHD Symptoms appearing in the studio.
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Q7. Can you share examples of successful moments or strengths you've observed in students with ADHD?

P3. Huge energy and often charisma! Some will soar in performance despite struggling in lessons. My adults who know they are adhd often really have a strong regime for singing and this helps them stick to a plan really well. That is self lead not imposed by me. P4. For them to teach me what I have just taught them	Yellow – hyperactivity in a good way for performing? Strong singing regime – actually helps them plan. Could this be overplanning on an adult who has ADHD so now always over prepare, get there extremely early etc?	ADHD Symptoms appearing in the studio. ADHD Symptoms appearing in the studio.
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P1. Enthusiasm to want to sing (even though not able to keep to song pitch) P5. Joyful and out of the box approaches, openness and responsive to ideas that are out of the box too. Appreciation of the holistic element of singing, not necessarily overthinking technical aspects or openly self denigrating. (Although I appreciate that can happen privately). P6. hyperfocus on tasks that engage their interests which increases performance, ability to approach learning tasks differently which gave me insights in to different ways of teaching, hyperfocus and engagement with singing lessons has lead to to excelling beyond their peers in shorter spaces of time. P2. In private lessons I do not particularly ask if a client has ADHD but treat everyone as if they have associated challenges. I have strategies for helping students plan practices that engage them, reminders for how to remember their assignments and lessons, I have shared Spotify groups for each client so we can brainstorm materials together, I write down exercises. Recording is another option. I use auditory and visual apps as needed and my lessons very much conform to the student needs and strengths. This is not ADHD specific or driven but helps many students with associated needs.	Can an ADHD person sing ususally? Keep pitch? Is there a proven attitude amongst ADHD to achieve in face of adversity. Never give up? Not through masking? Or through masking – from young age? Perseverance, diligence. Assiduity? Purple – although focus is hard. Personalities described by ‘enthusiasm’ ‘joyful’ ‘open’ charisma Green – hyperfocus on things that interests them. Actually helps to propel faster than their peers. Teaching strategy – treat everyone as if they have challenges p2. Teaching tool – Record, write down exercises (not ADHD specific but helps). Shared spotify groups to brainstorm material together.	ADHD Symptoms appearing in the studio. Emotional Awareness within lesson? Whether this is the right section for successful moments and strengths with ADHD?? Want to teach to their strengths? ADHD Symptoms appearing in the studio. Strategies for Teaching ADHD Teaching Tools
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STRUCTURE AND STRATEGIES

Q8. In what ways, if any, do you adapt your lesson plans when teaching a student with ADHD?

P3. More quick moving tasks. I have to match energy. I also reiterate just one or two points to take away and send a recap. With autistic adults it's slightly different. I avoid too much eye contact when asking them to do vulnerable things if they are under confident and spend a lot longer gaining trust and ease. P4. Lessons are always tailored to the needs and abilities of the individual in front of me. Probably slower paced and less wordy. P1. keeping sessions short and meeting pupils a few times a week rather than weekly (e.g. to help with recapping tunes/ words) P5. I let go of the idea of any micromanaging and my plan is generalised and very student centric. P6. My lessons always start with a conversation around their day to assess their emotional state and also if they have at operational burn out- and therefore will adapt the type of planned lesson. Additionally, I will bring in lots of visual/physical teaching methods. P2. I adapt lessons based on what I see the student needs. Slower, faster, repeats, additional	Adaptations P3 and P4 oppose here. P3 matches energy with quick moving tasks, yet P4 slows the pace. P2 goes slower or faster according to pupil. Purple – shorter more frequent lessons. P2, P3, P4, P5, P6 tailor the lesson to the student's needs. P1 adapts length and frequency to match needs. P6 brings in visual/physical teaching methods and P2 incorporates exercises with feel, imagery and hand gestures.	Lesson Adaptations - strategy Lesson Adaptations - strategy Teaching Tools
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load that day- we may adapt a lesson to become less focused on goals and therefore to not increase additional pressures on them that day. I will advise on length of lessons based on the individual based on observations as I get to know the student. I will also ensure that we take breaks from activities throughout the lesson as smaller blocks of focused activity are often more productive with some ADHD students P2- If needed. I always have students sing silently when learning new material or changing interpretations as studies show this does help neural processing.	Smaller blocks of focused activity – opposite of P5’s concentrating on one thing for entirety of lesson. Outlier/strategy - Singing silently whilst learning new material – helps neural processing! Interesting!	Teaching Strategy
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Q10 In what ways, if any, do you modify your communication style when teaching a student with ADHD?

