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Module 3

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‘Effectiveness of half-hour singing lessons with young people in formal music education: students’ perceptions and experiences’

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Project Proposal

Context and Justification

How can half-hour singing lessons with young people in formal music education be most effective? The 30-minutes long singing lesson format is something I have encountered frequently both as a student and as a peripatetic singing teacher.

In this teaching capacity, I have sometimes struggled to find the correct balance of what to cover in such lessons to make them as effective as possible and would like to improve my understanding on this issue. Existing literature about voice pedagogy in general suggests that having a predictable structure is fundamental (Blackwell et al, 2020), as it saves time and helps students and teachers find the right pace for the lesson. Furthermore, it appears that factors such as type of feedback provided (Nix, 2017; Manternach, 2020; Altorjay and Csíkos, 2021; Crocco and Meyer, 2021), motivation (Maxfield, 2013; Crocco, McCabe and Madill, 2020), teacher empathy (Carey and Grant, 2015; Fletcher, Krause and Davidson, 2023), and rapport between learner and teacher (Blackwell et al, 2020) also play a role on lesson effectiveness.

Collecting young learners' perspectives on these matters may be insightful, as variables such as their different ages and musical aspirations (such as whether they wish to pursue a musical career) may produce some very contrasting points of view regarding expectations from half-hour singing lessons. To the best of my knowledge, no studies address this specific subject.

Intended impact

I believe more peripatetic teachers (both vocal and instrumental) face challenges like mine and may benefit from insight into lesson effectiveness and young learners' views. These may be different from our own perceptions as teachers, as we may be biased towards following a certain format of lesson rooted in our own experiences as students (Gaunt, 2010; Blackwell et al, 2020; Fletcher, Krause and Davidson, 2023) in potentially longer lessons (e.g. one-hour duration). This study will hopefully address some of those ideas.

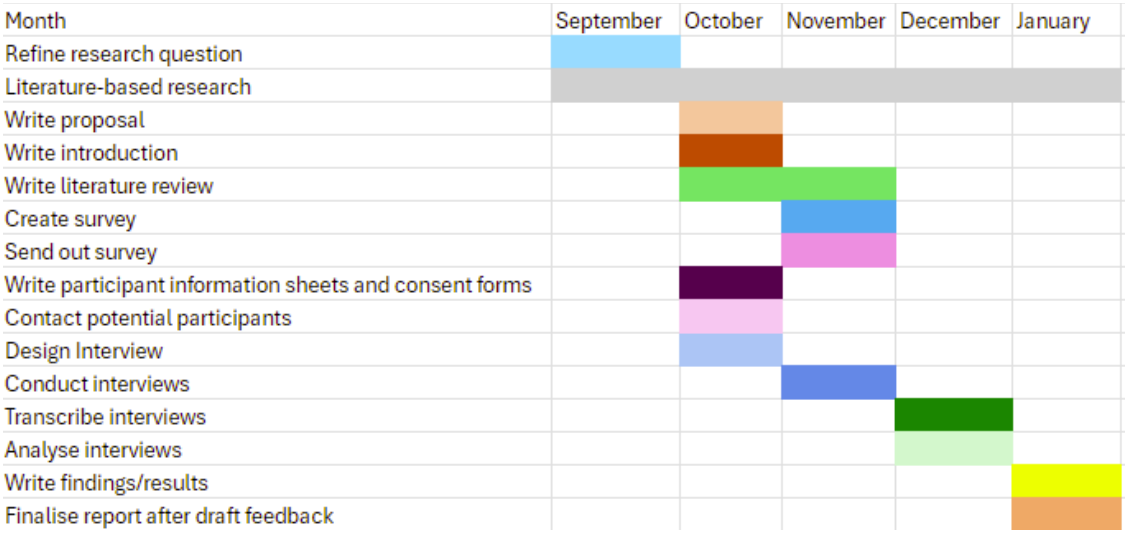
Outlined intention for the project

For this project I will gather information about lessons' effectiveness in formal music education and bring it into the context of half-hour lessons. It will be a mixed-methods case study, preliminarily involving a literature review to inform subsequent semi-structured interviews with six people aged 14 to 21, as well as a questionnaire for anyone who has experienced short singing lessons as a student.

Results and discussion will be guided by thematic analysis, a method I am drawn to due to its features on categorising data into different themes, allowing me to recognise any patterns that may emerge (Kiger et al, 2020).

Intended project timeline

Fig. 1: Project timeline



Ethics and insider research

Being an insider researcher will be beneficial, as it will facilitate my access to participants. I will also have experienced half-hour singing lessons both as a teacher and as a singing student and may have already some discernment about them. However, this may present a risk of biased data, particularly if it comes from people who are currently my students. To mitigate this, I shall engage regularly in reflection throughout the project to better identify any bias (Poulton, 2023).

In interviews I will be engaging with some students under the age of 18, making consent a particularly delicate ethical affair. Not only must legal guardians sign consent forms, but it is also important to involve students in the decision-making by clearly explaining the project and implications of participating in it (Smythe and Murray, 2000).

Individual learning outcomes

- Understand what constitutes an effective singing lesson and why
- Develop skills on planning and conducting semi-structured interviews
- Develop qualitative data coding and analysis skills
- Learn how to create a survey

Report

Introduction

The value of music in education has been widely documented (Schellenberg, 2012; Hallam, 2015; Carpentier, Moreno and McIntosh, 2016; Bath et al, 2020; Neves et al, 2022; Pantaleo et al, 2024). Today schools across the United Kingdom still do their best to nurture a thriving musical environment, with many relying on individually tailored one-to-one tuition provided by peripatetic teachers (Gaunt, 2010; Carey and Grant, 2015).

In my work as such a teacher, the requirement to provide half-hour lessons has been recurrent. An online search of London-based schools and music hubs was carried out and found that, among 20 institutions specifying the duration of their vocal lessons, 19 offer sessions 20 to 30 minutes long, while one offers lessons lasting up to 40 minutes (Appendix A), indicating a potential prevalence of short sessions. These may present benefits like mitigating young people's shorter attention span with fast-paced lessons covering short tasks (Jaleniauskiene and Jucenviciene, 2015; Daughtrey, 2020) and potentially granting more students an opportunity to access tuition. However, it also comes with challenges, particularly around time management and lesson effectiveness.

This exploratory case study examined different aspects of lesson effectiveness, extended this knowledge to the context of half-hour singing lessons, and collected students' views and perceptions. Its findings, albeit not generalisable, aim to begin enlightening singing teachers who, like me, need to work within a limited timeframe, but may not have the knowledge to do so as efficiently as possible. This could be particularly true if they are influenced by their own lessons as students (Gaunt, 2010; Blackwell et al, 2020; Fletcher, Krause and Davidson 2023), which might have been longer.

Throughout this project I not only acquired more knowledge about lesson effectiveness but also worked on my skills as a researcher by learning how to plan and conduct surveys and semi-structured interviews, as well as engaging for the first time in data coding and analysis.

Literature Review

Voice or instrumental lesson effectiveness is an extensively written about topic and usually associated with the broad elements of **lesson structure and contents**, **motor learning,** and teacher-learner **rapport**. It has been repeatedly implied that teachers' approaches to these

components directly and indirectly impact time management in lesson and, consequently, students' outcomes.

- **Lesson structure and contents**

A predictable structure is deemed essential to save time by not 'having to negotiate new expectations or agenda' every lesson (Blackwell et al, 2020, p.9). Additionally, it may boost student autonomy by teaching independent practice routines (Blackwell, 2020). Baughman (2022), who observed half-hour singing lessons, still found that weekly consistence of warm-ups helped with students' confidence and development, reinforcing once more the benefits of predictable routines.

Lessons often appear to include a warm-up, technical work, and repertoire (Gaunt, 2010; Goldenberg, 2018), matching my anecdotal experience as a student and teacher. Sometimes relaxation, postural, and breathing exercises may be included as well (Gish et al, 2012; Bernardini and DiMaio, 2022). Managing the time skilfully to include as many of these components as possible would be of importance. However, each student has different needs and may wish to prioritise different things.

- **Motor Learning**

Motor learning refers to the acquisition of permanent alterations in the execution of a skill through practise and experience (Crocco, McCabe and Madill, 2020). Feedback, motivation, modelling, and instructions are elements recurringly covered in studies on motor learning and singing lesson effectiveness.

Feedback can be intrinsic -provided by the student's sensory experiences while singing- or augmented -provided by an external source, like a teacher (Maxfield, 2013). Motor learning science is unanimous in advocating against concurrent feedback (i.e. feedback taking place while the student is singing) as it creates teacher dependence. Instead, it is recommended for it to be provided either immediately or shortly after an attempt (Maxfield, 2013). However, Johnson (2020) found that there is a tendency for teachers to provide concurrent feedback much more often than they realise or wish to, making this an aspect singing teachers should reflect on and analyse in their own practice.

Crocco and Meyer (2021) defended limited augmented feedback to avoid overloading students with information and hindering their autonomy. Generally, positive feedback is preferred (Maxfield, 2013; Crocco, McCabe and Madill, 2020; Fletcher, Kause and Davidson, 2023;

Maxfield, 2023) to boost **motivation** (Maxfield, 2019; Crocco, McCabe and Madill, 2020) and help keep learners engaged during monotonous tasks (Maxfield, 2013). Negative feedback should be exclusively targeted at something the performer can improve straight away (Maxfield, 2023) or at bigger errors (Crocco and Meyer, 2021). Alternatively, a summary may be provided after several attempts (Maxfield, 2013), which might be time-effective due to the decreasing number of interruptions. Additionally, asking students to deliver their own feedback has been deemed effective, particularly with more advanced ones (Crocco, McCabe and Madill, 2020) because it involves them in their own learning and helps them come up with solutions and be more independent (Crocco and Meyer, 2021; Maxfield, 2015; Maxfield, 2019). However, it remains to be seen how this and other previously mentioned approaches to feedback would be viewed by students, particularly with younger and less advanced ones.

Frequent **modelling** has been rejected because it may cause dependence and 'encourage imitation rather than acquisition of a skill' (Crocco, McCabe and Madill, 2020, p. 575). However, some argue that it may be useful for showing students different ways to sing something and giving them options (Gaunt, 2010), or for working with younger people, although no specific reason for this has been given (Siebenaler, 1997; Blackwell et al, 2020). This led me to ponder the benefits and limitations of modelling while working with youth within a limited timeframe, particularly as Fletcher, Davidson and Krause (2020) observed this to be a strategy used twice as much by experienced teachers in comparison with inexperienced ones. Although no explanation for this was given, this could result from expert teachers having come to view modelling as an effective approach throughout their career or could simply be a replication of what they experienced themselves as students.

Regarding delivery of **instructions**, most studies agree they should be direct, limited, short, and focused on improving ensuing attempts (Maxfield, 2013). In fact, Crocco, McCabe and Madill (2020) have argued that such efficient directives, when combined with modelling, could lead to constancy and precision of motor skills. This could result in faster development, which helps keep young people engaged and motivated (Daughtrey, 2020).

- Rapport

Teacher-student relationships, including conversations not related to singing, may also play a role in lesson effectiveness but could be overlooked if time is limited. Nevertheless, students interviewed by Carey and Grant (2015) revealed this to be an important element of their lesson, as learners whose teachers did not show interest in them as individuals outside of their musical

lives appeared to feel devalued. More studies back empathy and open communication to help establish rapport and trust (Blackwell, 2020; Fletcher, Davidson and Krause, 2020; Crocco and Meyer, 2021; Fletcher, Krause, and Davidson, 2023; Fletcher, Davidson, and Krause, 2024), and it was found that teachers use chatting at the beginning of the lesson to assess students' general well-being, setting the tone for the rest of the session (Fletcher, Davidson, and Krause, 2024).

However, Crocco, McCabe and Madill (2020) questioned whether non-singing related interactions are always well-regarded by students, or if they disrupt their attention to the lesson. This interrogation might be particularly relevant in short lessons with students wishing to pursue music professionally, raising questions about different ways rapport can be built.

Lesson length

Lesson length is seldom addressed in the literature, unless it is to detail the timings of interventions as part of a study. Some used 30-minutes long sessions to assess, for example, the effects of singing on mood (Kenny and Faunce, 2004) or observe experiences of novice singing teachers (Baughman, 2022). Crocco, McCabe and Madill (2020) detailed the timings of different interventions in the form of singing lessons and compared percentages of time spent on student performance. Their results showed that, interestingly, longer lesson times (closer to 60 minutes) did not represent a much higher number of total minutes spent on student attempts when compared with half-hour singing lessons. Sometimes those totals were even very similar, implying that longer lessons do not necessarily represent more opportunities for students' attempts and performance.

The study closest to the current one is, to be best of my knowledge, the one by Sogin and Vallentine (2021) gathering quantitative data on time management during half-hour instrumental and vocal lessons in tertiary education. It was concluded that student performance was the most dominant activity in observed lessons, closely followed by teacher talk. However, there is no detail on these activities and how efficient they were.

Although no rationale was given for the choice of half-hour lessons in any of these studies, I infer this to be due to time-constraints, but also due to a potential inherent belief that plenty can be achieved within this timeframe, raising for me the question of how this is possible to achieve. The previously detailed components of structure, motor learning, and rapport could certainly be involved in this, which was why they served as the foundation for the present study of students' experiences.

Methodology and methods

This study adopted the pragmatic paradigm, despite its deeply subjective nature. Even though my ontological position values individual and unique experiences, I do not believe those to be the only reliable sources of knowledge and was open to whatever approaches might benefit my project and help avoid biased conclusions (Žukauskas, Vveinhardt and Andriukaitiene, 2018; Mackenzie and Knipe, 2006). Pragmatism, by accepting a mixture of objective and subjective elements to define reality, promotes the merging of qualitative and quantitative research methods (Feilzer, 2010), and is particularly advantageous in a study that seeks to collect and interpret students' experiences but still attempt a degree of triangulation and expansion of results (Doyle, Brady and Byrne, 2016).

Therefore, a convergent or parallel mixed-methods design was chosen to conduct a case study on the experiences of students who attend or have attended 30-minutes lessons. While a more sequential approach to data collection (where results of one method would directly inform the other) had originally been planned, unexpected time constraints led to qualitative and quantitative data being collected around the same time and only compared after the analysis stage (both strategies are described in further detail by Onwuegbuzie and Teddlie, 2003). This course of action caused the quantitative data collection (a survey) to not be as comprehensive or focused as it could have been if informed by qualitative results and therefore providing a potentially more incomplete picture of the topic (Östlund et al, 2010). This constitutes a limitation of this study as it led to an imbalance between both sets of data during the interpretation phase.

Previous studies examining instrumental and vocal lessons, including investigations into their effectiveness, have commonly resorted to qualitative data collection methods, such as observations of video-taped or live lessons (Siebenaler, 1997; Nisbet, 2003; Nafisi, 2010; Carey and Grant, 2015; Roll, 2016; Roll, 2019; Manternach, 2020; Blackwell et al, 2020; Crocco, McCabe and Madill, 2020; Sogin and Vallentine, 2021; Fletcher, Davidson, and Krause, 2024) and interviews and/or focus groups with students and/or teachers (Gaunt, 2010; Carey and Grant, 2015; Roll, 2016; Roll, 2019; Fletcher, Davidson, and Krause, 2024). Quantitative surveys have also been used to gain insight into individual voice lessons (Treinkman, 2022; Fletcher, Krause and Davidson, 2023).

Focus groups were considered as a method for this study due to their discussive nature, allowing for communal experiences to be shared and potentially debated. I did, however, refrain

from using this method as most of my interviewees were teenagers who knew each other, which could result in them not taking the task seriously or simply agreeing with each other without proper discussions (Adler et al, 2019). Observations were also considered for their ability to facilitate real-time data collection but discarded because conducting them in my own lessons to triangulate interviews with my students might make it challenging to avoid bias (Bell, 2005). Observing lessons other than my own would not have been viable either due to lack of access to other singing teachers or educational settings.

In the end 6 semi-structured interviews and a Google Forms survey of mainly closed questions were carried out, in addition to a literature review that informed the entire project (please see above). In-depth semi-structured interviews allowed for students to share a detailed account of their experiences and for me to adapt my questioning to their answers, while the survey facilitated targeted and quantitative questioning to get a broader sample of perspectives on certain aspects covered by interviews. Descriptive statistics were used to analyse survey responses, whereas ‘inductive/deductive hybrid thematic analysis’ (Proudfoot, 2023, p. 309) was chosen to examine data gathered from interviews and detect common themes (Kiger et al, 2020). As the name suggests, there was interchangeability between deductive and inductive approaches during data analysis, with themes originating by induction from the data but eventually intertwining with previous themes deduced from literature. The hybrid strategy was combined with Braun and Clarke’s (2006) 6 steps being broadly followed to generate themes and appropriate analysis. This involved following a systematic framework of carefully coding data and organising resulting themes into broader categories that were presented in the study’s findings.

My position as an insider researcher provided me with useful insight into the reality of half-hour singing lessons and made convenience sampling particularly accessible, as I was able to approach my own students or even colleagues with the required experience. My previous acquaintance and rapport with participants facilitated communications required to gain consent and helped the younger ones feel more at ease with the process. Nonetheless, this preexisting proximity increased the risk of bias (Bell, 2005) and still caused apprehension for both participants who were my students and myself. Some interviewees may have felt intimidated by the idea of being scrutinised about our lessons together and regard the interview more as a test than a seemingly informal conversation. Similarly, the prospect of hearing their thoughts about my lessons was equally daunting for me as I might judge myself and doubt my work. These apprehensions from both parts could, ultimately, distort data, as students might feel coerced to

say what they believed I wished to hear (Collins, Shattel and Thomas, 2005) or my questioning and subsequent interpretation might inadvertently be leading or biased. Mitigations included continuous critical reflection (Poulton, 2023), regular supervision (Bell, 2005; Hewitt, 2007), open and honest conversations with participants, careful preparation and wording of questions to avoid a leading or presuming tone (Bell, 2005), and producing an 'interview guide' to help me stay on track during data collection (Darlington and Scott, 2002, p. 58). A copy of the guide was offered in advance to certain younger participants who required it to feel more at ease with the process.

There were some additional ethical issues and procedures to be considered. Written informed consent was sought from all participants. Those who were underage were able to discuss the project with me before having their guardians reading and signing information sheets and consent forms. In one instance where a guardian's understanding of English was limited, a version of the documents translated into Portuguese was produced. Moreover, interviewing students during school hours posed a risk of not only making them miss out on lessons but also harm my relationships with other members of staff who might object to this scenario. To mitigate this, interview times were kept to a minimum and affected teachers' permission was sought beforehand.

Finally, 6 interviews were conducted and audio recorded (Table 1), both over Microsoft Teams and in person at a London Secondary School. The online survey was shared through social media and received 11 responses from people who attended singing lessons of 40 minutes or less in duration. All participants were in formal music education at some point. Data collection occurred between November and December 2024.

Table 1: Interviewed participants' characteristics

Participant	**Age**	**Educational Level at which half-hour singing lessons were attended**
P1	21	BA (Higher Education
P2	18	BTEC (Further Education)
P3	16	GCSE (Secondary Education)
P4	16	GCSE (Secondary Education)
P5	14	GCSE (Secondary Education)
P6	15	GCSE (Secondary Education)

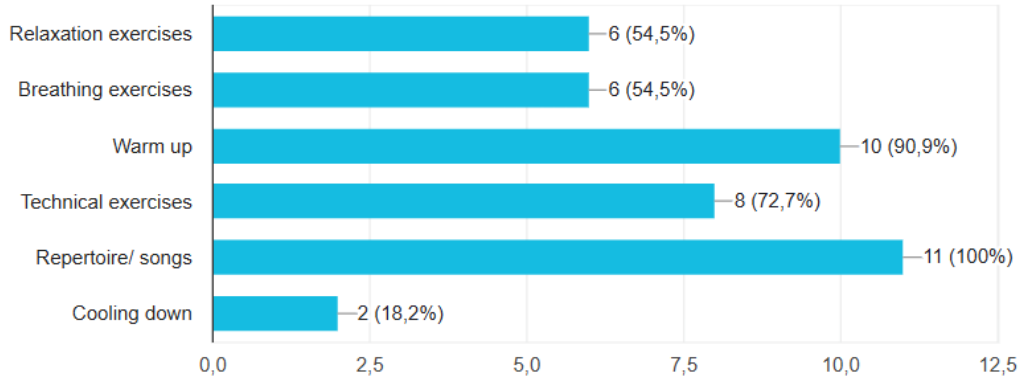
Findings / results

Thematic analysis of the six interviews and surveys generated the following themes: Time Management, Rapport, and Motor Learning.

Time management

This was an inevitable topic to be brought up in interviews, as time was at the very core of the research question. It also reflected my preconceived (and potentially misguided) idea that this would be the most defining theme for this study. Therefore, all interviews and questionnaires started with students stating the structure of their lessons.

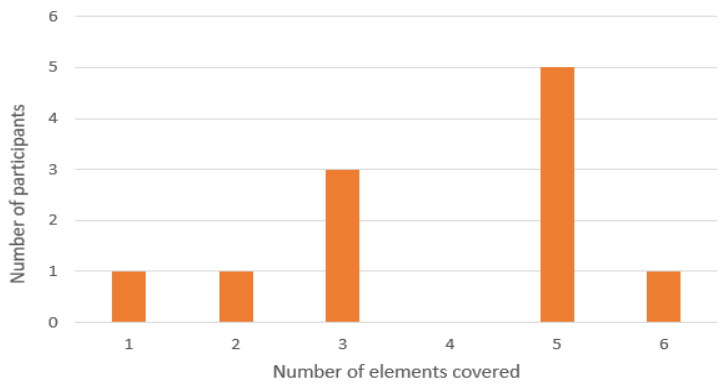
Fig. 2: Elements covered in lessons



Most lessons described in surveys (Fig. 2) were reported to at least include warm-up, technique, and repertoire. However, some also covered a few or all the following additional elements: relaxation exercises, breathing exercises, and cool-downs. Fig. 3 demonstrates how 6 surveyed students would cover 5 or more elements in their short lessons, while the remaining 5 covered 3 or less. After cross-checking these answers with others about educational level and exact lesson length (which varied), no clear pattern emerged within those parameters explaining the disparity, suggesting it to be merely caused by different individual circumstances. However, there appeared to exist some correlation between structure and how off-topic interactions were or not valued by the student. Those who covered the most lesson elements appeared less positive about off-topic talks, while those who covered less appeared more open to such

interactions. Nevertheless, available data is too limited to form a definite hypothesis, and future research might benefit from deeper enquiry into a broader sample to potentially establish a pattern.

Fig. 3: Number of total elements covered in lessons



Results from interviews revealed similar trends in lesson structure. One notable exception came from P1, who was expected to warm-up independently in advance to *'get more done [... instead of] spending time warming up the voice'.* This could be related to P1 being the only interviewed participant to have trained at Higher Education level, where there is an inherent expectation for students to become more autonomous and take ownership of their own learning (Reyes et al, 2018), particularly when training for a very demanding and competitive industry (Moore, 2024). All other participants were younger students at lower stages of education who might not wish to pursue a professional musical career or still have years ahead before attempting to break into the music profession. Such circumstances may result in a more relaxed attitude towards singing lessons or even in students not taking them as seriously as other subjects (Kokotsaki and Whitford, 2024). In these instances, warming up in advance was not required nor practical in their school day-to-day life:

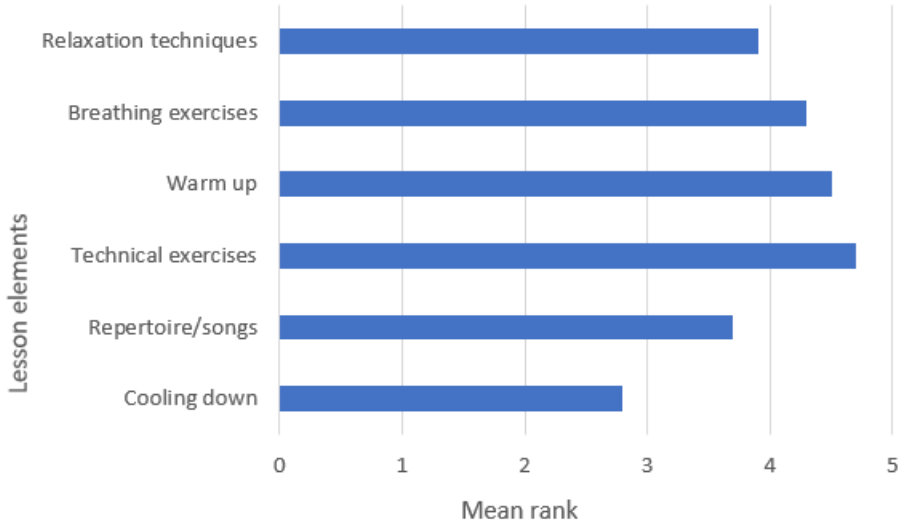
P2: *'I couldn't warm up in a maths [...] or jazz class'.*

Assuming in-lesson warm-ups to be a necessity in most settings, I explored how much time is or should be spent on them. According to sports science, a warm-up should be 'long enough to increase body temperature but short enough not to decrease physical performance' (Silva-Capella, Garcia and Perez-Campos, 2021, p. 408), raising the question of how to bring this principle into voice pedagogy. Hoch and Sandage (2018) suggested that longer warm-ups (up to 30 minutes) may result in increased resistance to vocal fatigue, while Gish et al (2010) and Ragsdale et al (2022) recommended 5 to 10 minutes as the optimal timeframe because that

was the amount necessary to help most singers feel it was easier to sing and to widen their range. This approach would be advantageous for a half-hour singing lesson as it would take up no more than a third of the session and leave significant time for other lesson components that allow for skills acquisition. However, available data does not suggest there to be a rigid rule. 45.5% of surveyed participants reported spending more time on repertoire than on warm-ups and technique, while the remaining perceived there to be an equal balance between them (27.3%) or to spend less time on song work (27.3%). Reports from interviews were equally mixed, suggesting once more that individual circumstances and choices may have been involved.

Nevertheless, for interviewees, repertoire appeared to be the most crucial element to cover. This was also the one element that every single surveyed participant covered in lessons (Fig. 2). It was reported to be used either to improve technique that was not developed in exercises earlier in the lesson, or as preparation for professional settings, such as auditions. However, when survey respondents were asked about their views on how important different lesson elements were in their opinion (Fig. 4), repertoire was outranked by all others except cooling down. Instead, components such as technical exercises and warm-up ranked highest, showing a divergence from interviews' data. This disparity could not be further scrutinised due to this part of the questionnaire being limited only to quantitative answers that do not explain this tendency.

Fig. 4: Raking of lesson elements by perceived importance



Interviewed participants were generally positive about time management in their lessons, but some described instances where they felt time was wasted. Referring to non-singing related conversations, P1 declared:

'[Sometimes] a bit too much of the lesson was wasted on that [and] I felt that I hadn't got as much done as I wanted.'

P1's reluctance to engage in off-topic interactions could once more reflect the very driven environment they were in. The section below will cover this topic in more detail.

Conversely, P2's experience of wasted time was described in the following way:

'One of my singing teachers would [...] try and encourage me to sing along by [reading] the sheet music [...] wasting half a lesson [...].

This statement shows that, when time is limited, it is important to consider what is most essential for the student to develop technically as a singer and potentially leave other musicianship skills for a different type of lesson. On this topic P1, a proficient music reader, mentioned how they would not want to do any 'note bashing' (a colloquial term for going over the notes of a new song with a teacher or musical director), but implied that other classmates who were not able to read music might benefit from having this done in their half-hour singing lessons.

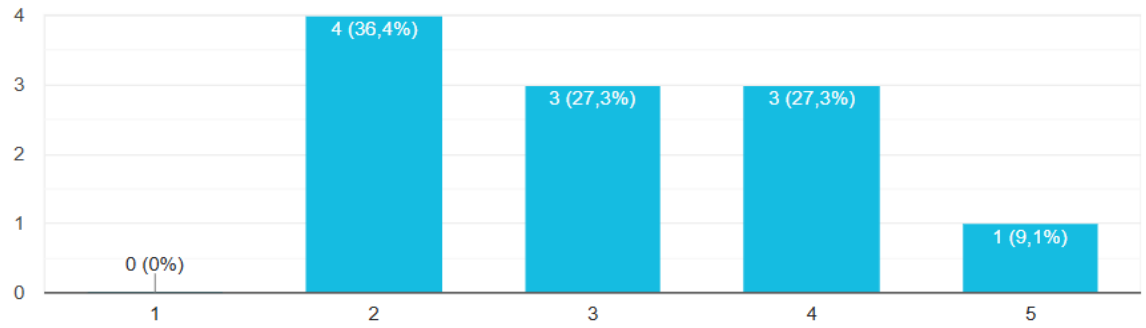
It is not possible to compare these results with those of other studies covering time management and structure, as those used observations as their method and evaluated time usage quantitatively in real time. However, it has been shown that time can be organised in many ways that may suit people differently. What needs to be prioritised in terms of what to cover could depend on everyone's needs or where they are at in their singing journey (Fletcher, Krause and Davidson, 2023). Nevertheless, it may be assumed that a short warm-up comprised of both singing and non-singing exercises could be a good way to get the singer ready and still have enough time for technique and repertoire.

<u>Rapport</u>

Positive relationships between student and teacher and their role in lesson effectiveness were a very present theme in the literature, leading to a similar focus during interviews. While this topic was covered limitedly in surveys, interviewed participants agreed on its importance. Their disclosures unveiled two overarching reasons why students may value a good relationship with teachers: to create an encouraging and positive environment, helping them sing better, and to

motivate them to both listen to the teacher and to attend their lessons. The latter is something I know anecdotally can sometimes be a challenge, particularly in Secondary Schools, where students may not take voice lessons too seriously. Even though within the literature the idea of motivation is mostly linked with motor learning (Maxfield, 2019), in the interviews it was frequently associated with rapport and relationships, which is why it is present in this section of the findings. How to motivate and engage with these young students in a short lesson through interactions warranted some scrutiny.

Fig. 5: Importance of off-topic conversations (1- Low importance; 5- High importance)



Off-topic conversations have repeatedly been deemed advantageous (Carey and Grant, 2015; Blackwell et al, 2020; Kim, 2023; Fletcher, Davidson and Krause, 2024) to building rapport between teacher and learner. However, data on this matter in the context of short lessons produced mixed results. Despite one survey participant writing that *'The time [...] talking about non-singing lesson related things was crucial to my development and also had a very holistic benefit to my singing development',* questionnaire results were generally less positive about them (Fig. 5), potentially matching P1's aforementioned point of view. However, most interviewed participants approved them. The divergence in opinions might be explained by survey respondents being generally older than most interviewees, individual preferences, or quantitative methods' limited scope into subjective human experiences (Scott, 2024) that require more nuanced and detailed enquiry than that provided by a closed question. Nevertheless, amongst interviewed younger people, it was implied that conversations increased comfort and confidence, feelings desired to work collaboratively with voice (Fletcher, Krause and Davidson, 2023). Some interviewees still added how off-topic talk allowed for some much-needed breaks throughout their lesson. This converges directly with Duke and Simmons' 2006 observations of such instances occurring in lessons: 'to allow for mental and physical relaxation [...] these

breaks are clearly departures from the task at hand and seem to serve as brief, pleasant diversions for both student and the teacher' (p. 14).

Despite the particular focus on off-topic conversations during interviews and the mostly positive responses to them, not everyone will welcome these interactions equally, as previously shown. It is therefore the role of the teacher to grasp the individual in front of them and intuitively and empathically make choices around interaction, just as much as they do with everything else in the lesson, such as structure and strategies. Nevertheless, Crocco, McCabe and Madill (2020) reinforce that care should be taken to ensure such off-task activities do not exceed 20% of the lesson (equivalent to 6 minutes in a half-hour session) so that learning is not negatively impacted.

This led me to explore other ways to nurture a positive student-teacher relationship without getting side-tracked by topics not related to the lesson:

P1: *'If you [...] feel that your teacher is backing you and they give you a little bit of praise, sometimes that can be quite useful'.*

In my interpretation, by bringing up 'praise', the participant is clearly alluding to feedback, another important element of motor learning, which will be further developed in the next section. They suggest positive feedback to be an important factor in setting a productive and friendly tone for a lesson, which would, in its turn, nurture an equally friendly relationship and help a student view the teacher as a supportive and caring figure (Gaunt, 2010). Such feelings paralleled those from other participants.

Regardless of how each student prefers to foster their relationship with their singing teacher, there is overwhelming evidence that they find this to be an important component in their training, as it helps them feel motivated, engaged, and confident. As P3 pointed out: *'It's better to have a rapport that's strong with my teacher, instead of feeling like I'm singing to a stranger, which would make me even more nervous.'*

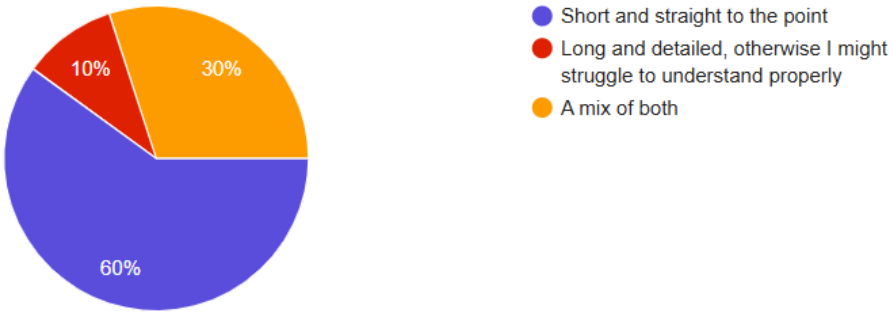
These findings converge with those of many other studies on teacher-student interactions and their significant impact in the quality of a lesson, making it possible to assert that these relationships should not be neglected, even when time is limited. In fact, Fletcher, Krause, and Davidson (2020) highlighted that 'the worth of a voice teacher would be interdependent with their ability to relate to their students, and the outcome or success of those relationships' (p. 9), placing significant emphasis on the teacher to develop positive bonds with their learners.

Learning

The previous themes lead up to the ultimate goal in any lesson: the improvement and skills attainment of the student. Previously described motor learning principles were explored from the students' point of view in the context of half-hour lessons.

While some participants valued occasions where longer and detailed instructions were provided, for example for repeated mistakes (P4) or because an anatomical description of what is intended is considered helpful (P1), most expressed preference for short and straight to the point instructions, matching survey data (Fig. 6). For those who seemed particularly averse to long and anatomical explanations, as understanding them may be slow and overwhelm singers who only want to sing well (Nisbet, 2003), metaphors and simple analogies seemed to be preferred. This suggests that focusing instructions externally (i.e. on their outcome) instead of internally (i.e. on anatomy) could be a way to convey information quickly and effectively (Crocco and Meyer, 2021). For a more comprehensive analysis on focus of attention in singing lessons, please see Treinkman (2022).

Fig. 6: Preferred type of instructions



Concerning modelling, this was overwhelmingly viewed across all data as a useful and effective way to convey information quickly:

P6: *'I just won't be wasting time [trying to figure out] how to do it properly.'*

Moreover, other advantages of this strategy emerged:

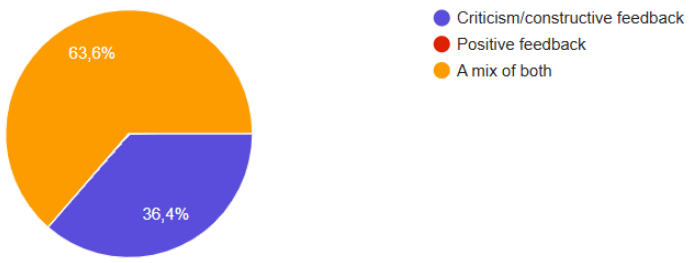
P2: *'[…if] it's been done in front of me […] I know it's a possible thing to do and […] I have a point of reference […].*

P5: *'If I'm doing something embarrassing like maybe a witch face […] I like it when [my teacher does] it with me, so I feel less […] like a fool […].*

In essence, modelling is described as a useful strategy to avoid the lengthy verbal explanations motor learning literature advises against (Crocco, McCabe and Madill, 2020; Baughman, 2022), consequently saving time in half-hour lessons, and even motivating students by showing them that a certain sound is achievable. Additionally, as has been described, if an exercise is perceived as ridiculous, modelling may put the teacher at the same level as the student, creating a sense of relatedness between them that learners appreciate (Maxfield, 2019), and consequently helping them feel confident to attempt the task. This might even bring out some laughter, contributing to more student engagement and helping foster rapport between both parties (Gaunt 2010; Blackwell et al, 2020). Nevertheless, moderation is key to avoid pitfalls such as teacher dependency and copying (Crocco and Meyer, 2021). Modelling could potentially be a scaffolding strategy, to only be used as much as the level of the student requires and reduced as they become more advanced (Gaunt, 2010; Kupers, van Dijk and van Geert, 2015).

The way feedback is provided is also vital for timekeeping and learning, and in the literature review information was collected about ways to use motor learning science to improve its quality and save time. Due to this study's methodological design, it was not possible to collect data regarding timing and frequency of feedback and what participants perceive as most effective, because it is difficult to report on that retrospectively in interviews. Consequently, the focus was on the nature of the feedback itself.

Fig. 7: Preferred type of feedback



From the students' point of view, there appeared to be a general bias against isolated positive feedback, particularly in surveys (Fig. 7). This could be due to a perception that criticism is what provides students the information they need to quickly correct their flaws:

P6: *[...] if you only just tell me, 'oh, this is good' [...] then I won't learn and I don't know what I have to practise.'*

Nevertheless, although some students consciously lean against positive feedback, its previously described benefits are clear and potentially indispensable, even if not clearly visible to them. A balanced approach between positive and negative feedback might therefore be desirable, as was suggested by P2: *'positive stuff 'sandwiching' with something that I need to improve, always'.*

The strategy of having students providing their own feedback was unanimously considered useful by survey participants, and most interviewees agreed, although without much elaboration as to why. However, P2 and P3 reported this approach to hold them back, with the former detailing:

P2: *[That] isn't always the most productive thing for me because I will over analyse and […] hone in on something that doesn't matter […]. I know I'll be too harsh on myself.'*

For individuals lacking confidence and tending to ruminate on negatives (possibly manifesting maladaptive perfectionism) asking them to verbally assess their work could be counterproductive by undermining self-compassion that could mitigate these tendencies (Benedetto, Macidonio and Ingrassia, 2024). Such a scenario might consequently lead to dwelling on negative thoughts and take up precious lesson time. Empathy is once more of importance to assess whether or how this approach would be the most suitable one for the person in front of us. This could entail either avoiding the strategy altogether or finding ways to adapt self-assessment to these individuals. However, this matter is beyond the scope of this study and would require separate and focused enquiry. If the way forward were to be adaptation of self-assessment, it would be of relevance to understand how to do so within the limited timeframe of a half-hour singing lesson.

Overall, it appears that students' preferences and perceptions largely concur with the motor learning principles outlined in the literature review, reinforcing the necessity of voice teachers to be familiar with them, particularly those working on limited time. Where slight divergences were found, particularly regarding positive feedback and modelling, it is important for teachers to find

ways to accommodate motor learning science with students' preferences and make concessions.

Discussion and Conclusions

This case study is not generalisable due to extremely limited sampling. Its scope is restricted to occurrences directly related to singing lessons and overlooks the importance of independent practice to further increase their efficacy (Manternach 2020; Fletcher, Davidson and Krause, 2020; Baughman, 2022). Additionally, as most interviewees only experienced working with one singing teacher, current data could be significantly biased by mere exposure effect (Janiszewski, 1993; Zajonc, 2001). This means that participants may have reported positive perceptions based on limited experience, without comparing or considering alternative approaches because 'familiarity promotes liking' (Janiszewski, 1993, p. 390).

Future studies might benefit from lesson observations over time to investigate what occurs during these sessions and how students and teachers react in real time, as well as monitoring student development. It could also be beneficial to study learners who have experienced half-hour singing lessons with several different teachers and understand how different approaches compare.

Throughout this study, I believe I met the individual learning outcomes of enhancing understanding of lesson effectiveness and learning how to code and analyse data. However, I feel that the questionnaire could have targeted some more relevant aspects and consequently produced much more pertinent results. Interviews were more successful, but there were instances where I found myself inadvertently leading participants, particularly the first ones. Subsequently, I used this awareness to improve ensuing interviews, but these issues highlighted how data collection is a skill that I need to keep developing.

Regarding half-hour lessons, literature and students' experiences and insights have shown their effectiveness may be boosted by:

- keeping tasks deemed noncrucial but necessary as short as possible (such as warm-ups)
- leaving time for more pressing elements such as repertoire and technique

- using motor learning science principles to the best advantage of each person (such as balanced positive and negative feedback, short and direct instructions, and use of modelling as appropriate)
- above all, nurturing positive relationships with students based on empathy, positive engagement and, ultimately, motivation.

These steps are not prescriptive and may vary, particularly because exposed disparities of opinions amongst individuals imply that personal preferences may influence perceptions. This brings the topic of empathy once more to the forefront of this discussion and presents the necessity for teachers to consider finding the opportunity to enquire their own students about their preferences for their lesson, particularly more experienced ones, to ensure they are meeting their needs.

The suggestions above provide a foundation to help teachers deliver 30-minutes lessons that, despite their brevity, could still leave students ‘inspired, empowered and eager to practise' (Gaunt, 2010, p. 186), an outcome that, I believe, we all wish to achieve.