P3- I’m definitely higher energy? I have to use that to keep focus for the student especially to motivate them to stick with it and make it as novel as possible for each task. So when it’s not novel my delivery style changes to be more dynamic. I aim to reduce any banter and be clear and clean with my word choices	High Energy. Delivery style more dramatic if task is not novel. Clarity, no chatter from the teacher. P1. Strategy. Singing along with pupils. Visual aids. Associating personal meaning in the song being	Teaching Strategy Teaching Strategy Teaching Strategy Teaching Tools
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P1. Sing along with the pupil, repeat the tune in short sections ensuring their confidence before moving on to next section. Show illustrations/ pictures to explain the song meaning. Try to associate ideas from the song within the pupil's experience. Ask the pupil to illustrate the context of the verse/ song. P5. Hold space for the student and attempt to read what kind of a day they are having and what they may need from Me...so could be Steady and gentle or joyful and giggly. P6. increased visual and physical teaching strategies. P2. Again this is not adhd specific. I ask students to repeat things to make sure they understand in their terms and it matches mine.	learnt and looking at context. P5. Now discusses what kind of day the student has had like P6 has in previous questions. ADAPTATION tailored to students needs. Of teacher communication. P6. Changing communication to visual and physical? P2 – repeating back. Teaching the teacher what they've been taught has been mentioned before.	Flexibility of learning/teaching according to pupils daily needs. Emotional Awareness within lesson Teaching Strategy Teaching Strategy
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Q11. What strategies do you use to maintain motivation and engagement for students with ADHD?

P3. Tonnes of encouragement and praise. Acknowledging where they've really come on, and showing them where efforts	Two participants have highlighted how praise helps with motivation. Teach back what they've just been taught.	Teaching Strategy Teaching Strategy
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have really paid off. Mainly that. P4. As mentioned earlier, get them to teach me what I have just taught them. It's fun and adds clarity to the learning. P1. Praise is key. Sharing progress with pupil and parent. (parent always present during session). Also allowing pupil to 'lead' and ask both when they would like to return for follow-up session. Choice of song was not appropriate as pupil wanted to compete and had to sing the song selected for the competition. P5. I move between technology/singing games/ Songs they are deep diving (iPad music games to embed musical theory in an interactive way). The student can move as much as they need in a session or plonk themselves next to me, they choose where they need to situate themselves. I am interested in what motivates them ...it may not be Christmas Songs at Christmas time! P6. I will spend time getting to know the students likes and dislikes. Often if you can adapt an activity to reflect a student's interests you increase engagement EG if they like musical theatre, use extracts from their favourite shows to teach	Progress sharing. Quick moving tasks -like P3 in Q8. Allowing student to move about and sit where they feel comfortable. Increased engagement if lessons are tailored to students interests. Reminders. Very useful for ADHD. Patience needed Variation in workload/novelty again.	Teaching Strategy Teaching Strategy Lesson adaptations – Teaching tools Lesson adaptations - strategy Lesson adaptations - strategy Teaching strategy Emotional Awareness within lesson – patience? Or strategy?
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musical theory and technique		
P2. Offering reminders, lots of patience and variation in workload.		

LEARNING SUPPORTS

Q12. Are there any resources or tools you rely on to support these students?

P3. Just myself at the moment. P4. I already use videos and MRI scans with all my students but none specially developed for ADHD. P1. No P5. Yes, iPad musical games work well for the younger end generally speaking, however I think changing the medium during sessions can be helpful for ADHD students P6. Lots of visual aids often found on youtube P2. No	Half say no, half use visual aids, video, MRI scans, ipad musical games. Although P1 in Q10 uses visual aids and P2 in Q7 uses them also auditory visual apps and spotify. P3 uses Voce Vista in Q13. Question has perhaps been misinterpreted. Changing medium during sessions. Could be like changing focus throughout lesson to keep interest? Dopamine?	Teaching Tools Lesson Adaptations- Teaching Strategy
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Q13. Do you incorporate physical movement, visual supports, or other sensory elements into lessons? If so, please detail.