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Appendices

Appendix A

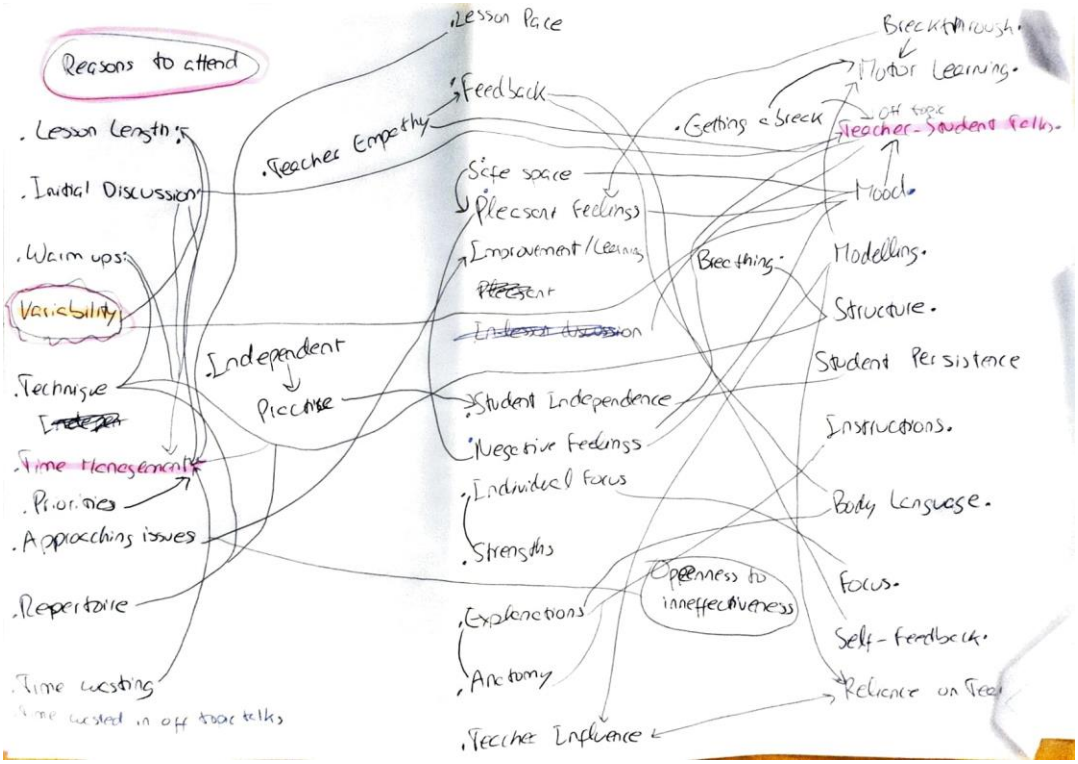
Online search of lesson duration of London schools and music hubs

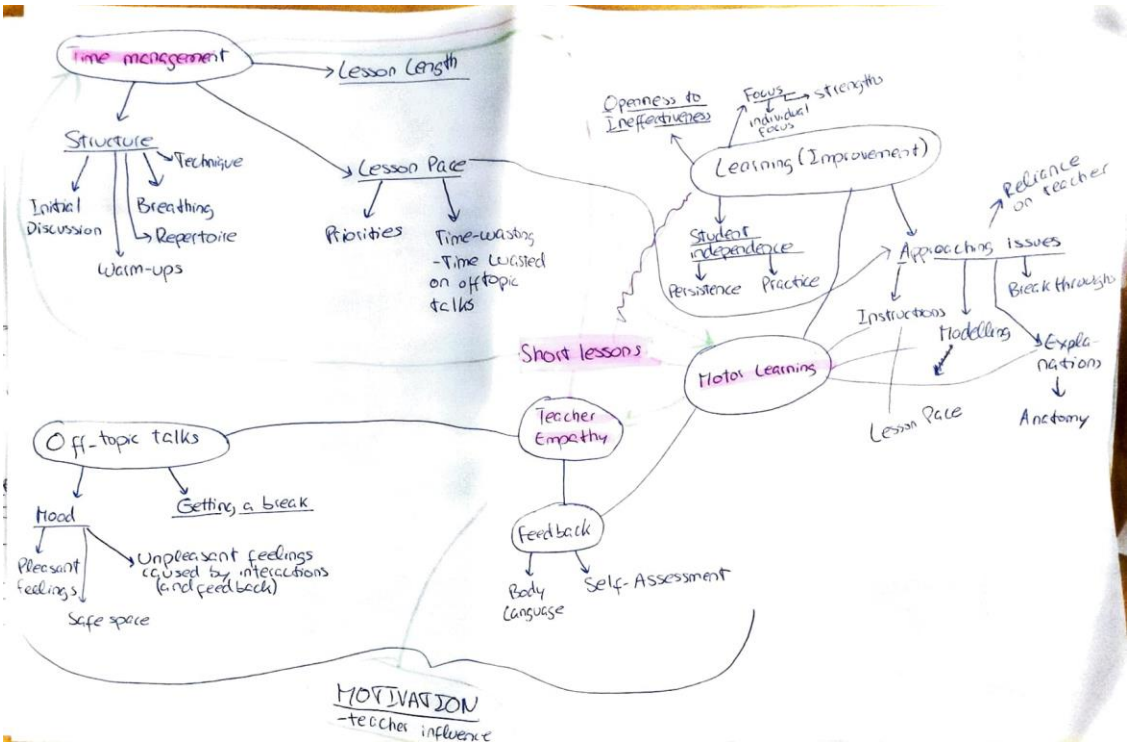
	Name of school	Info available on Website?	Singing lessons Y/N	Length	Website
2	West London Free School	Y	Y	30 min	https://www.wlfs.org/Music-lessons/
3	Chiswick School	Y	Y	20 or 30 min	https://www.chiswickschool.org/2197/music
4	Ealing Fields High School	Y	Y	30 min	https://ealingfields.org.uk/specialisms/music
5	Forstimere School	Y	Y	20 or 30 min	https://www.fortismere.haringey.sch.uk/page/?title=Music+curriculum&pid=172
6	Harris Academy Bermondsey	No	Y	?	https://www.harrisbermondsey.org.uk/195/subjects/subject/27/music
7	Mossbourne Community Academy	No	Maybe	?	https://www.mca.mossbourne.org/students/music-at-mossbourne/
8	City of London Academy Highbury Grove	No	Y	?	https://www.highburygrove.cola.org.uk/music-at-highbury-grove/161909.html
9	Brit School	Yes	Y	30 min	
10	Saint Cecilia's Church of England	No	Maybe	?	
11	St. Mary Magdalene Academy	Yes	Y	30 min	https://www.smmacademy.org/1437/instrument-tuition-information-application-form
12	Elizabeth Garrett Anderson School	No	Y	?	
13	Sedgehill Academy	No	Y	?	https://www.sedgehillacademy.org.uk/how-we-learn/music
14	Acland Burghley	Yes	Yes	20-30 min	https://www.aclandburghley.camden.sch.uk/Curriculum/Music-07082018101511/
15	Hampstead School	Yes	Yes	30 min	https://www.hampsteadschool.org.uk/_site/data/files/curriculum/34663A8CFE7BB8517BD01B3AAA17F0/
16	La Sainte Union	Yes	Yes	20-30 min	https://www.lasainteunion.org.uk/Music/
17	Parliament Hill School	Yes	Yes	20-30 min	https://www.parliamenthill.camden.sch.uk/docs/Year_10_Music_KS4_doc_.pdf
18	UCL Academy	Yes	Yes	20-30 min	https://uclacademy.co.uk/subjects/music-2/
19	ArtsEd (Sixth Form)	Yes	Yes	30-45 min	
20	ICMT (Level 4 and BA)	Yes	Yes	30 min	
21	The Camden School for Girls	No	Yes	?	https://www.camdengirls.camden.sch.uk/page/?title=Music&pid=42
22	Ada Lovelace C of E High School	No	Maybe	?	https://adalovelace.org.uk/specialisms/music
23	Paddington Academy	NO	Yes	?	https://www.paddington-academy.org/learning/subjects/music
24	St Marylebone CE School	Yes	Yes	25 minutes	https://drive.google.com/file/d/1RAF1fI6h1nIXuzMyyTLmHiEXrH37TPab/view
25	The Grey Coat Hospital	No	Yes	?	https://www.gch.org.uk/curriculum/music
26	Newham Academy of Music	Yes	Yes	20-30 minutes	https://newham-music.org.uk/learn-with-us/frequently-asked-questions/

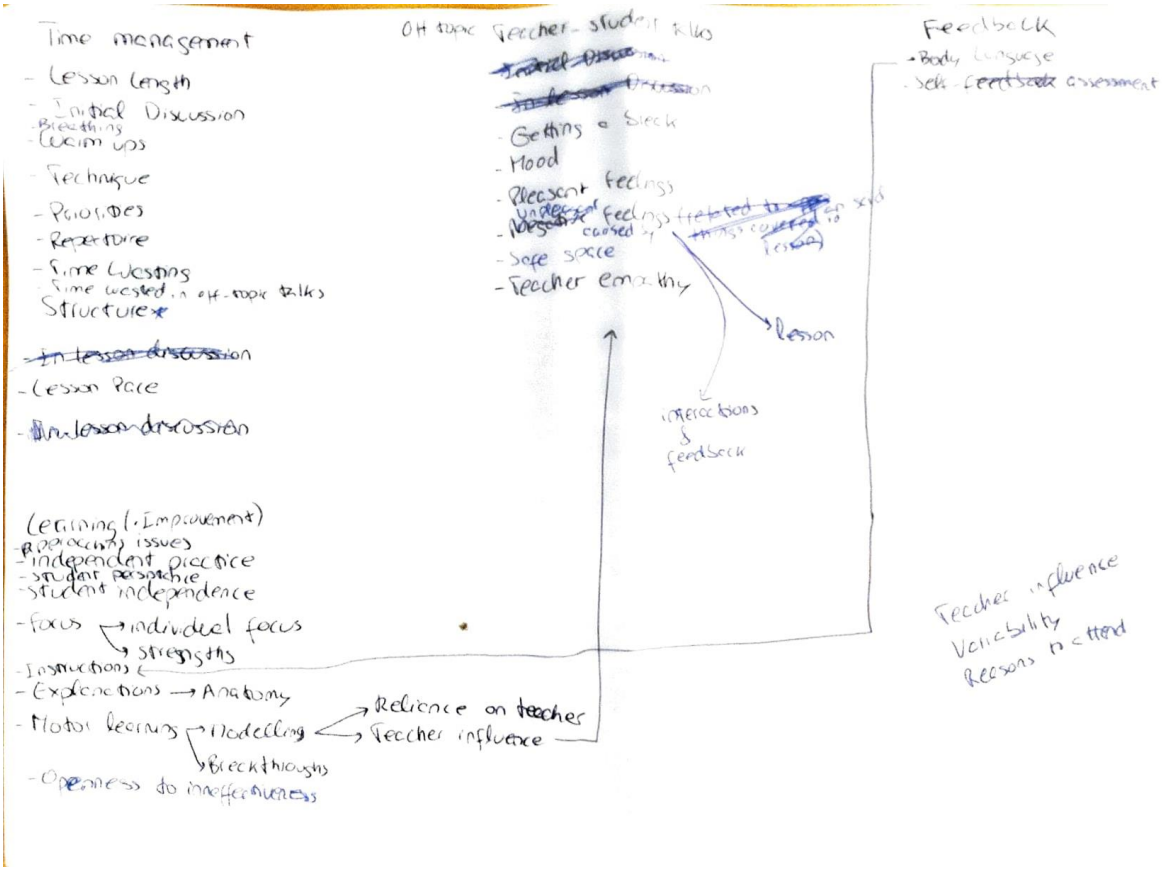
Name of Music Hub	Info available on Website?	Singing lessons Y/N	Length	Website
Redbridge Music Service	Yes	Yes	20-30 min	https://visionrcl.org.uk/wp-content/uploads/2024/09/RMS-2024-Fees-Charges-v3.pdf
Ealing Music Service	Yes	Yes	20-30 min	https://ealingmusicservice.com/parents/tuition/
Lambeth Music Service	Yes	Yes	20-30-40 m	https://uklambeth.speedadmin.dk/registration#/course/122/0/0/150
Walthamstow Forest Music Service	Yes	yes	20-30 min	https://www.wfmusichub.org/music-lessons?tab=music-school
Hackney Music Service	No	Yes	?	https://www.hackneyservicesforschools.co.uk/product/instrumentalvocal-tuition
Hillingdon Music Education Hubs	Yes	Yes	20-30	https://www.hillingdon.gov.uk/music-lessons-terms

Appendix B

Thematic Analysis







Themes:

Time Management: Represents what is covered within a lesson with its varying time constraints, exploring potential priorities and preferred pacing.

Rapport: Observes how learning is influenced by teacher's attentiveness to their student and their needs, along with their ability to foster positive relationships and eventually nurture motivation.

Learning: Contemplates the different ways learning occurs during and after a lesson and how teacher and student contribute to this, leading up to motor learning and how feedback is provided.

1C1, 2C8, 3C1, 4C1, 5C1, 6C1 ***Reasons to attend*** *(check miscellaneous)*

1C2, 1C3, 2C7, 2C9, 2C11, 2C106, 2C107, 2C108, 2C110 ***Lesson length***

1C4, 1C5, 2C4, 2C23, ***Initial discussion***

1C8, 1C16, 2C2, 2C3b, 2C15, 2C16, 2C17, 2C18, 2C21, 3C3, 3C6, 3C7, 5C3, 5C13, 5C28, 5C29 ***Warm ups***

1C6, 1C7, 1C10, 2C1,2C10, 3C2, 4C2, 5C40 ***Variability***

1C9, 1C11, 1C12, 2C5, 2C13, 2C19, 2C20, 2C20b, 2C22, 2C24, 3C4, 4C4, 4C9, 4C21, 5C4 ***Technique***

1C13, 2C12, 2C14, 5C7, 5C34 ***Time management***

1C14, 1C15, 1C38, 3C14, 4C6, 5C12, 5C31, 6C13 ***Approaching issues***

1C17, 1C18, 1C19, 1C20, 2C25, 3C5, 4C5 ***Repertoire***

1C22, 2C62, 2C63, 2C64, 2C66, 2C68, 6C12 ***Time wasting***

1C24, 1C25, 1C26, 2C28, 2C30, 3C9, 4C7, 5C5, 5C14, 6C5 ***Lesson pace***

1C27, 1C28, 1C31, 1C32, 2C27, 2C29, 2C31, 2C32, 2C33, 2C34, 2C35, 2C36, 2C38,2C39, 2C40, 2C86, 2C90, 3C10, 3C11, 3C12, 3C13, 4C10, 4C11, 4C12, 4C14, 5C9, 5C10, 5C11, 5C15, 6C6, 6C15 ***Feedback***

1C29, , ***Safe space***

1C30, 3C22, 4C26, 5C30 ***Improvement***

In-lesson discussion

1C36, ***student independence***

1C34, 1C35 ***Individual focus***

1C37, 3C21, 5C27 ***Strengths***

1C41, 1C42, 1C43, 1C45, 3C18, 5C8, 5C22, 6C8 ***Explanations***

1C44, 1C46, 2C116, 2C117, 5C23 ***Anatomy***

1C53, , 4C28, 5C33, 5C36, ***Teacher influence (Motivation)***

1C39, 1C40, 1C46b, 1C50, 1C51, 2C37, 2C72, 2C73, 2C74, 2C75, 2C76, 2C77, 2C78, 2C79, 2C80, 2C82, 2C83, 4C23, 4C24, 4C25 ***Breakthrough***

1C49, 5C24 ***Motor learning***

1C56, 1C60, 2C3, 2C91, 2C93, 2C96, 2C97, 2C98, 2C99, 2C100, 3C26, 3C29, 4C29, 4C30, 4C32, 4C33, 5C35, 5C37, 5C38, 6C16, 6C17, 6C18 ***Off topic Teacher-student talks***

1C54, 1C55, 1C57, 1C61, 1C62, 2C95 ***Time wasted in off topic Teacher student talks***

1C58, 1C59, 2C101, 2C103, 3C24, 3C25, 4C36, 5C39 ***Mood***

1C63, 2C57, 2C58, 2C59, 2C60, 3C19, 4C20, 4C27, 5C19, 5C25, 6C9, 6C11 ***Modelling***

2C6, 2C109, 3C8, 4C3, 5C2, , 6C2 ***Structure***

1C21, 2C26 ***Student persistence***

2C41, 2C111, 2C112, 2C113, 2C114, 2C115, 4C17, 4C18 ***Instructions***

2C42, 2C43, 2C44, 2C45, 2C46, 4C14b, 4C15, ***Body language***

2C47, 3C20, 4C22, 4C34, 5C26, 6C10 ***Focus***

2C48, 2C49, 2C51, 3C16, 3C17, 4C16, 5C18, 5C20, 5C21, 6C7 ***Self-assessment***

1C47, 2C50, 2C84, 2C85, ***Reliance on teacher***

2C65, 2C67, 2C70, 2C105, 5C17, 6C21 ***Unpleasant feelings caused directly by lesson***

2C89, 2C92, ***Unpleasant feelings caused by interactions and feedback***

2C94, 4C31, 5C6 ***Pleasant feelings***

2C69 ***Priorities***

1C33, 1C46c, 1C48, 1C52, 2C52, 2C53, 2C54, 2C55, 2C56, 2C81, 3C15, 3C23, 4C13, 5C32, 6C14, 6C20 ***Independent practice***

2C104, 5C41, 5C16, ***Teacher empathy***

3C27, 3C28, 4C35 ***Getting a break***

4C8 ***Breathing***

2C102, 4C37, 5C42 ***Openness to ineffectiveness***

Miscelaneous:, 1C23, 2C61,, 2C71, 4C6, , 6C3, 6C4, 6C19

Appendix C

Participant information sheet and consent forms

‘Effectiveness of half-hour singing lessons with young people in formal music education: an exploratory study of students’ perceptions and experiences’

Introduction

You are being invited to participate in a research study. Before you decide whether to participate, it is important that you understand why this research is taking place and what it will involve. Please read the following information carefully and ask questions if anything is unclear. Participation is voluntary and you are allowed to withdraw at any time without giving a reason and without negative consequences for you.

This research is being conducted as part of my master's degree at the University of Wales Trinity Saint David (UWTSD), under the supervision of Dr. David Cane. It has been reviewed and approved by UWTSD’s Research Ethics Committee.

Aims

This study aims to explore the effectiveness of half-hour singing lessons and collect young students’ perceptions from them. You have been chosen to take part because you are a young person who attends or has attended such lessons in the context of formal music education. Participation will involve one in-depth interview over Zoom in November 2024 for no more than one hour. These interviews will be recorded. Any resulting audiovisual files will only be used for the research project and will be destroyed upon completion of the final report.

Risks and Benefits

There are no significant risks associated with your participation in this study. However, if at any point you feel uncomfortable discussing certain topics, you are free to stop. Although there are no direct benefits to your participation, it will help contribute to an area of research that has so far not been explored but is relevant due to the frequency of short singing lessons in formal music education.

Data confidentiality

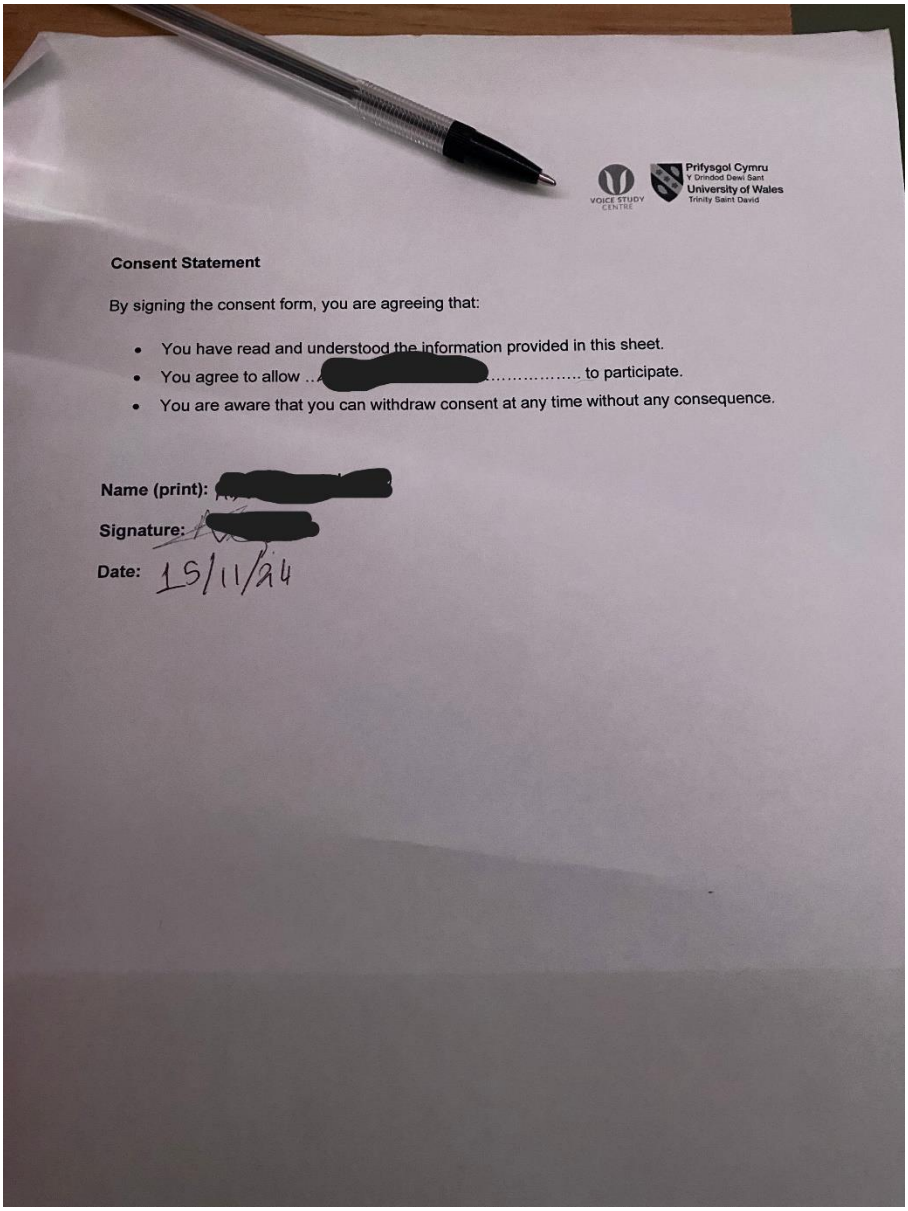
All the information you provide will be kept strictly confidential. Data will be anonymized, and any identifying information will be removed. Data will be securely stored in accordance with data protection regulations such as the General Data Protection Regulation (GDPR).

Contact for further information

If you have any further questions or would like more information, please contact:

Samanta Franco

Email: 2319578@student.uwtsd.ac.uk



VOICE STUDY CENTRE

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Consent Statement

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow ..[redacted]…….. to participate.
- You are aware that you can withdraw consent at any time without any consequence.

Name (print): [redacted]

Signature: [redacted]

Date: 15/11/24

Declaração de Consentimento

Ao assinar o formulário de consentimento, está a concordar que:

- Leu e compreendeu a informação fornecida nesta folha.
- Concorda em permitir a participação de [redacted]
- Tem conhecimento de que pode retirar o consentimento a qualquer momento, sem qualquer consequência.

Nome (em letras maiúsculas): [redacted]
Assinatura: [redacted]
Data: 09/NOV/2024

Consent Statement

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You voluntarily agree to participate.
- You are aware that you can withdraw at any time without any consequence.

[redacted]

Signature:

Date: 11/11/24

Consent Statement

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow ……[redacted]…… to participate.
- You are aware that you can withdraw consent at any time without any consequence.

Name (print): [redacted]

Signature: [redacted]

Date: 13/11/24

Consent Statement

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You voluntarily agree to participate.
- You are aware that you can withdraw at any time without any consequence.

Signature: [redacted]
Date: 05/11/2024

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Consent Statement

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow [redacted] to participate.
- You are aware that you can withdraw consent at any time without any consequence.

Name (print): [redacted]

Signature: [redacted]

Date: 29/11/2024.

Appendix D

Survey

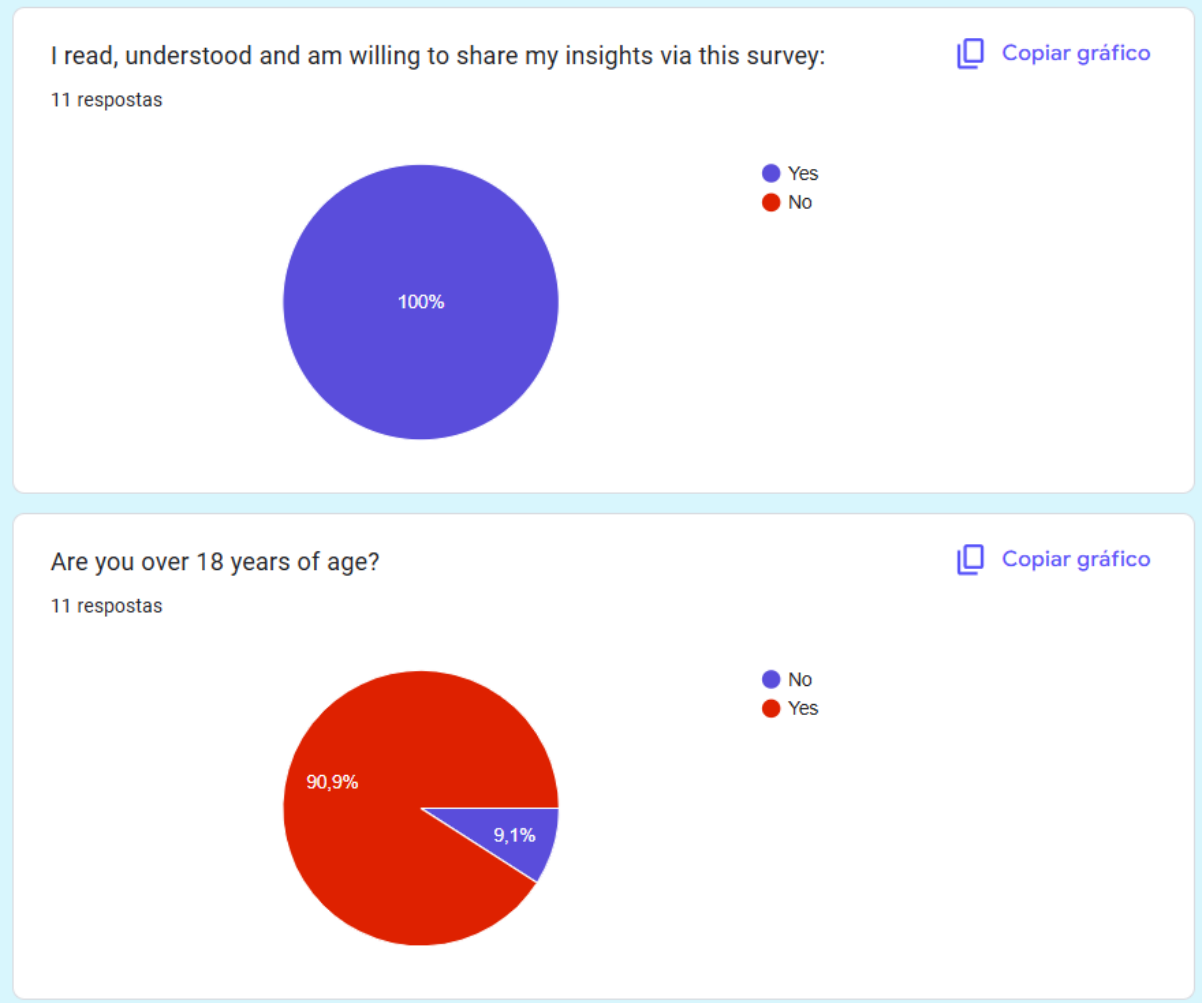
Short singing lessons in formal education

This study seeks to explore students' perspectives on short singing lessons. Lessons of approximately half an hour (or similar durations between 20 and 40 minutes) are increasingly common across various levels of formal music education and for different instruments. By understanding students' experiences in these lessons, this research aims to evaluate how this time can be used effectively.

Participating in this survey will take no more than **10 minutes** of your time and will provide valuable insights to help enhance the quality of short singing lessons. Your responses will remain anonymous, and no personal data will be collected. You are free to withdraw from the survey at any time without any obligation.

Participants under the age of 18 need parental consent (please see below).

This study has received ethical approval from the University of Wales Trinity Saint David. If you would like to review the full ethics approval document, please email 2319578@student.uwtsd.ac.uk .

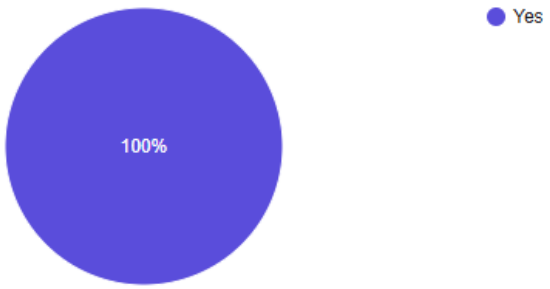

I read, understood and am willing to share my insights via this survey:
Copiar gráfico
11 respostas
Yes
No
100%
Are you over 18 years of age?
Copiar gráfico
11 respostas
No
Yes
90,9%
9,1%

Parental consent

I, parent/guardian, give consent for my child to complete the survey.

Copiar gráfico

1 resposta

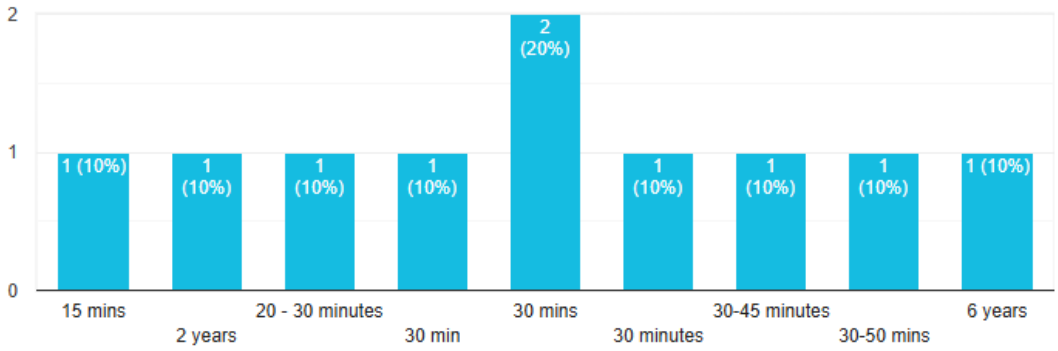


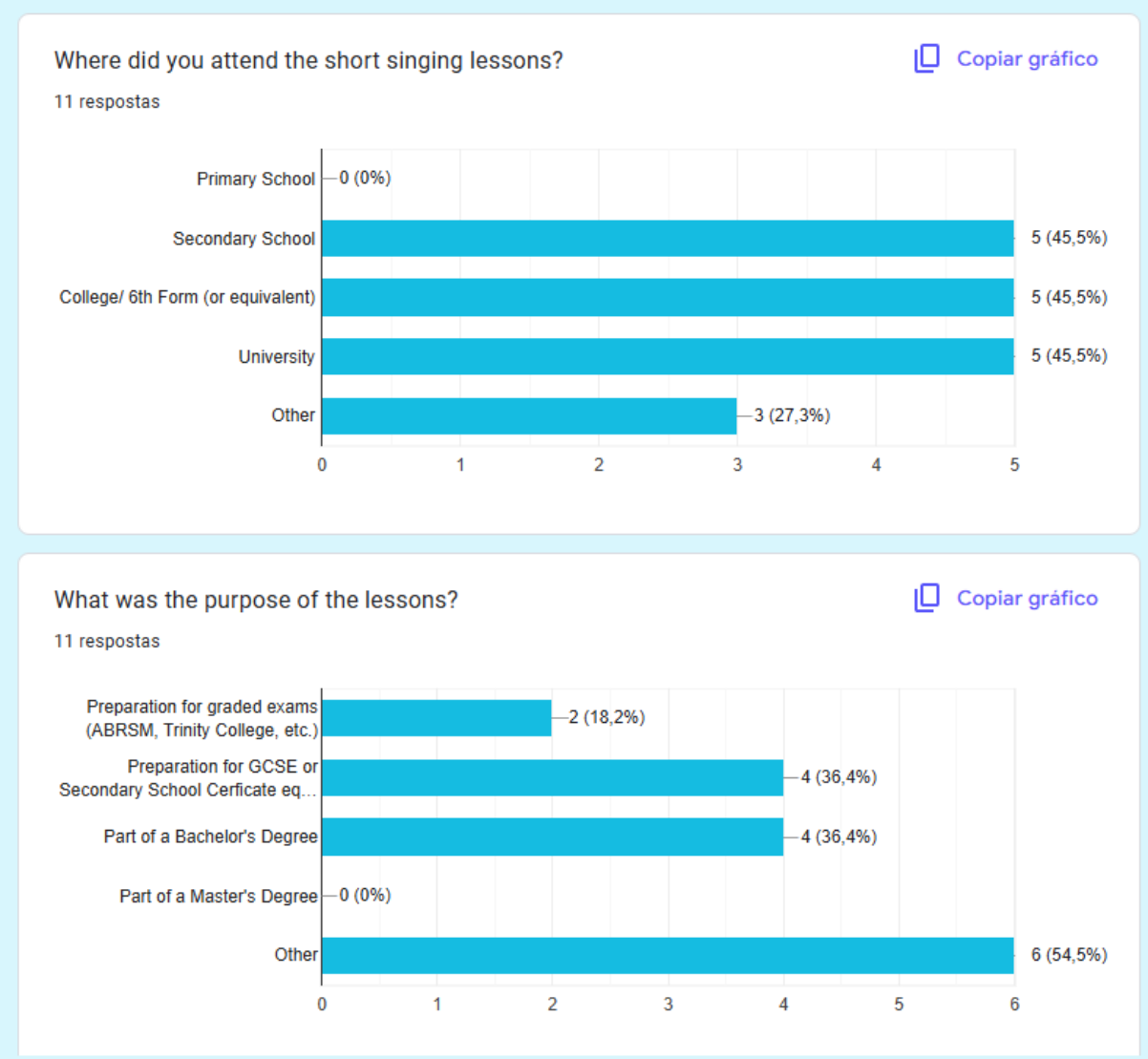
Singing lessons

How long are/were your singing lessons?

Copiar gráfico

10 respostas

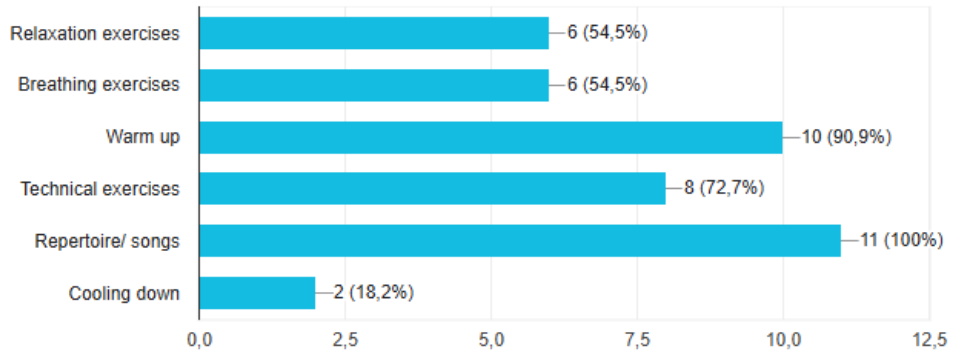



Where did you attend the short singing lessons?
Copiar gráfico
11 respostas
Primary School
0 (0%)
Secondary School
5 (45,5%)
College/ 6th Form (or equivalent)
5 (45,5%)
University
5 (45,5%)
Other
3 (27,3%)
0
1
2
3
4
5
What was the purpose of the lessons?
Copiar gráfico
11 respostas
Preparation for graded exams (ABRSM, Trinity College, etc.)
2 (18,2%)
Preparation for GCSE or Secondary School Cerficate eq...
4 (36,4%)
Part of a Bachelor's Degree
4 (36,4%)
Part of a Master's Degree
0 (0%)
Other
6 (54,5%)
0
1
2
3
4
5
6

Which of the below were covered in the lessons (please select all that apply):

Copiar gráfico

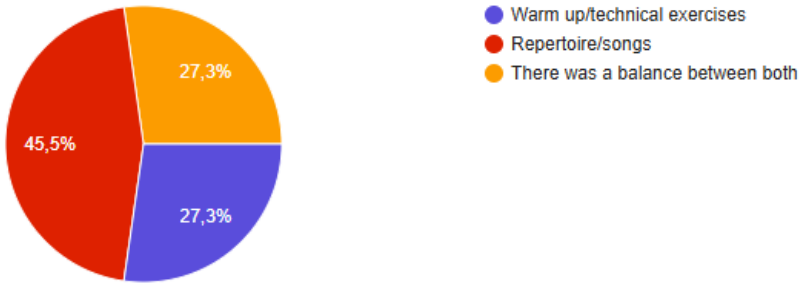
11 respostas

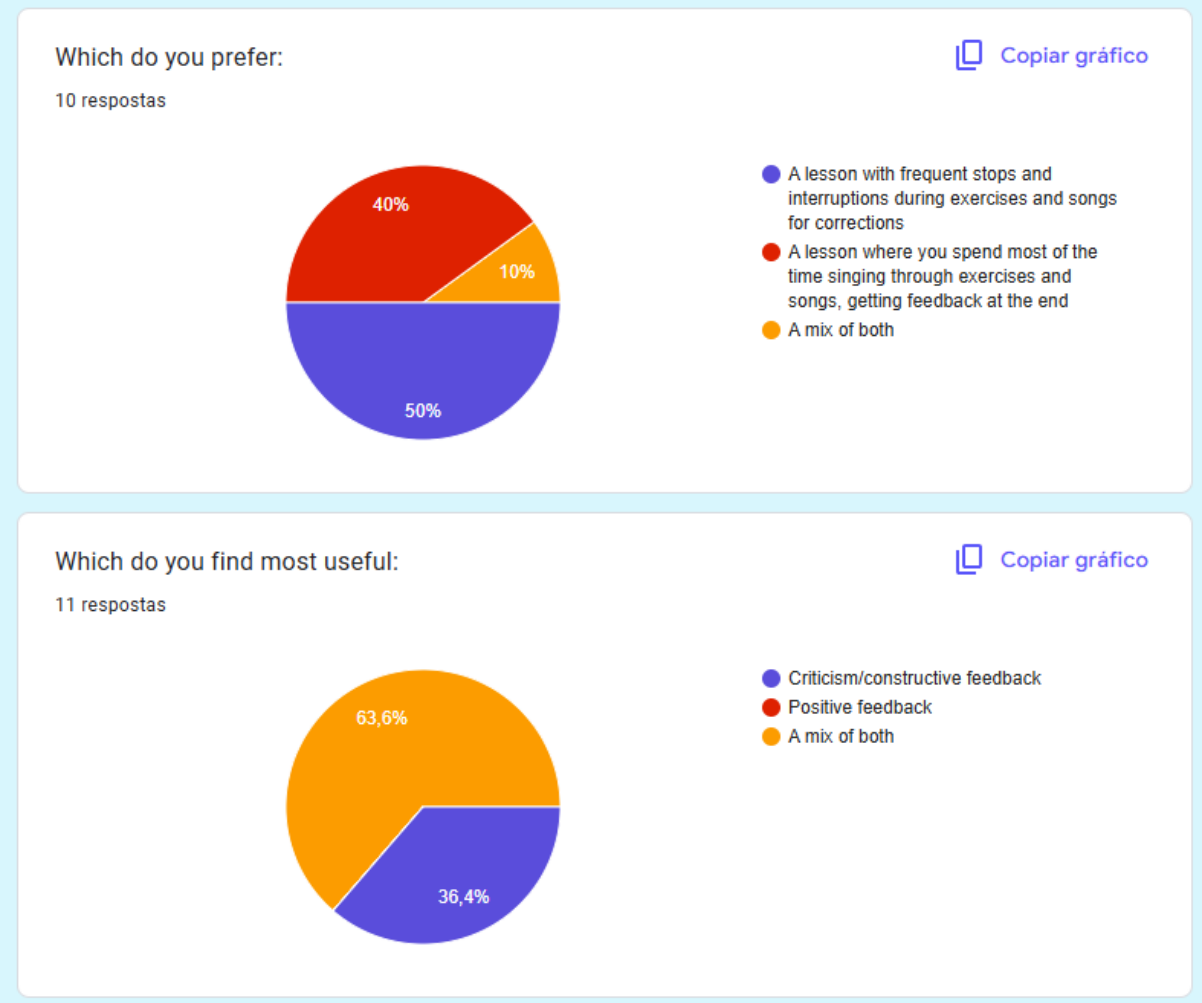


What did you spend more time on?

Copiar gráfico

11 respostas

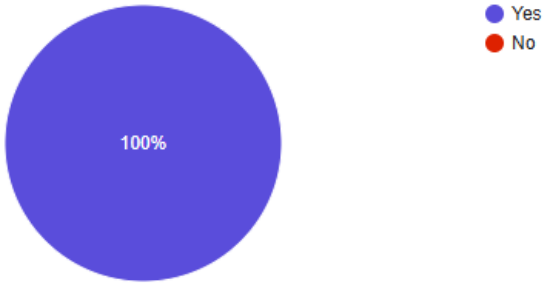



Which do you prefer:
Copiar gráfico
10 respostas
40%
10%
50%
A lesson with frequent stops and interruptions during exercises and songs for corrections
A lesson where you spend most of the time singing through exercises and songs, getting feedback at the end
A mix of both
Which do you find most useful:
Copiar gráfico
11 respostas
63,6%
36,4%
Criticism/constructive feedback
Positive feedback
A mix of both

Do you find it useful for you to provide your own feedback verbally during the lesson?

Copiar gráfico

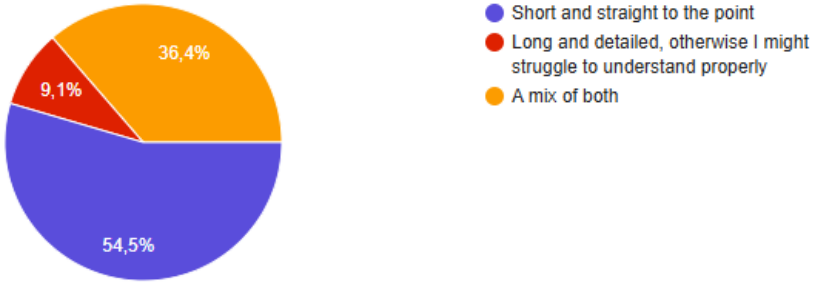
11 respostas



Which type of instructions do you find most useful in a short singing lesson?

Copiar gráfico

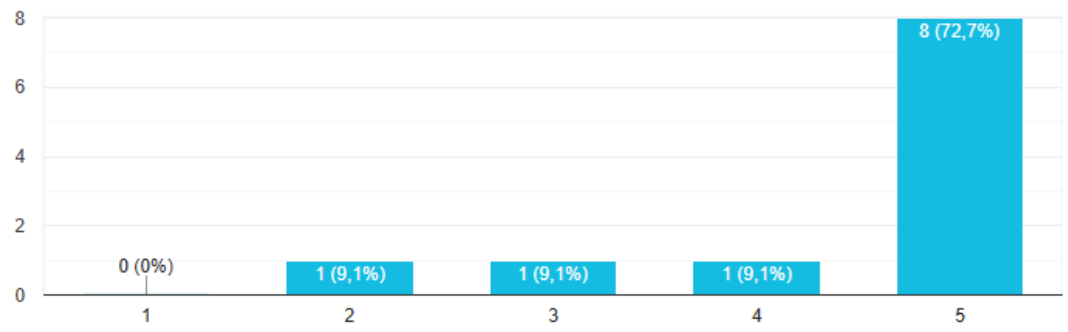
11 respostas



In a scale of 1 to 5, how useful do you find teacher modelling (when the teacher demonstrates for you)?

Copiar gráfico

11 respostas

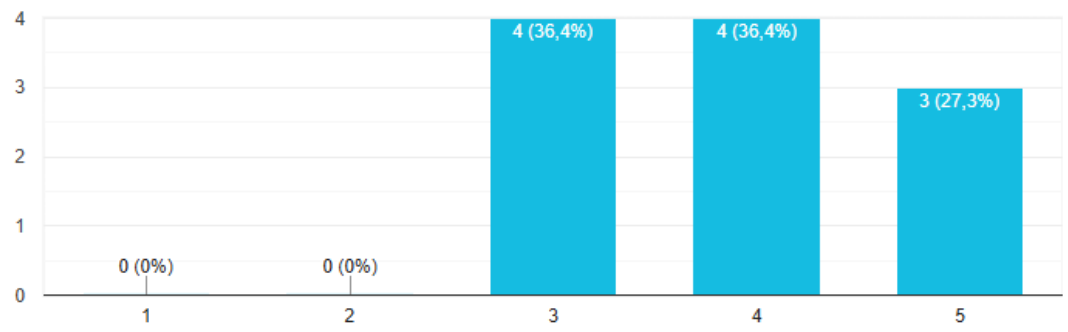


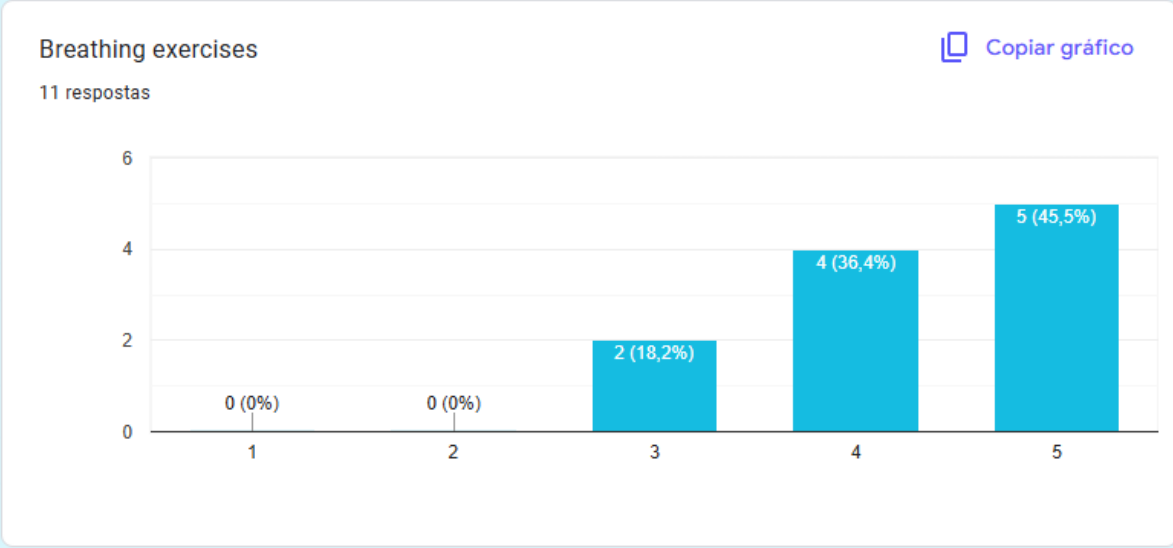
In this section you will rate different elements of a singing lesson from a scale of 1 to 5 in terms how important (necessary) you find them when time is short.