P3. Yes, lots of movement. Moving energy and not asking them to stay still is a big issue! We use voce vista sometimes for visual	2/3rds of participants incorporate physical movement within their lessons. Could put	Lesson Adaptation – Strategy Lesson Adaptation - Tool
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feedback. I don't use masses of imagery just cos again some are autistic and struggle with that more. (Weirdly, others love it!) P4. None specific to ADHD but my style of teaching 1-2-1 is very personal and I use videos of MRI scans and spectrograms to assist in the student understanding the somatic sensations P1. Visual supports e.g. look for images on the internet. Record the song for pupil to listen to with parent in their own time at home and between sessions. P5. Yes, I recognise movement is important to acknowledge and traditionally I was taught to remain still to engage in body mapping...I don't necessarily teach this, and that principle could be very challenging for some kids I teach. Also, tactile awareness, some children are very cuddly, I am mindful of professionalism but I'm also a parent and recognise that connectedness is very important to some of my ADHD kids. I think there is no blanket teaching method, just different strategies/tools for teaching different students. My ADHD students require more flexibility and	examples in of what each person has said. Visual supports – approximately half of the participants apply visual support when teaching, could suggest it is a less favourable teaching strategy than movement. Other sensory elements – Touch – p4 somatic sensations Hearing – p1 recording for listening P5 – tactile awareness, but not as a teaching tool -as connectedness, with children being cuddly. Is there an element in my lit review about connectedness – is there a problem or opposite with ADHD with connectedness? Teaching the individual again. No blanket teaching method – just different strategies/tools for teaching different students Flexibility and openness from the teacher needed.	Teaching tools Teaching tools Lesson Adaptation – Strategy Emotional Awareness within lesson Emotional Awareness of ADHD within lesson Lesson Adaptation. Movement. Strategy
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openness from me as a teacher ...I am always learning what works best for individuals. I love that I get to keep learning. P6. Yes-lots! For example if we are learning about note values- we may incorporate jumping round the room rather than clapping out rhythm. I have one student who finds it helpful to move around the room when singing warm-ups to help "calm their energy" P2. We walk to the beat. Singers can pace or step as they sing. I do a lot of visual suggestion, kinesthetic learning, straw and bubble sovs, laryngeal massage and stretches, tongue work (some more sensory challenged people do not like this so I remove it from the lessons).	Movement within mouth but not gross motor whole body – more what everyone is taught. Also this is removed for the more sensory	
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Q14. Are there any adjustments you make to the physical environment (e.g., noise level, seating arrangement)? Provide examples.

P3. No not really? It's always at home and fairly quiet. P4. All my lessons are 1-2-1 so the environment is quiet and private so it is probably ideal by default P1. Pupil would sing next to the piano as they were learning the song and as their confidence grew,	Quiet Quiet, private. Pupil sits where comfortable for experience. Is pupil insecure with unfamiliar places, is there anything in the ADHD trait re	Teaching Space Adaptations
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would move further away from the piano. P5. Yes, I may have answered this, the student has autonomy on where they need to be situated and if they need to move around the room, that is fine. I massively declutter the space, otherwise we have could have long conversations about my child's random fidget toys in the space! I know this can be distracting and I think I am sensitive to environment also (in a small way I understand!). P6. We always agree sound levels when using audio, they are told they can move around the room as much as they require and they are allowed to adjust the lights in the room at any time and I teach in a set up that means they have their back to the window P2. No	this? Or is it a performance anxiety thing? Better facing same way as the teacher? Pupil autonomy for movement and where to sit. Clutter can be a distraction for focus. Sound, lighting and movement adjusted for student. Student's back to window. No distractions! Could discuss what symptoms/insight about these pupils with crossover about lighting. New data on sensory being autism and ADHD.	Teaching Space Adaptations Teaching strategy – allow movement Teaching Space Adaptations Teaching Space Adaptations Look at what other teaching space adaptations there are? Does it help? Heard of closing blinds, taking out distractions before.
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SHARED DISCUSSION AND COLLABORATION

Q15. Please describe a time when a shared discussion with a student led to a better engagement or learning. If none, leave blank.