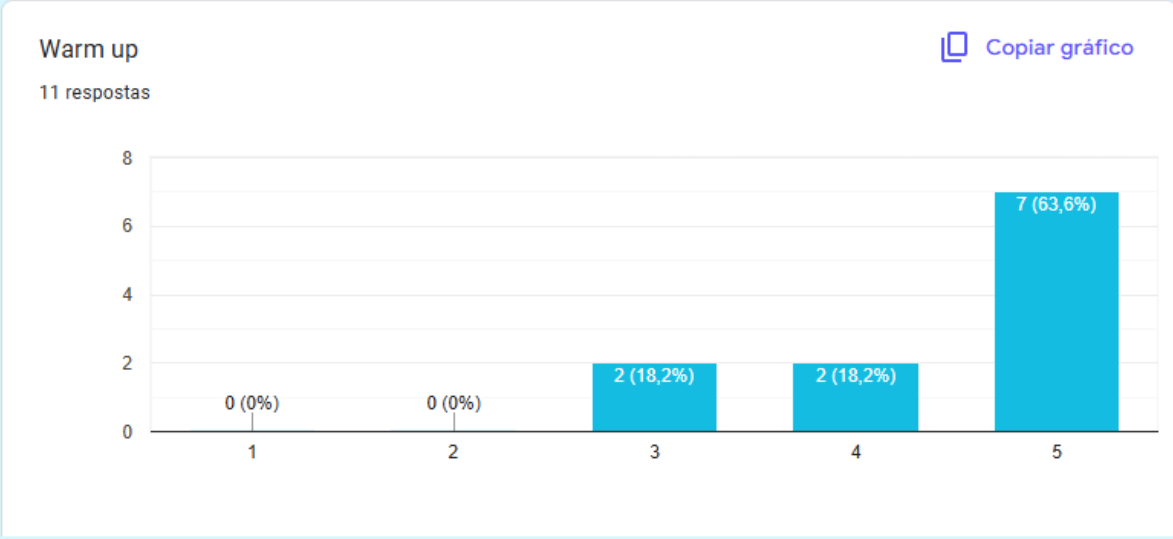
Relaxation techniques

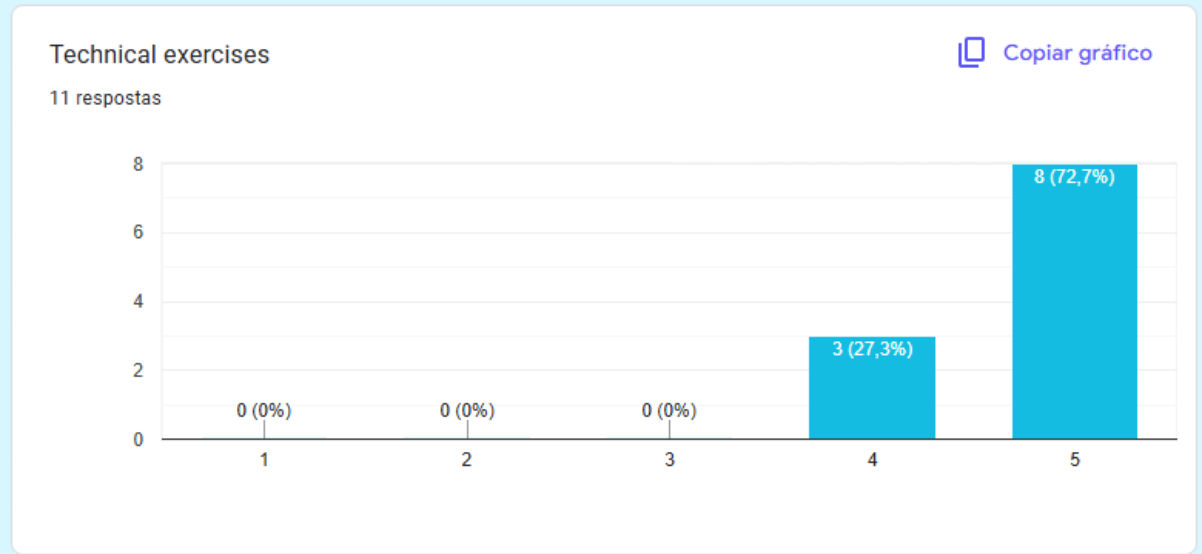
Copiar gráfico

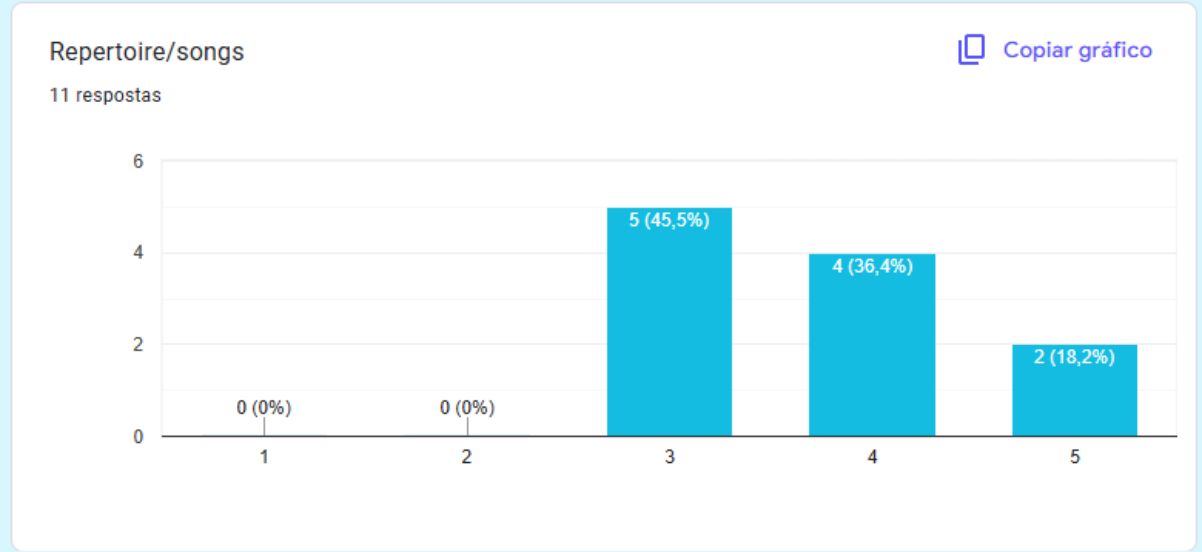
11 respostas




Breathing exercises
Copiar gráfico
11 respostas
6
4
2
0
0 (0%)
0 (0%)
2 (18,2%)
4 (36,4%)
5 (45,5%)
1
2
3
4
5


Warm up
Copiar gráfico
11 respostas
8
6
4
2
0
0 (0%)
0 (0%)
2 (18,2%)
2 (18,2%)
7 (63,6%)
1
2
3
4
5

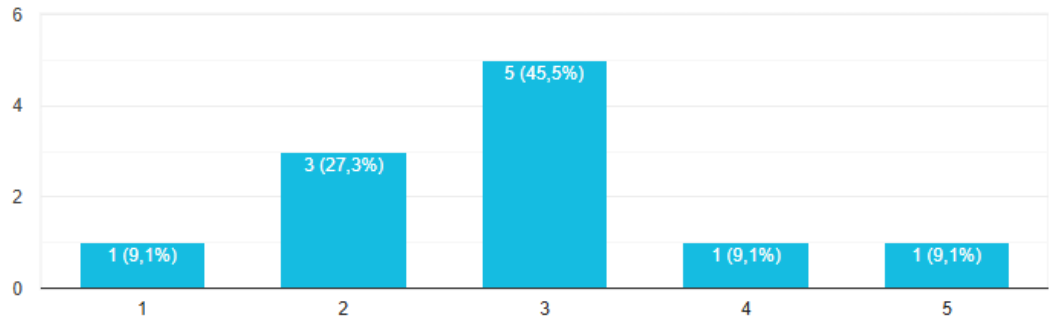

Technical exercises
Copiar gráfico
11 respostas
8
6
4
2
0
0 (0%)
0 (0%)
0 (0%)
3 (27,3%)
8 (72,7%)
1
2
3
4
5


Repertoire/songs
Copiar gráfico
11 respostas
6
4
2
0
0 (0%)
0 (0%)
5 (45,5%)
4 (36,4%)
2 (18,2%)
1
2
3
4
5

Cooling down

Copiar gráfico

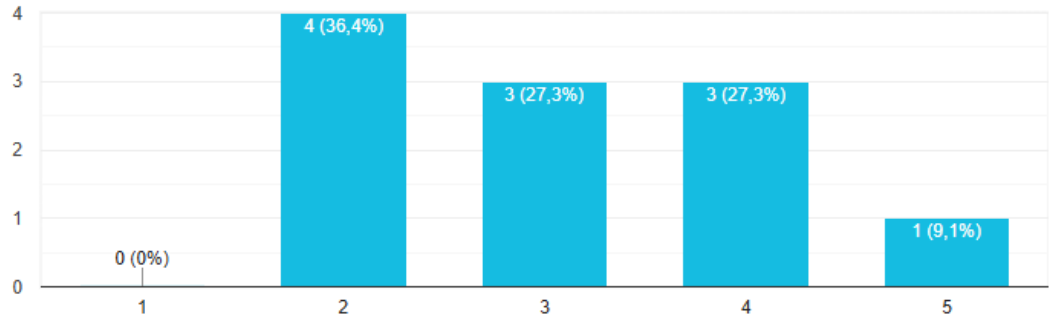
11 respostas



How do you view teacher-student conversations unrelated to singing during a short lesson?

Copiar gráfico

11 respostas



Any other thoughts you would like to add?

1 resposta

The time taken to gain a personal relationship Eg talking about non singing lesson related things was crucial to my development as a singer and also had a very hollisitic benefit to my singing development

Thank you!

Appendix E

Interviews

P1

November 12, 2024, 10:34AM

36m 50s

◉

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Franco 0:11

I'm going to ask you to start you by saying just your age, not your name, just your age.

P1 0:20

21.

Samanta Franco 0:21

Great. OK. So. Can you explain me the context of why you you you took singing lessons like why did you take them? What's the purpose?

P1 0:36

So I completed Level 6 Trinity Diploma course in musical theatre, and eventually as well a top up BA course, and it was on that that I was receiving singing lessons.

Samanta Franco 0:56

OK. And How long were the singing lessons?

P11:02

So throughout the course I had a mix of kind of different setups of singing lessons and different lengths. Sometimes, particularly at the beginning of the course when you were in first year, you would have an hour and a half lesson, but split between three people. So you kind of had your own half an hour slot within that. Or as the course progressed and you became a second and third year, you would tend to have your own half an hour solo slot where it was just a one to one lesson. For yourself.

Samanta Franco 1:40

OK, I think we're gonna focus on those half-hour one-to-ones because that's the focus of this study. So were those lessons always half an hour long or could be of varying length sometimes?

P1 1:55

Usually half an hour, unless the person after you didn't turn up and you could steal a bit of their

lesson too, then yeah, they were timetabled to be half an hour.

Samanta Franco 2:07

OK. So. In those half-hour lessons, you came in for your slot. What happened at the beginning when you entered the room?

P1 2:22

Yeah, I suppose maybe a quick chat with the teacher about what... Your kind of focus would be for the day, either what you wanted to cover or something that they wanted to cover with you, probably would have been the first thing that happened.

Samanta Franco 2:43

Can you clarify a bit, so it would be up to you the kind of repertoire or technique you'd be working on? Can you elaborate a bit on that?

P1 2:50

Yeah, yeah, I'd say most of the time it would be. Especially, coming towards you know, the kind of third year of your course, it would, yeah, be kind of your responsibility to take things to your lesson and have ideas of what you want to work on.

Samanta Franco 3:11

OK. And what was the structure of the lesson? Like, if there was one, would it be repetitive or would it vary, can you talk a bit about that?

P1 3:23

Yeah. I'd say it would probably vary depending on what you brought to the table. Probably sometimes would include a warm-up perhaps, if you were working on technique in that lesson. But I'd say the responsibility to warm up it was kind of expected that you came to your singing lesson warm, so that that wasn't something that took up part of the 30 minutes. So perhaps there would be some technical warm-ups or exercises, but usually it would be kind of jumping straight into the song and what you wanted to work on. And then yeah, wherever that went, the 30 minutes would vary depending on what you were kind of focusing on.

Samanta Franco 4:23

So, when you say you did a technical warm-ups, well, how would you identify that what, what exactly would it cover?

P1 4:42

Yeah, I guess rather than just kind of singing through a song, it would be kind of doing, yeah, isolated technique exercises. So, if you were working on, I don't know.

Yeah […] thinking about what you were working on and then maybe doing like a technical exercise to build up the correct technique to do that element that you were focusing on.

Samanta Franco 5:11
How would those exercises differ from you doing your own warm up or when you do the warm up with your teacher? How were those, would you say they were separate things, the technical exercises and the warm-up, would you say they were separate parts of the lesson?
P1 5:34
I'd say maybe, like I said, doing a warm-up wasn't often used in those thirty minutes slots purely I think.
P1 5:47
Can you still hear me?
Samanta Franco 5:48
Yes, yes, yes, you're back.
P1 5:51
That great. Yeah. I wouldn't have said. Like I said, doing a warm-up wasn't a big focus of those 30 minutes. [..] I think purely so that you could get more done in them and you weren't spending time warming up the voice so. Yeah, I'd say if there was any exercises done, usually they would have a technical focus, if it was something that you said :'OK, I want to get better at doing this' or 'I feel like I've got jaw tension that I want to fix' or, you know, if you were kind of coming to them with a problem as such, then you would maybe work through some exercises, not in the aspect of warming up, but [...] with the focus of fixing or working on something.
Samanta Franco 6:39
OK, so when you warmed up by yourself, can you just briefly describe what kind of exercises you would do for your warm up?
P1 6:51
Yeah. OK. Yeah, I guess. Some kind of, you know, stretching. Tongue circles. Massage the jaw, maybe. Physical warm up as well. If you haven't done a dance class or something previously, just getting the body moving releasing tension. And then some kind of like SOVT exercises. Some. Yeah. And and yeah, just gradually building up to some humming to some using the voice more. Yeah. Kind of working through your range sirens. Yeah, things like that.
Samanta Franco 7:37
OK, so probably the vocally bigger exercises would be then done in the technical section of your lesson, perhaps?
P1 7:49
Yeah, yeah, definitely. If you were working on a big song, you could then, yeah, I'd say that your teacher would probably, you know, you wouldn't jump straight into something if it was quite

vocally demanding. Yeah, you'd kind of build up to doing that.

Samanta Franco 7:53

OK, great. And when you said that you went straight to repertoire, how many songs would you cover?

P1 8:16

I think that depends and would vary on how kind of comfortable you were with the material. Sometimes it would be, yeah, you would maybe have an audition coming up that you needed three songs for, so you would come to the lesson saying ‘I want to sing these three songs today’ and I, you know, I want to get through all three of them. But maybe if it was a brand new song that wasn't exactly audition ready yet, but it was something that you were working on, you would maybe spend the whole lesson on it. And so I think that would vary on the stage you were at with the material.

Samanta Franco 8:55

OK. You've kind of said this already, but I have a question: do you spend more time on warm-ups and exercises, or on the repertoire? So, let's say, in the lesson where you do that technical section of the lesson, do you spend more time on that or in the songs?

P1 9:23

I would, yeah, I would say on the repertoire. Yeah. The focus, I suppose of our lessons was to get material ready that we could bring to auditions. So, yeah, I think the focus was kind of usually on getting, like, polished repertoire that was ready to go. So that would usually tend to be the main focus of the class. Yeah.

Samanta Franco 9:49

OK. So what do you think is the most useful, of these elements that you've discussed, I mean perhaps not the warm-up because, as you said, it was expected to do it before. What were the things that you thought, the elements that you thought were most useful for you in the lesson?

P110:14

What? What did I find most useful in the lesson?

Samanta Franco 10:16

Yes, yes, could be everything or nothing.

P110:23

Yeah. I suppose that's a tricky question because maybe it would depend on the teacher.

Samanta Franco 10:34

Mm hmm. OK, I will rephrase it the opposite way, then. Is there anything you can think of in a half-hour singing lesson where you go like ‘This is such a waste of time. This is not useful at all’,

was there anything that you did that made you think that?

P1 10:38

OK. OK. Not often, I don't think so, no. I was, yeah, I suppose always quite determined to get the most out of my half an hour lesson in. Yeah, for myself, I know that, for example, because I can read music, I wouldn't need a note bash or for someone to help me with the melody of a song. So I would kind of vocalise that that was not something that I needed. Whereas yeah, maybe for some other people, who were more dancers on my course and didn't have as much musical ability, that would be something that they would get from their lessons. But yeah, I suppose that was something I had to vocalise, that it wasn't something I needed. But yeah, I think. There wasn't often anything that I didn't find helpful.

Samanta Franco 11:58

Right. What do you prefer? A singing lesson where you get to sing through more without interruption or a lesson where you get more frequent stops for corrections and adjustments in different sections.

P1 12:12

OK. Yeah, I think if it's a new piece of material that I'm wanting to work on, then a lesson with lots of stops and corrections and discussing things would definitely be something that I was looking for. If it was the case of, I had an audition next week and I was singing this song, then I would probably be more looking to just, you know, sing it all the way through. But yeah, if that wasn't the scenario then most of the time I would rather that, yeah, I was being corrected and stopping.

Samanta Franco 12:53

So obviously you would get feedback from your teacher throughout, I would imagine. What is your preference, positive feedback, so focus on what really went well, or criticism, what's your preference?

P1 13:23

OK. Yes. I suppose, yeah. Constructive criticism. Yeah, would always be useful.

I think a little bit of praise is always good, especially when you know your voice can be affected by kind of confidence and nerves that so that if you feel.

Yeah, kind of. What am I trying to say? If you feel that you're in a safe environment, then you're probably more likely to sing well. So if you've kind of feel that your teacher is backing you and they give you a little bit of praise, sometimes that can be quite useful. But yeah, I'd say obviously the point of a lesson is that you're trying to learn and improve. So I would always, yeah, be be looking for not just was great or this bit was nice. I'd also want. OK. ‘That's

amazing. But then, yeah, what wasn't so good or what can I work on?'

Samanta Franco 14:34

And can you describe a bit? We've already described a little bit the contents where there's 'you need to work a little bit on this or this was really good.'

Can you describe how, if you remember, how frequently it happened?

Yes, the frequency. So during a lesson. How frequently would feedback be shared with you?

P1 15:03

Yeah, I'd say. Again, maybe slightly dependent on the teacher, but. Pretty regularly. Yeah, in your lesson, you would be given feedback. Definitely, yeah.

Samanta Franco 15:18

Would you say it was after each attempt? Or after a number of attempts, or during an attempt, do you remember?

P1 15:29

Probably. After each attempt, you know, if you were breaking down a part of a song, for example, then yeah, maybe after each time you would discuss how it went and what you were going to then, you know, fix or try differently next time so yeah.

Probably after each attempt.

Samanta Franco 15:51

And so you were saying that was in the form of a little bit of a discussion or is it just the teacher giving the feedback?

P1 16:01

A lot of the time it would be a discussion. They would, you know, be trying to be kind of stimulating you to think yourself, 'how did that go? How could I have fixed that?', almost with them supporting you, which I suppose is helpful because you can then kind of implement that into self-practice so that you know during the week between your lessons, you're able to kind of work on things yourself and you're not... You're understanding the corrections they're giving you, I suppose was the the point of having a discussion about it.

Samanta Franco 16:55

Are you aware of your strengths as a singer in comparison to your peers? Were you aware of your strengths? Was that something that was explored?

P1 17:07

I think during the process of my course it was definitely something that I was aware of, but that probably didn't come from the 30 minute singing slots because that was just you and your teacher in the room. So discussing anybody else's vocal abilities wasn't brought up, but in other

classes. In my course, for example, we would have repertoire classes where there would be a bigger group of you and you would take turns in singing through your material from your singing lessons. Then you were kind of surrounded by other singers and you could kind of be made aware of other people's abilities and what they were doing. But in your 30 minute singing lessons, the focus was on what you were doing.

Samanta Franco 17:58

Do you think that the focus of lessons was on your strengths, on building up on your talents or was it more on areas of the voice where you were not as developed?

P118:16

Yeah. Again, I think because quite a large part of the responsibility was on ourselves on what we were bringing to the class, that kind of was down to you if you were bringing things to work on your strengths and to make them even better, then that's what you would work on. Whereas if you were bringing material or coming to the class saying ‘I want to work on this, which I feel is a weakness of mine’

Then the class would, you know, you could focus your lesson on that. So I would say that was down to you and what you brought to the lesson.

Samanta Franco 18:58

Did you sometimes experience those moments where something suddenly clicks, like a ‘aha moment’ in a singing lesson?

P119:06

Yeah, definitely. I think especially if you had a teacher that was not just a bit like what I mentioned before, perhaps not just correcting you, but kind of really explaining maybe why that correction will help or how exactly to do it. I would find that helpful, and that would be like a click moment for me to be like ‘I understand now why that happens or how this works?’ So yeah, I think that would most often happen with teachers that were kind of explaining things well.

Samanta Franco 19:47

Yes. So I want to touch on that, actually. So the ‘whys’ that was something that you felt... apparently it seems that it was something that you felt was useful to spend lesson time on, the whys and the explanation.

P1 20:00

Yes.

Samanta Franco 20:01

Were those lengthy explanations, or did the teachers make them like very succinct and straight to the point and easy to understand? Can you perhaps have an example of one of such

instances?

P1 20:14

Yeah, again. Yeah, we would have different teachers. So it's, yeah, I guess not always. I'm. I'm kind of thinking of different teachers at the same time. So it would be different in different instances, but yeah, I think usually they would be. They would try to keep them, I suppose, quite short and to the point again, because you only have a 30 minute lesson, which isn't a long length of time to get through things. So yeah, I'd say that usually they would be quite to the point.

Samanta Franco 20:56

OK. In those moments where you had those breakthrough moments, why were those explanations effective? So you said they were short and straight to the point, but were they physiological explanations or was it more acoustic explanations? Or was it something like: you have this image and with that image you try to do an attempt, if that makes sense?

P1 21:47

Yeah. OK. I think for me a lot of the kind of breakthrough moments would be probably a physical explanation and maybe why that physical thing then creates that acoustic sound. And yeah, I think that's what I found most effective from teachers, because I could kind of tell myself if something sounded nice, but I didn't always know how or why that nice sound was made. So I enjoyed if they explained the kind of physical side of it to me because I would then understand it and therefore know how to replicate it.

Samanta Franco 22:36

So they would go into anatomical details and would you know the names of those body parts or would they have to explain and show you?

P1 22:47

Yeah, it was something that wasn't taught particularly in depth, but it was the kind of yeah. And anatomy was kind of discussed with us and yeah, they would, some teachers would have posters or kind of diagrams and things to show or some would more just describe it vocally verbally. But yeah, the kind of names of things was something that we were taught so that then in our singing lesson, when singing teachers were using them, we understood what was meant.

Samanta Franco 23:28

OK. Going back to the to those sudden clicks, those breakthroughs, those ’aha moments’. What do those moments mean to you? How did you perceive them?

P1 23:45

Yeah, I guess it's just like a kind of a sign of progress or a sign that something was working. So

yeah, it was a positive thing that you felt like you'd kind of made a step forward or you understood something new. Now. Yeah. You know, at the end of the day, you're there to learn and to progress. So they were, yeah, kind of positive sign of that.

Samanta Franco 24:13

And did those breakthroughs last? So, whenever you had one of those moments, would you be able to replicate it later during your practice or in a different lesson? Or was it a momentary thing?

P1 24:28

Yeah, I guess the aim would then be that you could replicate it again, whether that was always successful or not, I suppose is dependent on what it was. But yeah, my focus would always then to be ‘OK, I understood that in my lesson I was doing it well. How do I keep that up and do that myself in my own practise or in another lesson?’

Samanta Franco 24:53

And how would that usually turn out for you?

P1 24:58

Yeah, I think it would. Perhaps be harder when you didn't have kind of the support of a teacher there. You know telling, ‘you know that wasn't quite right or you just need a bit more of this’. So it would be, yeah, always probably harder to replicate it yourself, but eventually it would be something that came with practise.

Samanta Franco 25:22

OK. Can you elaborate a little bit more how you would overcome that? So we were talking about how you've achieved something then the teacher who helped you get there is out of the picture. So how did it feel for you trying to replicate that and what were the ways you found to make that breakthrough a, you know, more solid recurrence?

P125:49

Yeah, I suppose just trying to remember what your teacher had told you and what you had done. So if you'd taken steps to get there and kind of replicating those steps again, if you'd done maybe a particular technical exercise in that lesson to help what you were working on, you know, then using that exercise in your warm up, you know, OK, ‘I'm going to do some tongue tension release before I do this song because I know that that helped me in my lesson or whatever.’ Yeah, I guess almost replicating the lesson and what you did as well as you can, remember yourself to kind of create the same outcome.

Samanta Franco 26:34

Were you ever in a position where you, after week of practising and it didn't happen, going back

to your teacher to try and work through that with them again?

P1 26:46

Yeah, probably. I'd say that. Yeah, it wouldn't necessarily always. Work. Can you still hear me?

Samanta Franco 26:57

Yes, I can. Yes, yes, yes.

P1 26:58

OK, you're frozen, but as long as you can.

Samanta Franco 27:00

Whoa, right.

P1 27:03

Don't worry as I yeah, I just wanted to check you could hear me. Yeah, there would definitely be times where it may be, yeah, gone successfully and you would be going back to your teacher and saying, I feel like I'm still not getting this. Often I think I would find that it just may be required a bit more time, especially if it was a kind of physical thing I've been working on just building up that muscle memory would sometimes just take a bit longer.

Samanta Franco 27:35

Would your idea of lesson effectiveness change depending on how that breakthrough lasted? If I need to rephrase that, please let me know. But I don't know if that makes sense.

P1 27:55

Yeah, maybe if you could explain what you meant there.

Samanta Franco 27:58

Yes. So, from what you said before, I understand that you feel that having one of those breakthrough moments is a very positive thing obviously and...

P1 28:11

Yeah.

Samanta Franco 28:13

And does it tell you that that was a very effective lesson?

P1 28:17

Yeah, I suppose. Yeah, it's a sign that it was an effective lesson, definitely.

Samanta Franco 28:20

But what if you can't replicate it? Do you still find it effective? If you struggle then to replicate it because of the factors you mentioned, like sometimes you need more time or stuff like that. If you look back at that breakthrough, do you still think that was an effective lesson?

P1 28:36

Yeah, I'd still, I'd say that I'd still look at that lesson as an effective lesson because it helped me get the breakthrough while I was there.

Samanta Franco 28:46

OK, great. Well, I have a question here that I put here because I also interviewed GCSE students but I'm going to ask it anyway. Do you practise in your own time?

P1 28:58

Yeah. Yes, definitely.

Samanta Franco 29:04

And how do you think that impacts your singing lesson?

P1 29:09

Yeah, I think a huge impact, the more that yeah, you practised outside of your lesson and... Implicated the things that you had been doing, then the more progress you could make in your lessons each week.

Samanta Franco 29:27

How do you think your teacher can influence your motivation? There's something you touched on briefly, but I'd like to explore a bit more.

P1 29:39

Yeah, I think your teacher could or would have a huge impact on your motivation. Yeah, if you've got a teacher that's kind of, yeah, inspiring you and. Yeah, making kind of fueling your passion. Then you would feel motivated to work harder and practise more and try more things. So yeah, I think they that they would have a huge impact

Samanta Franco 30:09

OK. Regarding rapport between teacher and student. Was there any interaction with your with the singing teachers during the lesson that was not related to the actual lesson?

P1 30:27

Yes. I'd say yeah, at times. There would be, yeah.

Samanta Franco 30:39

Would those interactions, because we're talking about 1/2 hour lesson… Do you have any idea if they were… If you perceive them as long or it was just like a very short exchange?

P1 30:56

Yeah, again, I think. That would vary sometimes, yeah. Perhaps you would... You and the teacher would get carried away discussing something, and probably a bit too much of the lesson was wasted on that. But I think most of the time both the teacher and you would be trying to kind of stay on topic as such, to get as much done in the lesson as you could. But it yeah, it would

happen. Naturally, now and again that you end up, you know, maybe discussing something else, and that takes up a fair bit of time.

Samanta Franco 31:37

OK, how do you view those interactions then, what do you think about them?

P1 31:45

Umm yeah, I guess they were... They were detrimental to the effectiveness of the lessons, so avoiding them as much as possible was the best thing to do, but like I said, naturally, sometimes it does happen from both you or the teacher that you just get sidetracked discussing something.

Samanta Franco 32:10

OK. When would those interactions happen? So, you had a little bit obviously at the beginning, wasn't it? But also was it during the lesson, sometimes during attempts, when was it usually happening?

P1 32:32

Yeah, I'd say probably more likely in that kind of discussion at the beginning. I'd say once you were kind of working on something, you'd be less likely to stray away from what you were doing. So yeah, more like you said, it would probably vary, but more likely that probably in that kind of as you were just kind of welcoming and saying ‘hello’ that you might get sidetracked about something.

Samanta Franco 32:47

OK. And what was the mood like in a singing lessons?

P1 33:12

Yeah, again, I suppose would vary with teacher, but I'd stay on the whole that the mood would be positive and usually a teacher would be ready to work with you and what you brought to the table. So if you were bringing a kind of positive mood, ready to work on something, then you know they would reflect that and the atmosphere would be, you know, a good lesson.

Samanta Franco 33:42

So you've obviously stated your opinion about interaction not related to the lesson. You've said your opinion on them. Do you think those interactions have any value to create a teacher student report?

P1 34:06

I suppose in a way they do. Yeah. And you know it is nice to yeah know your teacher and feel like you have a connection with them and that that probably ,yeah, if you feel like you have a good connection with that teacher that perhaps more progress can be made. So I suppose in a little way that, yeah, they could be useful to build up that connection.

Samanta Franco 34:36
But on the other hand, obviously you are in 1/2 hour singing lesson, isn't it? And it’s a professional training, isn't it?
P1 34:44
Yeah. Yeah, exactly. I think, yeah, probably finding the balance is tricky of how much do we want to, yeah, kind of have that good working relationship but then also how much do we want to get done today? And yeah, just finding the balance of that is tricky probably, but the the best thing to do.
Samanta Franco 35:12
Was there any instance that you can think of where you for some reason you felt that you had a lesson where you definitely spent much more time talking than singing in a lesson? Did that ever happen?
P1 35:25
Yeah, I'd say during my time on the course, it there was times where that happened and I felt that I hadn't got as much done as I wanted to.
Samanta Franco 35:37
Was there any reason for those instances to happen or was just that you guys got sidetracked and went with it?
P1 35:47
Yeah, I think most of the time probably. Just that, yeah, perhaps you were sidetracked.
Samanta Franco 36:01
OK. Great. I mean, I've reached the end of my list of questions actually. I mean, I was just wondering if there's anything else you'd like to mention that may have occurred to you in the previous conversation. Anything else you might want to mention?
P1 36:20
I I don't think so. Yeah. And just. Hopefully, yeah. If if there's anything else you'd like me to explain, I'd be happy to, but.
Samanta Franco 36:31
Let me see if there's anything I missed out.
P1 36:34
Yeah.
Samanta Franco 36:39
I mean that's that's pretty much it.

FOLLOW UP VIA EMAIL:

Samanta Franco: did teachers model/demonstrate in the lessons? If this was done, even if just occasionally, how do you think that contributed or not to lesson effectiveness? It would be great to have your insight on teacher modeling.

P1: I would say that teachers heavily used demonstrating in class to model what they were looking for you to achieve. I personally found this a hugely beneficial way of learning and definitely feel it contributed positively to the effectiveness of a lesson.

P2

November 17, 2024, 2:03PM

49m 11s

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Neto DurÃes Franco (2319578) 0:07

And OK so we're ready to go alright.

So the first question I have for you is so you we're here because you have experienced a half

hour singing lessons before.

P2 0:20

Yeah.

Samanta Neto DurÃes Franco (2319578) 0:22

And I would like to know how you ended up having half hour singing lessons, what was the context?

P2 0:31

I actually had half hour singing lessons in a few places. So, when I attended the Britt school all of the music lessons were half hour there, so that's just the standard thing that they gave us they said half hour and nothing either way. And then back when I was at DSP if we had like an hour and there was only me and one other person in the class like, it wouldn't be on the dot half an hour because we'd have to do warm up, obviously, but it was around that time -ish. So it's sort of like one way it's just that's how […] the other way is that was the only thing I was offered. That's how I ended up kinda in the half hour slot like vaguely.

Samanta Neto DurÃes Franco (2319578) 1:10

And what are your expectations from the singing lessons?

P21:14

I think in singing lessons I can't expect I've got half an hour to do like the first bit of my lesson really to be like warm up kind of focused and kind of getting kind of … I mean there's a vague bit of chit chat about like how my week 's been, like, how I am, and then warm up and then kind of like: what do I want to get out of like my lesson and then it's… Typically either been like kind of run through like what I've been doing or ask, like, what specifically I want to focus on. Like if it's like a bit of technique to do like usually in the context of a song, then the rest of a lesson generally speaking will be working on the song or like specific passages of a song where I'm like struggling with in terms of like technique or just like just how I sing it in terms of like any range of like tone or like working pitch control or like any technique like belting. Obviously I worked on that one a lot because that was one I struggled with. So usually the first bit I'd expect to be warm up and kind of little kind of how's my week been what have I been doing and then the rest of it is working on a song and then technique in the context of song and breaking something down.

Samanta Neto DurÃes Franco (2319578) 2:25

OK those are definitely things we're going to be going into, you actually touched on many of the things that I will want to discuss in depth. The reason why you had singing lessons was just as a hobby, to get a qualification or because you want to work professionally as a singer or a

musician?

P2 2:42

I think throughout my life it's definitely changed throughout all of those options because obviously when I was younger, because I've obviously I had singing lessons for like 20 minutes and 40 minutes as well, so when I was younger it was a lot for hobby because I enjoyed it, because that was something I wanted to do, and I think because I got like a place at Britt school and because I was taking, I was singing more seriously kind of career wise it became, you know, I want this for a qualification because I was doing my musical theatre level 4, and then also when I was in Brit school, because I had my A-level qualification in just music, I needed to know how to sing well and a lot of different genres as well. So it's out of necessity for my education because singing lessons were also compulsory when I went to Britt school you had to do a lesson in your first study instrument. And then kind of towards the end it's now become… because I want music to be my career like I want to be really well trained in, I guess, using my instrument and different techniques and how to sing properly and well I, like developing myself in terms of career, so it was hobby, then it was education, and now it's thinking about career so it's gone through like a journey of those.

Samanta Neto DurÃes Franco (2319578) 3:50

OK, for context for myself… so, this was previously in your education, you're currently at university studying music, do you have singing lessons there?

P2 4:00

I don’t have singing lessons currently but I am trying to seek out a singing teacher in my town at the moment, so I'm looking at that.

Samanta Neto DurÃes Franco (2319578) 4:06

OK. OK, so at the moment half hour singing lessons isn't something you are experiencing right now, at the moment.

P2 4:16

No not right now.

Samanta Neto DurÃes Franco (2319578) 4:18

OK, so, focusing first on the length of the half hour lessons. Were they always half hour long or was there sometimes variability in length?

P2 4:28

Before I had the half an hour, so when I was in secondary school, I had 20 minutes.

But then if there was no one in the lesson after me, then that's when I would veer and sort of

like, half an hour sort of territory, and then occasionally it'd be 40 minutes if I had a double lesson, because for a while I paid for double lessons so I was in secondary school. And then when I was at DSP obviously it would vary a lot depending on how many people in the class like, who was in that week, so it varied from like it kind of was any amount of the hour lesson that could be split up between a certain group of people. If I was the only person in, then I'd get the whole hour, but back when there was like a bigger class size like I wouldn't get as long so… It's been generally like half an hour, but it has swayed either way depending, and when I was in Britt school I had half an hour lessons, that was my set time but sometimes if I was working.. really working on something and there was no one after me I'd take the next half an hour, and I'd end up doing a whole hour of it, but then also like often, if I was doing a lesson and I was like really ill and it was clear that I couldn't really sing then it would be a lot shorter, it would be around the half hour parameter but it would kind of vary the way depending on situation.

Samanta Neto DurÃes Franco (2319578) 5:40

And if you happen to be late you would still finish at the right time if there was someone after you, I suppose.

P2 5:46

Yeah if I was late then that's on me, I get less time.

Samanta Neto DurÃes Franco (2319578) 5:49

Yeah OK.

P2 5:50

Same if my teacher was late actually.

Samanta Neto DurÃes Franco (2319578) 5:54

OK. So you've already touched a little bit on the structure and lesson contents.

So, correct me if I'm wrong, you said that the structure was a bit of a chat, a warm-up, and then repertoire, yes?

P2 6:11

Yeah.

Samanta Neto DurÃes Franco (2319578) 6:13

And during warm up… can you describe a little bit how… I mean, of course you had this with different teachers , obviously, but to the best of your ability… what was the warm up like, how long was it?

P2 6:29

I wouldn't be able to say for sure a time, but I think when I was in Britt school my warm up would generally stretch for about a half of my lesson for better or worse, so probably there about

15 minutes would be taken up of the half an hour. I think in other… back when I had my shorter like 20 minute… Verging 40 minutes lesson, my warm up oftentimes would take up like nearly my whole lesson, because then it would veer into like, we'd warm up, then we'd go into some sort of… technique to do with the warm up, like vaguely some sort of exercise, and then I wouldn't have that much time to work on repertoire and add the shorter ones… and then at DSP, I can't remember, I think it was quite varied, but whatever it is, it was always until I was actually warmed up, and there was like a lot of different stuff that I'd do, like across to how many years I've done it which is like a really long time. But like the ones at Brit generally took up like half of the lesson, the ones I had at secondary school nearly took up like whole of the lesson and then the ones that DSP actually had like a good balance of, I'd get to warm up but then I'd get a good amount of time to work on my repertoire.

Samanta Neto DurÃes Franco (2319578) 7:52

OK, and so thinking about shorter warm ups that you had sometimes, did you feel ready to sing after? So I would imagine… did you do any… before you entered the lessons, did you do any exercises beforehand as a warm up or you'd go cold into the lesson?

P2 7:58

I think sometimes it was quite like varied, because my half an hour lessons, a lot of the time when I was in my 6th form college, I would go straight from my gospel choir class to my singing lesson, so I had them at various times, I'd one like for one week it'd be after gospel choir but, then another week like I'd come in early like in the morning, so I'd literally just be wake up, get on the train, and go there, so then I couldn't like do any warming up before because I was on a train, but then also the other thing is like I've already done a whole entire lesson of gospel choir, so my voice is very very warmed up like, I'm quite geared to be singing already like. I would say, in terms of warming up before lesson like, it's not always been something that's been possible for me when I've had them, because a lot of my singing lessons have been in like educational contexts, so I couldn't like warm up in like a maths class or like in a jazz class for example.

Samanta Neto DurÃes Franco (2319578) 9:06

So when in those lessons where you went in cold because it didn't have the gospel choir the warm-up time that you had, did you feel… after that so, you say half of the lessons, perhaps 15 minutes I would imagine, did you feel ready to sing after those 15 minutes did you feel good to sing?

P2 9:19

Yeah yeah after the 15 minutes, yeah towards it, like at the beginning not particularly but then as I got into the warm up and like towards its end, I would feel ready to sing and get on with the

rest.

Samanta Neto DurÃes Franco (2319578) 9:34

OK. Can you remember any types of warm ups that you thought were particularly effective?

P2 9:44

I think the one for me that would always get me quite ready to sing was kind of going like up and down like with like a siren noise, like kind of there, so it would make me feel like everything got like quite, it made me feel like everything was loosened up, and I had some more control of like my entire range because of the bat I was already trying to engage all of it like, that was the one that I always remember as the one that really really works me because then also it gets me like mentally engaged. As well because also like I imagine it going up and down and then it feels like everything is a lot clearer and a lot more like, ready to move around. Like that's the one, if I'm before a gig, for example, like, that's the one that stuck with me like, I'll definitely remember to do so, that's probably like one of my most useful ones, I think.

Samanta Neto DurÃes Franco (2319578) 10:11

And when you say you shifted to sort of… from warm up to technical exercise so, you actually saw… so that suggests, correct me if I'm wrong, that there was a clear… you felt a clear distinction between the warm up and the technical vocalisations.

P2 10:46

I think in some context yes, but in some no, like it's sort of thing where I'd be warming up, but then a lot of the exercises like they would definitely shift towards like warm up exercise-technique exercise but I'd only realise it's changed once it's changed, rather than it being an immediate split like ‘OK we're going to do this now’, it like transitioned quite smoothly and I'd kind of become aware halfway through like oh ‘I'm not really warming up anymore’ I'm now working technique. Because a lot of them, for example, I mainly talk about Britt school stuff, would be like all exercises with my teacher like playing piano whilst I was doing it, like I wouldn't notice too much how it's changed if we did it straight from like warm up to then technique to then repertoire like, I wouldn't notice that it's changed too much like I would just recognise ‘oh I'm doing something slightly different now’ rather than consciously being told we're going to do this now?

Samanta Neto DurÃes Franco (2319578) 11:40

And how did it… how did you… why did you perceive that it had shifted from a warm up to a technical exercise?

P2 11:49

I think because warm-ups like aren't generally anything that I would find like difficult, I think it's

just a difference in sensation and just kind of how I'm stretching myself because like, obviously, like, if I'm working my technique like I'm trying to do a new thing or trying to do something better, but then with my warm up it's something that I'm quite used to and like obviously like you feel that you're warming up like you know that's what you're doing. But then when you're doing technique it feels like you're like mentally being like stretched a bit and also vocal, whereas like if I'm warming up, I don't have to think about it too hard unless I'm doing like a tongue twister or something like that. But learning technique I'm trying to like engage myself an amount, like, even more than before.

Samanta Neto DurÃes Franco (2319578) 12:35

OK OK that's interesting. Great. Did those technical exercises… were… they were always the same or did they vary each lesson and why?

P2 12:52

A lot of the time what I would want to work on would be the same, so like for ages I think I struggled with confidence and just how to do it, like with belting and also like my mix like, that was something that troubled me for a while, so it's always something I wanted to work on, so I did a lot of the same exercises kind of weekly especially like with my like Britt school lessons. So it's a sort of thing where like… I'm trying to remember more clearly how to articulate it.. sort of thing you're kind of like going up the scale like the scale on a piano trying to kind of belt out fits like snappily like different notes like going up on different words. I can't remember I was going with this actually obviously it's I've gone off on a tangent in my head.

Samanta Neto DurÃes Franco (2319578) 13:38

No it's fine

P2 13:39

Yeah I can't remember what I was saying what was the question yeah.

Samanta Neto DurÃes Franco (2319578) 13:41

Do you want me to repeat the question? So whether… so based on what you said, I'm going to rephrase it.

P2 13:49

Yeah.

Samanta Neto DurÃes Franco (2319578) 13:51

So, were technical exercises aimed at something the teacher knew you were working towards in that specific lesson?

P2 14:00

Yeah they were, I think, because in my little like chitchat bit before like warm up, it, I would kind

of not completely go into what I completely wanted to do like, because that would be after. […] the conversation would sometimes be a little bit of like ‘oh what have you been practising this week, like what have you been struggling with this week like La La la’, so it would be kind of always geared towards that one thing, and also in a previous lesson like, if I was working a specific song where I was struggling to do a certain bit because I was trying to… Like I guess like either mix and I wasn't quite getting it, then we'd probably revisit it the next week, because it's like there's a specific thing I'm working towards, so like weekly it would be some of the things so my teacher would know what I wanted to work on because it's like a clear goal to do like this specific thing. So like when I was rehearsing for like, when I was in my singing lessons at Britt we were doing Sound of Music in DSP and I wanted to look on I wanted to… I guess improve further on ‘Climb every mountain’ because it was very high and quite difficult so like, I had a definite thing that I was working towards, so I'd come in every week and my teacher would know what she would want to work with me on, because it's like quite obvious for that song, because a lot of the time I'd work towards a specific song so it would be quite clear what I needed to do.

Samanta Neto DurÃes Franco (2319578) 15:18

OK. Whilst in singing lessons was there any element that you found less useful?

P2 15:40

I don't particularly think so because I think like the singing lessons I've had like, all of the time has been used well, but I think that's because like all of my singing teachers and also me like, I feel like I'm quite driven with things like I do get quite anxious about stuff, but I'm quite like I'm quite persistent and all of my singing teachers have actually understood what I've wanted to do and have sort of understood me in a way that I've not really found anything to be like unhelpful or….Like it's always been quality from my opinion.

Samanta Neto DurÃes Franco (2319578) 16:09

OK we're gonna now shift a little bit in towards your learning. What is your preference: a singing lesson where you sing… so let's let's focus… well it can be this can be either in during a warm up or exercise or even during repertoire. Do you prefer a lesson where you sing more without interruption or lesson where you get frequent stops for corrections and adjustments?