P3. Just recently a student showed me how they use 'remarkable' to order their flow of work! I went and bought one immediately! Ha ha! It helps her	Tool – 'Remarkable' for organising thoughts, tasks, flow of work.	Teaching Tool
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organise thoughts and tasks easily and keep track of her load. P4. Sometimes students, adults and teenagers, want to tell me about their struggles and this always leads to a more productive and happy learning environment. The conversation normally centres around pace of teaching and learning. I would never ask. P5. Praising something to encourage staying on track and explaining that what they achieved was pretty advanced and that's why I was impressed and wanted them to keep doing it! I could see it click for them. Seems such a simple narrative but I was pleased I managed to connect the messaging on that day. P6. One teen (around 16) found it hard to focus at the start of the lesson. after a discussion around why they feel this way- we came to an agreement we would have 4 minutes at the start of the lesson to just "chat" about her day followed by a short relaxation exercise. This allowed her to process the day, and give herself physical cues that she was going to start a singing lesson. this led to a huge increase in engagement,	Teacher hearing pupils struggles/day leading to happier working environment. Was this mentioned above too P6? Praise again. Tackling difficulties focusing by getting 'chat'/troubles of day off chest (as above) but then using a relaxation exercise to shift to 'starting the singing lesson'	Emotions affecting day then lesson – Subcategory of theme ADHD presenting in the classroom Teaching strategy Emotions and Teaching Strategy. Full quote?
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productivity and enjoyment from her lessons.		
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Q16. Do you assess progress differently for students with ADHD? If so, how?

P3. Only when I'm in schools with younger ones very occasionally. I won't push to get to an end goal so much as long as key elements of the sessions are making a difference. P4. Normally progress is slower in terms of skill development and grasping concepts but I have no reason so far to believe that the learning can't be as successful as others in the long term P1. no. All individualised approach P5. Yes, on reflection I must do. I don't micromanage...I possibly don't do that generally speaking! However, I find that I'm more concerned with how they feel, that is significant for me during a session, that they come out of it rejuvenated and positive or regulated. P6. I do not assess differently as every student should be assessed as an individual not by their neurodiversity etc. however I do emphasise both with parents and students that	Only different if teacher is in school with younger pupils. Someone above said that with hyperfocus, progress was faster than the neurotypical students, whereas P4 is saying slower. Do ADHD pupils progress more slowly? Yet just as successful in the long term? P4 has answered the question 'is progress time different for the ADHD student?'. Individualised progress for anyone. This is repeated a few times. Yes but - More – how they feel – come out of lesson rejuvenated and positive/regulated. So perhaps P5 doesn't do exams? Individual again. Does not assess progress differently to anyone else. Should teachers assess progress differently for ADHD?	Progress, Goals, exams? Progress, Goals, Exams Emotions Outcome of teaching strategy Progress, Goals, exams?
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progression is not measured against anyone else. With Children, the key to this is communication to parents that lesson pace is set by the learner and some lessons may feel like they have been less productive than others dependent on the student's headspace that day. P2. No		
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Q17. How do you approach setting goals and expectations with students who have ADHD?

P3. I don't know that it makes a massive difference in my adults but I guess I tend to take pressure off more? Small incremental changes are so good, and self esteem and connection to singing is more important than end goals for me. As long as they feel that way too? P4. I am mindful of limiting the number of areas of learning so not overwhelming the student P1. Keeping goals realistic, small steps to ensure progress. Praise and acknowledgment of progress made. P5. Sometimes I don't, I think that language may	'small incremental changes' Good that P4 does not overwhelm the student. Overwhelm prevalent in ADHD. Should number of areas of learning be limited? Boring? Praise and acknowledgement of progress made – this is a normal thing in teaching. Think ADHD or perhaps someone with Autism would pick up on this if it was false? Feel condescending? My bias? Goals and language of goals may not work with younger children.	Emotions (Self esteem/wellbeing surpasses goals) Progress, Goals, exams teaching strategy teaching strategy Goal setting with ADHD – Progress, Goals, exams Teaching Strategy
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be counter-productive with the younger age of kids I work with. I discreetly embed what I consider important for them to learn or know or need. One goal may be that they stayed on task a little longer than last time, but I'm careful when to comment. Some of these conversations will change over time, as maturity sets in. P6. I will often tell students that taking time to achieve things will mean that you will have a greater understanding. the emphasis of my lessons is to encourage growth through enjoyment and as long as they are both happening to some degree we are achieving. I will always look for clear objective things I can use to evidence progression EG show them an increase in their range since we last measure it- rather than the length of time it took to achieve it P2. All goals are student driven so I can't really answer this one in an ADHD-specific way	Small goals – 'stay on task longer than the previous time' – is this an appropriate strategy for ADHD? To get them to conform with the norm? Conversations change with the onset of maturity. Growth through enjoyment rather than goals but show evidence of progress Goals - Individual – student driven.	Teaching Strategy Progress, Goals, exams. Progress, Goals, exams
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NEEDS, TRAINING AND PRACTITIONER DEVELOPMENT

Q18. What advice would you give to other singing teachers working with ADHD students?