P2 16:40

Oh… I think it's always depended on me at like what point I am at with learning a song because I know when I'm trying to learn something… I generally like need frequent reassurance because also I will stop on my own accord when I find something difficult like, I will just like, you know if like a horse is going to a difficult jump and they like stop before it, it's like sometimes I will do that or I'll back out of stuff. So it's a mix of like sometimes I just need to get through the entire

song and then get to the end and then get feedback. Or like often I like to stop at intervals and get corrections, because sometimes I'll get quite wrapped up in like not knowing if I'm doing something right or kind of I'll get confused in my own head and I'll make some crazy narrative from my own head that for me like stopping perfectly and going ‘Oh well try this or maybe let's work on this thing or you did this well but this could be better’ like, has been more beneficial to me, but when I'm also like in the zone very much so…It's good for me to just continue so I can get it done. And then look back at what needs to be fixed.

Samanta Neto DurÃes Franco (2319578) 17:48

So it was a so it's something that would vary for you then.

P2 17:52

Yeah it's very yeah.

Samanta Neto DurÃes Franco (2319578) 17:59

So regarding feedback from teachers, what… which type do you think is more effective for you positive feedback or the constructive criticism?

P2 18:14

Because I get quite critical of myself and I get quite like nervous, for me it's always better to have like criticism reinforced with a lot of positive like, I get affirmation. So for me it's better to have that it's like positive stuff ‘sandwiching’ with something that I need to improve always, just like ‘oh I did this really well maybe you could try this, but this of the bit was really good’ because then I remember positive stuff and I still have the like constructive criticism on my mind, but I'm not beating myself up over it.

Samanta Neto DurÃes Franco (2319578) 18:48

OK. And the feedback that you received in your lesson lessons. Let's see… because you kind of answered this, so let me see if I can rephrase this… would feedback happen straight after an attempt or would it happen during an attempt?

Do you have any memory of how that worked?

P2 19:18

I think it was… I don't think I ever got stopped during the middle of doing something, unless it was obviously like an unsafe way to be singing like, I don't know, got any … I think… the only thing like in if I was singing something I would get like pointers, like whilst those things, something, so like positive like ‘Oh yeah no that was really good or something something something.’ But I I don't think I ever really got like stopped and told ‘don't do this.’ I think a lot of the time it was usually like I would sing an amount of something I'd go and sing a like a verse or a passage of something, and then afterwards I'd get the like conversation of ‘that bit was really

good' or 'this needed some work', but then in the middle it's like whilst I'm singing it's always like the 'remember to do this' or remember to I guess 'place that properly' or 'think of this analogy' but nothing that would stop me and make me kind of recede back.

Samanta Neto DurÃes Franco (2319578) 20:06

OK, what about what if it were… so you mentioning specifically constructive feedback halfway through an attempt. What if it were positive feedback during an attempt? Is that something that you experienced?

P2 20:30

Yeah I think I got like a lot of like positive affirmation I think when I was doing something right whether it was just like exclamation or like oh that like you know.

Samanta Neto DurÃes Franco (2319578) 20:36

And how did that impact you?

P2 20:44

I think it… because usually I would get positive feedback at a part of something where I just struggled to, like, I guess, but also then if I get positive feedback saying 'Oh no that was like placed really well or like you mixed really well on that note' then it would also give me in my head kind of a point of reference for how I should be doing something, so like positive reinforcement like during like, whilst attempting something, like whether it just be like exclamation or like a sentence said at me whilst I'm still singing, like always really worked for me, because I knew what I, like, it would mean that I knew what I was doing was OK. Unlike it, you know like… I… and also like if I was told something specific oh like 'Oh yeah that was really like an excellent run of that line for example' then I kind of know 'OK well I should be like delivering it that way' or 'I should be trying to sound like that' so it'd give me more direction if that makes sense.

Samanta Neto DurÃes Franco (2319578) 21:29

Any non verbal feedback and instructions so, could be gestures or facial expressions from the teacher? How did those do what did those do for you how did it affect you?

P2 21:59

Because I'm not like the best at reading people, generally speaking, especially not like facial expression so… I think like like a thumbs up or like a excited gesture like goes a long way for me because it's like very clear like I know that I'm doing well like, it doesn't have to be said out loud, but then also like sometimes like a micro expression like maybe something negative like I would definitely take too much to heart I think, so I didn't get too much of that, but I tried to over analyse people. But like non verbal stuff I wasn't as excellent as picking up on… I think like

subtle stuff I wouldn't really get but like something quite obvious obvious, like non verbally like a gesture or like a smile or something I'd be like ‘OK cool I know I've done that right’ but a lot of the smaller stuff like it completely oblivious because also like, when I'm singing’ as well like I'm… I'm quite focused on what I'm doing, so I don't always pick up on it.

Samanta Neto DurÃes Franco (2319578) 22:36

Do… you have touched on this a bit already. When it's you providing your own feedback… can be mentally so ,internally for yourself or, verbally… Is that productive and positive for you or not?

P2 23:22

Giving myself feedback like I just, I'm too harsh on myself, it's like a thing I've recognised. So like, allowing myself to give myself feedback like even mentally or like conversationally, isn't always the most productive thing for me because I will over analyse and I will overly like hone in on something that doesn't matter, so like I really rely on having like a singing teacher 's guidance, or their input because I know I'll be too harsh on myself. Or I won't focus in on the right thing 'cause I'm too busy nitpicking at myself.

Samanta Neto DurÃes Franco (2319578) 23:59

So that brings me to a question I have for later, but I'm going to ask it now. I am imagining… do you practise in your own… did you practise in your own time?

P2 24:12

Yeah definitely.

Samanta Neto DurÃes Franco (2319578) 24:14

And how did that… so you said you rely more on the teacher’s feedback, because otherwise if it's just yours it might not be as positive and productive for you, so how would that work for you when you were practising for yourself?

P2 24:20

I think the thing that I've had to learn to adopt is like a very neutral standpoint on myself, and also to record on voice messages, like memos, a lot of what I do because I know if I just go off of my own opinion immediately after I've sung something in my head like, when I'm practising, I will be like oh ‘I messed up that thing so badly like what on earth was that’. But if like I tried to be more neutral about it or if I take like a voice recording and I can run it back and actually hear the bits where I have done well… So I could give myself more of like a balanced point of view of ‘oh, I did this thing really well but maybe this thing I can improve on’ so it's like I found something that definitely works for me but like when I'm just practising something on my own also, then it's quite polarised I'll be like ‘oh this thing was really really good’ like but then it will be like ‘Oh my

gosh why can't I do this like I was doing it in lessons' I mean, something so it's like really split that's why I have to try and stay… vaguely neutral whilst I can. Otherwise it would just like get too polarised.

Samanta Neto DurÃes Franco (2319578) 25:38

OK, and still in the… in the topic of practising your own time, how does… how did the practising in your own time impact your subsequent lessons?

P2 25:51

I think, yeah, it would be like useful for me in the way that like, obviously I'd know the song better and also I'd time like, especially musical theatre, like I'd time on my own to make my own like interpretations and kind of process like how I would want to perform that, or like how I feel whilst doing this, so I think I'd come in, like I definitely noticed the lessons when I had to come in after I'd been practising during the week. Because then also like… I would be more confident in the lesson like, if I like knew I'd practised a bunch that week and I would feel a lot more positive about doing the lesson because I would know that I've worked on something that week and I can I like often I'd come in and there would be improvement so that would kind of set up like a good grounds for my lesson, because it's already like 'oh look I can do this thing a lot better or this is a lot easier in the lesson' so I can move on to some other...

like song or a different part of the song I'm working on.

Samanta Neto DurÃes Franco (2319578) 26:52

Going back to to learning in the lesson. Was there a lot of teacher modelling?

P2 27:02

Yeah, I think definitely like… With, I think the singing lessons I had, like, I work really well if I have a point of reference or like some sort of description, so I think you like did a lot of like, when I was trying to learn how to mix properly like, you would demonstrate a lot of like, how something should sound or how I should go about like singing something, and because […] it's been done in front of me, one: I know it's a possible thing to do and 2: I have a point of reference for how I should be doing something. So it's like, if a teacher models to me like, 'it should be like this' or 'you should try with this approach' it's a lot easier and also I feel a lot less intimidated like attempting something, because if it's me on my own accord I would probably like be a bit, you know, tempted to shy away like, even in my own lessons like, I prefer to do something if I've seen it being done before I've done it, because it's less intimidating for me and I also have a clearer idea of what I'm meant to be doing.

Samanta Neto DurÃes Franco (2319578) 28:05

OK so, so in general you find modelling to be an important element for effectiveness of a lesson.

P2 28:24

Yeah, definitely, I would say definitely.

Samanta Neto DurÃes Franco (2319578) 28:27

OK. Do you need… so this will depend on whether a person reads music well or not, but do you need modelling in learn in order to learn a melody so, you need… do you need note bashing?

P2 28:42

Yeah, I think because I like, can't sight sing like, I don't have perfect pitch in that way… one of my singing teachers would like, kind of give me the start of lines and then try and encourage me to sing along by giving me the sheet music in front of me by just trying to get me to figure out what I meant to be singing from looking at the intervals, and that was like a useful skill to sort of develop but… It wasn't like… it was stressful and I felt like a part of my lesson was not being used well. Because instead of like, it could be taken a lot less time if like, the melody was kind of run through by a teacher beforehand like, if a teacher like sung the melody to me or gave me an idea of what I was doing, it would be so much quicker to learn versus ‘here's the start of a line try and sing the rest with the sheet music’ like, it's good to get that perspective but it felt a little bit like a time waste and it got a bit frustrating because I knew that like… If if it was just sung to me then I would pick it up, because I can pick stuff up really quickly by ear? A lot of… because I play other instruments, like a lot of stuff I learn by ear, rather than by looking at stuff, and then also because like, for example, like I'm long sighted like sometimes when I look a score like, it's not the clearest thing I don’t have my glasses on, so it's been frustrating when it's been like, if this was sung to me a few times I would get it in like 5 minutes rather than wasting like half a lesson trying to figure out what I'm doing from sheet music.

Samanta Neto DurÃes Franco (2319578) 30:10

OK, that takes us back to my previous question earlier when I asked if there was anything that you found potentially least useful to cover in lesson… could that be one thing?

P2 30:16

Yeah. Yeah, I kind of forgot that I did that because I think my teacher sort of figured out that that wasn't a good approach-ish, but that was so unhelpful like, I understand that she was trying to get me to… Use my brain a little bit more, but I think because in singing lessons like, I find it quite a vulnerable thing because I'm coming in with something that I'm not that confident on, and I want to work on it, trying to like … feeling even more vulnerable and trying of muddling through… Doesn't feel helpful and then I left the lesson kind of feeling like a lot of time was wasted. And the skill improved, but not so much, and that's not really something I need to use at all like, this is not really a skill I need to use right now, so it's quite unhelpfull, and also like

knocked my confidence like an amount.

Samanta Neto DurÃes Franco (2319578) 31:08

So at the moment we're talking about note reading, isn't it?

P2 31:12

Yeah.

Samanta Neto DurÃes Franco (2319578) 31:14

So you, do you prefer picking up things only from… by ear or do you think you want to acquire the skill of reading music but maybe not in a half hour singing lesson?

P2 31:28

I would like the skill, but that was not the right place, there's like time and place, but not then. If I have half an hour then I want to get on with something, more than trying to build… like if I have half an hour I want to sing the song, I want to develop technique, I want to develop how I deliver the song… not do that if, I had… that's something I'd try and do in my own time, or if I had an… like if I had like a lesson for an hour then I wouldn't mind doing that, but because I've got a short time frame it doesn't work and I feel frustrated.

Samanta Neto DurÃes Franco (2319578) 31:57

OK. Were you aware of your strengths as a singer in comparison to your peers?

P2 32:10

I actually don't really know. Like I don't think I could say because like my read on my strengths and weaknesses, and especially in comparison is like very unreliable. So I don't think I'd be able to say that, as I don't know.

Samanta Neto DurÃes Franco (2319578) 32:28

OK. And then during lessons did you sometimes experience those moments where something suddenly clicks, you know like a A-HA moment?

P2 32:39

Yeah I think I did like… I think for me like I would... Like I just would, like I I would get those moments where something works, whether it's like it's like simple stuff like how I sing a line and how it conveys emotion, like acting through song versus also like… If I can hit this note and how and like, where I choose to place it like, there have been moments where I've been like… it all it like falls into place slightly and you get that like adrenaline boost and that's when I know like ‘oh this works’ and like I'd make a breakthrough like mid-lesson, I guess like, I have had those yeah.

Samanta Neto DurÃes Franco (2319578) 33:17

So they happen mostly in lessons although they sometimes happen on your own whilst

practising?

P2 33:23

I think they happen a lot on my own but I think the reason they happen on my own is because I've had the slight like light bulb moment in a lesson, and then I've been able to apply it myself on my own, because I think it's like in the lesson I have like the moment I'll be like ‘Oh my gosh this clicks’ and I'll go home and sing something else, or like practise and it'll keep clicking and that's why I get those moments at home, but that's because it's like trailing off, because I've had them in a lesson it only happens at home.

Samanta Neto DurÃes Franco (2319578) 33:35

And what do those what do those moments mean to you, those breakthroughs what do they mean to you?

P2 33:54

I think like they… like often when I've had those moments it's been after I've struggled with something for a while, so it like boosts my confidence basically tenfold like I it… I think for me like, when I sing stuff, when I'm doing stuff like I rely a lot on the like moments where everything feels like it clicks, because then it boosts me in kind of my drive to… I guess, work on other stuff as well like, it […] my confidence in like ‘Oh my gosh I can do this thing like this is all fallen into place’.

But then it also drives me to work on the next thing, but then it also gives me confidence knowing that I can like improve and keep improving, and also that like, for example like, if I'm talking about like a specific song, if I'm trying to get a specific section right, and like I finally do it once, then it will kind of give me confidence for other songs in my repertoire like, I can apply this skill elsewhere… so it just…

Increases my… it like makes my work ethic a lot better as well.

Samanta Neto DurÃes Franco (2319578) 34:57

And you said you were able to transfer those breakthroughs into other songs so… would you say that those breakthroughs, once you have that breakthrough, do they do they last? Are you able to replicate that improvement later?

P2 35:21

If I practise. If I don't practise, and I think for me like also if I like if I do it just once, then it's kind of on unsteady footing, but if I know I can do I can replicate that moment more than once, then it's like really applicable, and also if I practise and I keep having that moment, I'm like ‘cool’. But then if I don't like practise, then it will kind of… fade away but then that's about my own discipline, and that's like a lesson I've had to learn.

Samanta Neto DurÃes Franco (2319578) 35:52

OK, did it have it ever happened to you that, even though you practised, you somehow lost that breakthrough for a while and you had to work more for it?

P2 36:01

Yeah, but I think that's out of my own like doubt, rather than ability generally speaking, because like I think it's something like… I will still have that breakthrough, I just have to get over the hurdle in my head, so it's like a mental block rather than an actual block like… typically, like it sometimes it has been like an actual thing of ‘I need to work on it a bit more’ but oftentimes like it will be… From my own like… Problem. But then also always like, when I've had that like, all my teachers have tried to work with me through like my feelings of like stress around singing stuff, because like throughout my life like it has fluctuated, so it's like, it's something that I have to do with also that my help my teachers have helped me deal with, because the breakthrough is still there, I just convinced myself it's not, it's like half the problem.

Samanta Neto DurÃes Franco (2319578) 36:51

OK and how did you get over those hurdles was it practising your own time or was it in the lesson?

P2 37:00

I think most of getting over the hurdles has been in lesson, because when I'm on my own like at home like, I don't really know if what I'm doing is right, because like obviously if I know, but I will not be able to convince myself well either way. But if I'm in a lesson like, it's a lot easier to get over hurdle when I know I have somebody who's like a professional like saying… who can reinforce me and go ‘yeah you did that right’ or ‘that was good, that's a good start but like try to do it this way’ like, the like getting over stuff generally has been a process in lessons for me rather than at home like, if it's something small then at home I can just work on it and work on it work on it till I'm confident, if it's like a real block it's always been something I've been better at getting over when I'm with the teacher.

Samanta Neto DurÃes Franco (2319578) 37:49

OK. You've been talking about confidence and how feeling confident yourself helps you, what you mentioned, your work ethic and your improvement. Is that somehow linked as well to your motivation? How do you think your teacher can influence your motivation?

P2 38:05

Yeah. I think because I've already said like, I work well off of positive reinforcement, like if I hear from a teacher that I am doing something well… Then like, for example like, with singing like, if I know I'm doing something well or I'm improving like I think… The thing is is like if I'm being told

that I'm improving or this thing is getting better like by a teacher, I will want to keep working on it because I want to keep improving and I want to be better every single time. Because there's a really big difference to me like, if I don't get positive reinforcement from my peers, it will make… if I get like not any reinforcement from my peers, it will make me work kind of out of spite to be honest, but if I get like, if I don't get positive reinforcement from my teachers and it's kind of like like it's criticism but it's not that constructive, it will make me feel a bit embarrassed, so I won't work as well, so it's like a like a split like from teachers… Then if I'm getting reinforcement where I'm being told that I'm improving or being given pointers like it will make me work towards something even more, because I'm confident that I can get it. Or that I'm getting closer towards a goal.

Samanta Neto DurÃes Franco (2319578) 39:23

OK. Great OK, we have about 15 minutes, well we don't have a lot left to cover anyway. I would like to focus a little bit now on interaction between teacher and student. You mentioned a bit of a chit chat sometimes, especially at the beginning of the lesson, but I'd like to focus on interaction, conversation that has nothing to do with singing or the lesson directly, so any kind of other interactions that happened that were not related to singing.

P2 39:57

Yeah, there are a lot of those like typically, but I always really liked them because they made me feel a bit more comfortable in a lesson, because there's like a like obviously like it is a teaching environment like more of a professional environment, but I think for me when it lacks the like sensitivity like, when it's not as personal then I struggle a bit like, if it's quite clinical and quite like transactional then I don't…

That then I struggled, but for me like it's even it's like if, I just give a rant like a summary of my week or we just talk about something random, I feel more comfortable to sing and I feel more comfortable with a teacher if we just talk about something non-singing related, because like, for me as well like, it's really important that I'm very grounded like, I have a split between singing, like my personality when I'm singing, but also like being like a normal person just like, if I have the ability to talk with my teacher about something that's not singing, then I know that I'm comfortable around them and that also like, I feel more geared to do a lesson, because it feels less cold, like it feels more personal and it feels like I have a better connection with someone.

Samanta Neto DurÃes Franco (2319578) 41:05

OK and that perception of yours stands even though it's a short slot, would you say that?

P2 41:13

Yeah yeah, I'd say. Like, there's a point to get to where it's like 'is this time wasting?', but also

like it's a thing of, even though it's half an hour like, I still need a little bit of like unrelated conversation to feel settled I think. Like, if I were to go into a lesson and jump straight in, I would feel quite… it would feel like a shock to the system to be honest, like, if you like jumped in a cold bath like that's what it would feel like.

But like a nice conversation that leads off into you know ‘how's your week been, like have you been practising?’ like to segue into the lesson for me has always worked, rather than just ‘let's get straight into it’ oftentimes, like I'll feel like I've settled better into the room and I'll feel more comfortable. Just sharing stuff like, even if it's a short lesson like, I need that little bit of conversation.

Samanta Neto DurÃes Franco (2319578) 42:02

And with that does that conversation only happen at the beginning of the lesson or can it happen throughout?

P2 42:09

I generally prefer like..if it happens at the start and the end, but that's because in the middle of the lesson like I will generally get quite like… I guess like locked in like I'll get quite… I'll get in the headspace of ‘I'm learning like this is a lesson’ like, I'll be quite focused on what I'm doing, it's like I don't mind it, but I prefer if like a lot of the conversation is a way of like easing in and out of a lesson like kind of dipping into it. So like, in the middle like if it's just a tidbit, like I don't mind because also often times I will like because I like like I'll just veer off onto something, because I'll go off a tangent. But like because I get quite focused in the middle of the lesson, like especially if I'm working, I'll get into a headspace where I don't want to do anything other than correct this mistake or sing this song. So like I prefer if it's start and end to kind of ease myself in and out of a lesson.

Samanta Neto DurÃes Franco (2319578) 43:14

I don't think I have anything else to ask there because you've told me quite a bit.

But the relationship you develop with your teacher, with your singing teacher…

Is that so that… that… so you mentioned shouldn't be too transactional, so that personal relationship is important to you, however it should not… you would… you do prefer if it doesn't happen when you are already very focused on what you're doing… yes? Correct?

P2 43:54

Mm hmm yeah.

Samanta Neto DurÃes Franco (2319578) 44:04

OK. What was the mood like in general and what kind of mood you prefer?

P2 44:13

I think… I lot of the time, like my singing lessons have… Been like… it depends on the context, it also depends on with what teacher. So like my singing lessons at DSP like, they've they were always my most enjoyable ones, because I'd known the teacher for a really long time, like I've known the staff for a really long time, so they can get a good gauge of like how I've been and also conversation is easier because I've known some for a lot longer. So the mood would be… like the mood would change, like I couldn't say like I prefer a certain mood for a lesson, because it would change depending on what I need that week, or how the week's been. So that for me was always like the better case scenario, of having a teacher who actually knows me quite well, so knows how to lead the lesson, because sometimes I did need a more chill lesson where I wasn't doing the most difficult song ever, like sometimes I needed a lesson where I could work on something I'm comfortable with on my repertoire, but sometimes I need a lesson that was more focused, when I was actually geared in and like ready to kind of sink my teeth into something, like that's always worked. Whereas my ones at Britt school like my… I knew my teacher obviously, like towards the end, but they always were a lot more focused ,and that worked for me sort of, but not all the time, because sometimes if I had a really focused driven lesson on a week or like a day where I was like exhausted and I'd been having like a terrible week,

it would just make me more worked up in the lesson because it was half an hour.