P3. Be sensitive and get to know the person a little. Ask questions. Watch them, match them. Keep things moving and help them orient and organise. P4. To focus on one thing at a time and take the learning slowly. Every student has individual needs so a one-size-fits-all approach might be futile P1. Get to know your individual pupil well; develop a positive relationship, ensuring they enjoy the sessions and are continually motivated in their enjoyment of singing. P5. Inform yourself. Read up on the condition and how it manifests for people and what it looks like...which can be wildly different for different folk. You will likely have friends with ADHD, if they are willing they may be happy to enlighten you if their perspectives, which in turn could be important insight. P6. Teach the student not the neurodiversity P2. Again, each student is different. Patience, reframing how you describe something, reminders for practice and tools to remember what to do, recordings, apps, exercises with tools, warm up songs that can take the	Get to know the student well. P3 and P1. Focus on one thing - take learning slowly? Again is this incorrect? Only P4 says this. Get to know student well. Enjoyment, motivation and enjoyment of singing. Teacher should inform themselves of the condition as ADHD displays differently in each individual. This could lead into the next section talking about what training or resources would help you to teach students more effectively. All participants have inferred to get to know the individual. Teach the student, not the neurodiversity, but as P5 states – even each ADHD student is different. One says read up on ADHD – other says teach the student, not the neurodiversity. What is the best approach? Tools for remembering to practice and what to do. Teal blue bit tools section – memory tool that bit too?	Emotions. Teaching strategy Emotions, wellbeing in lesson. Teacher training/self training on ADHD Teaching Strategy Teaching Tools
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place of exercises are helpful.		
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Q19. What support, training or resources would most help you to teach students with ADHD more effectively?

P3. Key ideas, findings. I'm a geek I love the psychological info and so knowing some key points may be good. Diversity is so diverse and so one size fits all doesn't work. A teachers toolbox box might be a great thing to have. P4. I think a collation of teacher experiences in the singing studio, along with a clinically supported definition of ADHD, and how that might impact during training P5. A website with tools/approaches/techniques. A social media platform for teachers to share ideas of working with any neurodivergent person. P6. More readily available resources and training specific to singing teachers P2. More a recognition that ALL students need special attention and changes depending on their needs. The diagnosis is an afterthought. Many people, especially adults, benefit from accommodations that focus on ADHD and may never know they have these issues. The more I have learned about ADHD and worked with children with these	'One size fits all doesn't work' has been said before – that fits into individualised learning. 'Diversity is so diverse' - - it is. Quote of the paper. Five out of six participants want - Teacher's toolbox/Website/Collation of teachers experiences- - containing key ideas, findings, psychological info. Clinically supported definition of ADHD – how that might impact during training. Tools, approaches, techniques. Social media platform for sharing ideas of working with any neurodivergent person. Interesting take – many adults may benefit from ADHD accomodations as adults over the age of 35 did not have society where these issues where labelled. This should be discussed.	Teaching tools? The tool is the website or such? Write about this bit as nearly the last thing, then address aim/objective 'to identify what is required of me, as a singing teacher, to create the most effective and supoortive learning environment for students with ADHD. Teaching strategies
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diagnoses, the more I realize that people over 35 didn't have the benefit of a society attuned to labelling these issues and adult diagnosis is harder and more complicated, so I assume everyone needs that kind of attention and work from there.		
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Q20. Is there anything else you would like to add about teaching students with ADHD, or a resource you found useful?

P3. It's good to stop and think about these things. I'm sure I've got it wrong lots and that's possibly helped long term to be more easy going? P5. No, they are a bloody joy and just to say that some of my favourite people in my life have ADHD, they are some of the most loyal, compassionate, funny individuals I have the utter privilege of knowing ...they are long term life-companions. I am grateful that these friendships have made me appreciate the kinds of challenges and delights people experiencing ADHD have to manage. P6. Spend time getting to know the student and if a child, the parent also. This opens up the communication between you all which will ensure that when you meet barriers you have a better chance of overcoming them as a team	Good to stop and think about things. Be more easy going. quote all of this? Lasting thought at the very end. Again – spend time getting to know the student. This one says if child get to know parent too so if any barriers – work as a team.	Teaching strategy Emotion Emotion
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