Would be me being worked up for half an hour, so it wouldn't feel productive, whereas like elsewhere like, if the mood is able to vary and it's not always just focus focus focus, let's try to make the best like because, obviously you do want to make the best out of the time you have, but some weeks it's just a thing you have to accept like I can't work as well this week because of these outside factors, so it like half an hour lessons can really depend how they go based off of how good your teacher is and how much they know you and how much they care to know you as well. Because it's all well and good like having a very focused half an hour, but if you yourself aren't focused and you've been having an awful week, like it's not going to be productive, and I find like if I've had a bad week and I'm really frustrated, I'm going to get really frustrated in how I'm singing, and I'm going to really struggle. So having a focused time like, sometimes it's good because, if I'm angry then, I need that but if I'm having an awful week like, it can just make me feel a lot worse and then possibly impact the lesson on the next week because I've had a bad lesson the previous one.

Samanta Neto DurÃes Franco (2319578) 46:51

Well I've reached the end of my questions, actually, the ones that the ones I've written. I will just ask you to state your age because I forgot to ask it at the beginning.

P2 46:54

Oh yeah I'm 18.

Samanta Neto DurÃes Franco (2319578) 46:59

OK we have covered all the things that I have written down, but is there anything you would like else you'd like to mention that you may have occurred to you in the past days when in the leading up to this interview something you would like to to to mention?

P2 47:14

I think I've had like… half an hour lessons is generally like as a spread, like one of the more standard ones I've had, and I think as a time it works quite well.

To kind of get an isolated thing done, because I've had 20 minutes and my 20 minute lessons were not enough time to get anything done and they were generally quite dreadful, but my 40 minute lessons were oftentimes quite good, because I could just get that little bit more, but in a context where for example like a lot of my lessons have been like I've had to leave my lesson in like a 6th form or secondary school to go do them, like half an hour can work really well, and it is just enough time that you can focus and get something done. But generally speaking like a half an hour lesson, if they're not consistent every week, sometimes isn't long enough. Like, to get something done like for me I like the slightly longer ones, but then if I get on towards an hour, then I can get a bit more frustrated at myself, because half an hour is a long enough time that you can warm up, you can have a little bit of a chat, and you can get on with a song, and you can work on something and you know what you have to work on for the week. Because also because it's slightly shorter, you won't have time to cover everything, so you can have ideas of what you want to work on in the week between the next session, but anything less than half an hour or like if I'm late to my lesson and it's less than half an hour, like it doesn't fall apart, but it it doesn't work as well. So it's quite… like half an hour's good, if I'm on time. And if I can work well. But if it's less and I'm late then it's not going to work excellently.

Samanta Neto DurÃes Franco (2319578) 48:58

OK great great stuff.

P2 49:00

Yeah.

Samanta Neto DurÃes Franco (2319578) 49:03

OK, I think that covers everything. I'm going to stop recording.

Follow up

Samanta Neto DurÃes Franco (2319578) 0:03

Instructions in a lesson: What are they like and how do you prefer them?

P2 0:15

I need a mix of like clear instruction, but also like a vague meant… like a metaphor for how you're meant to do something so like, I remember always as a metaphor of using like the umbrella handle when you're singing something, and that metaphor was like a one that I could visualise when I'm doing something, so that was always so helpful, like that was that's when I even think about now and I learnt about that so much, so long ago and I'm like now an adult. But also like because I get quite confused. Or I get quite wrapped up and stuff, sometimes I just need a very simple instruction at its core, like I… and also like sometimes, a few different takes on stuff can help, but not too many where I go overwhelmed. So like, it's like an instruction of 'you can try it like this or you can try it like that' it's good, but any more than probably about 2 things and I get really overwhelmed by it, so I need like some clear direction in what I'm doing, as opposed to vague conversation if that makes sense.

Samanta Neto DurÃes Franco (2319578) 1:15

How would you describe the conversation, would you say…. so you mentioned the metaphors, what about instructions that go more into anatomy, what would you prefer?

P2 1:24

Anatomy actually like has been helpful for me because sometimes, it depends though, 'cause sometimes like, I can't trust sometimes how I feel about something emotionally, but then if I'm told it should feel like this and this part of your body should feel like it's doing this, sometimes it's a clearer guide because that's very clear on what something 's meant to be doing, and I I can tell if it's part of my body 's doing this like, I'm opening up like I've got a better like posture, like you know my dive like… you know you can. For me sometimes when I get too wrapped up in how I feel about something, sometimes just a conversation about anatomy or like what each part of my body should be doing is so good if I need it just boiled down to 'OK I can't trust how I feel about something, this is what my body should be doing', because then I know if my body 's doing the right thing that's not emotion based, that just is so that like it's helpful when I get too wrapped up.

P3

November 26, 2024, 2:13PM

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Neto DurÃes Franco (2319578) 0:03

Thank you very much for being here. The first thing I need you to do is state your age,

P3: 16 years old, 16 years old.

Samanta Neto DurÃes Franco (2319578) And why did you start taking singing lessons?

P3: Well, first of all, you know, it was kind of a passion of mine since I was very young because I used to sing all the time with my sister. And then I got to year 11 where I wanted to do GCSE music, so I started doing singing lessons […] to improve.

Samanta Neto DurÃes Franco (2319578) OK. And were the lessons always half hour long? I mean, I'm assuming they were half hour long. Or were there variations?

P3: Yeah, sometimes. Usually was 30 minutes, sometimes a bit longer, depending on if we had time.

Samanta Neto DurÃes Franco (2319578) And why would those variations happen?

P3: Well, sometimes to get more practise because maybe the GCSE songs need more work, so we would take a longer period of time to practise them, go through them, make sure get rid of any imperfections,

Samanta Neto DurÃes Franco (2319578) OK. So now in terms of the content of the lesson, when you entered the room, what happened?
P3: So, first sip of water, always important. And we will start with the warm ups first so that my voice could get ready. Then we will just do a bit of exercises, try to improve my vocal range. And then go through the songs bit by bit, […] instructions at a time, yeah.
Samanta Neto DurÃes Franco (2319578) So you mentioned warm up and technical exercises. So could you feel a difference between one the other, like, was it clear to you what was a warm up and what was an exercise?
P3: Yeah, definitely.

Samanta Neto DurÃes Franco (2319578) OK. Why?

P3: Well, the warm up... My voice was very shaky at the start, so I needed to get, like, into it fast. And I can tell when I was warmed up because I could do better
Samanta Neto DurÃes Franco (2319578) OK. But in terms of the exercises? Were there exercises that you really felt specifically. 'Oh, this is to warm up' and then another exercise. 'Oh, this is for technical ends'.
P3: I mean, not really, all of them contributed to both warm up and improving my technical skills.

Samanta Neto DurÃes Franco (2319578) OK. Do you think you spend more time on warm ups and exercises or on repertoire and songs?
P3: I don't think there's a majority. I think we do evenly with the… evenly so half of the lesson we do warm ups and then we do the songs,

Samanta Neto DurÃes Franco (2319578) OK, is there anything in that structure or in those lessons at any point that you found less useful, that you're like, 'oh, well, it's just half an hour. Why are we doing this?' Was there anything there?

P3: Not particularly.
Samanta Neto DurÃes Franco (2319578) Regarding your learning, what is your personal preference? A lesson where you sing through, you know, an exercise or an entire song without interruptions? So, just going through the whole thing without interruption, or a lesson where you get frequent stops for adjustments and corrections.
P3: I prefer the adjustments and corrections to singing the whole song at once, because then I can actually improve on the sections I need. So instead of wasting our time and doing the whole thing, then we can really pinpoint the areas.
Samanta Neto DurÃes Franco (2319578) And what do you prefer? Do you prefer: Positive

feedback or criticism or constructive feedback?
P3: I mean, I don't mind either or, I'm trying to improve anyways, so even if it's constructive feedback, it's fine.
Samanta Neto DurÃes Franco (2319578) So are you, correct me if I'm wrong… so are you saying… Do you only prefer criticism?
P3: No, I prefer both.
Samanta Neto DurÃes Franco (2319578) OK, so you want to… so like a balance. **P4:** Yeah.

Samanta Neto DurÃes Franco (2319578) OK. Why is that?
P3: Well, the positive feedback is to reassure me I'm doing good. The constructive I guess so that I can improve, do better next time

Samanta Neto DurÃes Franco (2319578) So for example, is it frequent? Does it happen a lot so that you get lots of interruptions for feedback? So... it can be positive or constructive feedback. Does it happen as you're singing or after, do you have any perception of that?

P3: I will say as I'm singing sometimes there's a need to stop and to give like feedback so that we can retry the section. But some of it also happens at the end. After my teacher has listened to it, so..

Samanta Neto DurÃes Franco (2319578) Do you have any preference for either?
P3: Not really, no. I've always… fine.

Samanta Neto DurÃes Franco (2319578) OK. Now regarding more non-verbal feedback or instructions from the teacher, so anything that is body language or gestures that are happening as you're singing, how do those affect you?
P3: Well, I try to take them into consideration as I'm singing. Sort of. My teacher tells me something, obviously non verbally, and I try to… Use it as I'm singing so...

Samanta Neto DurÃes Franco (2319578) Can you repeat that because my hearing is blocked?
P3: Sorry, can you repeat your question?

Samanta Neto DurÃes Franco (2319578) I will, absolutely. And if at any point you feel that my question is unclear, please ask me to elaborate. So let's just focus on non verbal behaviour from your teacher as you're singing.. So does the teacher react in any way in body language as you're singing, for example?
P3: I mean positively or…

Samanta Neto DurÃes Franco (2319578) Like I said, anything. So facial expressions like… or… OK so so those… those kinds of… so that body language, how does that affect you as you're singing, is it helpful?

P3: Yeah. It's very helpful because I can see how I'm doing something, [if there's] anything wrong we need to change.

Samanta Neto DurÃes Franco (2319578) OK. So you think it gives you reassurance?

P3: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. And do you provide your own feedback? So either in your head or verbally to your teacher?
P3: Not really.

Samanta Neto DurÃes Franco (2319578) Not ever? So you're not judging yourself or assessing your own work as you're singing?
P3: I mean I get self-conscious.

Samanta Neto DurÃes Franco (2319578) OK. Can you explain a little bit more about that then?
P3: I get nervous in front of people. The only time I can really like, let's say, belt very high or do, I don't know, the crazy stuff per se… Is when I'm home by myself, so.
Samanta Neto DurÃes Franco (2319578) So you're saying when you get self-conscious... So, in the lesson, when you're getting self-conscious, do you think in some way you are judging yourself? Or is it just 'Oh I'm just very shy.'

P3: I'm shy.

Samanta Neto DurÃes Franco (2319578) OK, so you're… So you don't think that during lessons you are assessing your work. You rely on the teacher only to do that.
P3: I would say, I mean I can tell when I'm doing like badly.

Samanta Neto DurÃes Franco (2319578) Oh, do you? OK.

P3: Yeah.

Samanta Neto DurÃes Franco (2319578) OK.

P3: I remember when my teacher telling me what to do…
Samanta Neto DurÃes Franco (2319578) OK. And when you're having those… those

thoughts in yourself, so as you're doing… as you're singing in the lesson, is that productive for you, or does it hold you back somehow?

P3: Yeah. Holds me back.

Samanta Neto DurÃes Franco (2319578) Holds you back. OK. So regarding... so we've touched a little bit on instructions in the lesson. What you… what is your preferred type of instruction: lengthy detailed instruction or explanation? Or something short and straight to the point?
P3: Maybe bit of both depending on the situation. Maybe it's it's like a quick feedback. Then we can just like start go back into the song and try it. Or if a good amount is needed, then a longer explanation is also good.

Samanta Neto DurÃes Franco (2319578) OK, can you think of… what do those explanations entail, is it anatomic explanations, so, about your body, what your body is doing in that place, or is it more about how to achieve a certain sound?
P3: Well, during my lessons my teacher always talking about twang… So that's one of the things that's one of maybe like techniques, you know?

Samanta Neto DurÃes Franco (2319578) OK. And did teacher modelling occur much in a lesson… so, teacher modelling is when the teacher is demonstrating themselves, if they're singing as well to demonstrate to you what something should be like… Did that… Did that occur?

P3: Yeah, I would say so.

Samanta Neto DurÃes Franco (2319578) OK. And what is… So this is modelling. What is your opinion about the use of modelling in a scene lesson?

P3: I think it's useful because I can get like a visual representation of how it's done, so I can see what my teacher's doing differently from me and then use that to improve myself.
Samanta Neto DurÃes Franco (2319578) Is your teacher the same gender as you?

P3: No.

Samanta Neto DurÃes Franco (2319578) So, so your teacher is female. Does that make a difference in the modelling? Does that make the modelling more difficult because it's a female voice, or do you think it's still useful?

P3: I think it's still useful. Doesn't I mean doesn't really affect.
Samanta Neto DurÃes Franco (2319578) And do you need modelling in order to learn a melody or do you do that independently?
P3: I think I can do it independently. Modelling is useful as well.

Samanta Neto DurÃes Franco (2319578) OK, so the modelling you speak about that happens… So if it's not for melody learning, where does it happen? In what circumstances?
P3: […]
Samanta Neto DurÃes Franco (2319578) Is it for interpretation? Is it for technique? So for example, if the teacher is trying to convey a mood of a song, would your teacher sing to teach to try to show you a little bit the mood about a song? If you're acting through, for example, in a musical, how to act out a certain line for example? Or is it done for technique, for example to demonstrate twang to help you achieve twang.
P3: Yeah. So we also did a musical in my school, so my teacher and I worked through some of the songs that I had to perform. And so she would model it for me, like how to do certain parts. But also like in some of the exercises where perhaps it was harder, required more technique, she was also showing me how to do it.

Samanta Neto DurÃes Franco (2319578) OK, so it's a bit of both, isn't it? It's a bit of... a bit of a mix. Are you aware of your strengths as a singer in comparison to your peers in the school? Who sing as well.
P3: I guess so.

Samanta Neto DurÃes Franco (2319578) OK. And are those strengths a focus area in your lessons?
P3: I mean, we focus a lot on our weaknesses to improve them. The strengths is also… we also do that.
Samanta Neto DurÃes Franco (2319578) When you said you want to improve... You want the criticism to improve. But do you find it useful to also work on your strengths?

P3: Yeah, for sure.

Samanta Neto DurÃes Franco (2319578) OK. Why, can you elaborate on why?
P3: Well…
Samanta Neto DurÃes Franco (2319578) So why do you think it's useful to… To play, to explore your strengths in a singing lesson rather than just your weaknesses?

P3: So I guess we can make sure that it remains a strength. Because if you don't practise over a long time, then you might just not be a strength anymore. So..

Samanta Neto DurÃes Franco (2319578) OK. Do you sometimes experience moments where something suddenly clicks in a lesson… like a ‘aha’ moment? Do you experience those?
P3: I don't think so.

Samanta Neto DurÃes Franco (2319578) OK. Do you ever experience those at all, even practising your time?

P3: No.
Samanta Neto DurÃes Franco (2319578) So how do you know you are improving?
P3: Good question. Well, my teacher tells me. And, I mean, when I try the songs, I can hear the difference between like before and after the way I sing it, but never really had one of those moments.

Samanta Neto DurÃes Franco (2319578) OK, so your improvement, you notice it's happening over time. It's not like something suddenly, ‘oh, I have got this right now’. We have touched this a little bit, but you've stated that you practise in your own time and that's actually when you feel most comfortable, isn't it? And how do you think practising your own time impacts your singing lessons? Does it help? Or not?

P3: Well, yeah, because the feedback that my teacher tells me I can then go home and try it for myself. And since no one is there, I can really shine. I guess, I really explore the feedback.
Samanta Neto DurÃes Franco (2319578) Still touching on the whole that you think you sing best on your own when you're practising rather than in lessons? How.. OK, let's see if I can phrase this the best way possible. OK you've said it's most of the improvement happens in during your practise, yes? So are you saying that whatever you take from this half hour singing lesson, because they're very short, do you take something from them and you take into your into your own practise?

P3: Yeah.

Samanta Neto DurÃes Franco (2319578) And how do you think your teacher can influence your motivation to sing? Do they have an influence? Do they not have an influence?
P3: Yeah, they have a pretty being influence.

Samanta Neto DurÃes Franco (2319578) OK. Why?
P3: Why? Well. I mean, they're the ones that give me motivation because when I go to the

lesson…Being cheerful, you know, happy, makes me like you're ready for the lesson. So. So just, like, encouraging.

Samanta Neto DurÃes Franco (2319578) OK. And how do you think…So shifting a little bit into yourself confidence, how do you think a teacher can best help you with your self-confidence in half an hour, what do you think works for you to help you with that?
P3: Don't know.
Samanta Neto DurÃes Franco (2319578) OK, OK. So we're about to go into the final section of my of my interview… So you've just mentioned a little bit about how the teacher addresses you. So I want to explore a little bit on that. Do any interactions occur between the two of you during lessons that have nothing to do with singing?
P3: Yeah. I guess a little humour. Yeah, good interactions.
Samanta Neto DurÃes Franco (2319578) So how do you view those interactions? How do you perceive them?

[…]
P3: Make makes me have a good time.
Samanta Neto DurÃes Franco (2319578) So. Do you think I mean, I'm gonna try to help you elaborate a little bit on this. Do you think they are important to create a report between you and the teacher?

P3: Yeah.
Samanta Neto DurÃes Franco (2319578) And why do you think that rapport is... is important? Why is it important to you?
P3: Well, because when I go to my singing lessons… It's better to have a rapport that's strong with my teacher, instead of like feeling I'm singing to a stranger, which would make me even more nervous.

Samanta Neto DurÃes Franco (2319578) So OK, so that interaction helps you feel more at ease. So maybe it's a way for your teacher to help you with your nervousness. And when do they occur in lessons, the beginning at the end, throughout?
P3: Throughout.

Samanta Neto DurÃes Franco (2319578) Do they think they… What do you think? Do they help you rest a little bit for the lesson or do they disrupt your attention to the lesson? What do you think?

P3: No, I don't. I wouldn’t say they disrupt. No, that's it. They don't disrupt. That's all. A little break here and there.

Samanta Neto DurÃes Franco (2319578) All right. Why is that? Why do you appreciate that break here and there?
P3: Can get tiring. Singing all the way through the lesson.
Samanta Neto DurÃes Franco (2319578) And my other question has to do about the mood in the singing lesson. So you've mentioned ‘cheerful’. And you also mentioned humour. So would you say there is quite a bit of laughing occurring as well?

P3: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. Again, do you feel that contributes, even though… So we're obviously thinking about this in the context of half an hour, isn't it? Where we need to get stuff done. But do you still find that valuable?
P3: Yeah. We still do get a lot of things done and we can have the little interactions on the side. Which contribute.

Samanta Neto DurÃes Franco (2319578) Do they help you stay engaged and focused as well?

P3: Oh, yeah, doesn't really affect my engagement in the lesson
Samanta Neto DurÃes Franco (2319578) Is there any type of singing lesson that is ineffective, that you come out thinking ’Oh, that really went wrong, not what I wanted from it today’; do those happen and how do you view them? Like, did they make you feel anything like… if there was an ineffective single lesson that you thought you really didn’t get much done, does that happen?
P3: Not really, no. No, never. Not really. OK.
Samanta Neto DurÃes Franco (2319578) OK, I've reached the end of my questions, but I was wondering if there's anything else you'd like to mention in this subject in half hour singing lessons, or you think… do you think that works for you? The half hour lesson?
P3: Maybe a bit more time would be better, but I guess it's OK. It’s good having half an hour
Samanta Neto DurÃes Franco (2319578) Oh, OK. So that's it. That's the end of my questions.

◉

Samanta Neto DurÃes Franco (2319578) stopped transcription

P4

November 26, 2024, 2:58PM

14m 56s

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Neto DurÃes Franco (2319578) 0:05

First of all, can you please state your age?

P4: 16.

Samanta Neto DurÃes Franco (2319578) Why do you attend singing… So you're currently attending half hour singing lessons? Yes, that's why we're here. So why are you attending those lessons?

P4: Because I chose music for GCSE and for my performance I'm doing singing […] And also I really enjoy singing.

Samanta Neto DurÃes Franco (2319578) There will be questions here... There will be questions here that are going to feel obvious because I know quite a few of the answers, but they must come from you. Are lessons always half hour long or do they sometimes vary in length?

P4: Mostly they're half an hour, but sometimes like they go a bit like like 10 minutes or like 5 minutes over.

Samanta Neto DurÃes Franco (2319578) OK, why?

P4: Because when we're doing like a piece and we're in the middle of it and then like time goes and then we need a bit more time. So it just goes kind of bit.

Samanta Neto DurÃes Franco (2319578) So looking at the structure and the content of the lesson, so when you come into the room, what happens? Can you just talk me through what happens in lesson?

P4: Basically we say hi and then we start warming up physically and like for vocals as well. And

then after that… If we have already chosen a bit of a piece that we're working on, then we start working on that. If we haven't chosen yet, then we get to like choosing that and then… We like learn the piece and how to adjust your voice to it, like how to vocalise to it like.

Samanta Neto DurÃes Franco (2319578) OK. So, did you mention warming up, and after warming up? What was it? After warming up your voice?

P4: After warming up then like we get to either, like choose a piece if we have it and if we have, then we like work on the piece that we chose.
Samanta Neto DurÃes Franco (2319578) And where does technique come into it, where do you work on your technique?
P4: Well, like in the middle of the piece, when like something is off, then that's when we like work on like the technique and what we need to do and what we don't need to do in that like piece.

Samanta Neto DurÃes Franco (2319578) OK, so the technique comes exclusively during the song.

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. And do you spend more time doing the warm-ups/exercises or doing the repertoire/ the songs?
P4: Probably during the songs. Yeah.

Samanta Neto DurÃes Franco (2319578) So, the majority of the half hour is spent on repertoire.
P4: Yeah.

Samanta Neto DurÃes Franco (2319578) Are there any elements of the lesson that you would find… And it's OK to say that… that you find ‘this is a waste of my time’? ‘I don't think this is very useful to be spending time on’?
P4: Honestly for me no, because every, like everything we do, goes up to like what I need and like what I need to work on. So, like, I don't think anything is a waste of time.
Samanta Neto DurÃes Franco (2319578) OK. And now regarding your actual learning, what is your preference? A lesson where you sing more without interruption. So through a warm up or through a song without any interruption or a lesson where there are frequent stops for corrections and adjustments?
P4: Frequent stops and adjustments because obviously like I'm not a professional. My teacher

is. So it's like I need like I need you to tell me like what I'm doing wrong and like why I need to fix up.

Samanta Neto DurÃes Franco (2319578) OK, so. So you prefer that to happen as you go through the song or warm up, to be stopped for corrections.

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. And what is… Still going back a little bit to the warm ups, are there any specific ones that you can think of that you think are very effective? That get you warmed up and ready to sing.
P4: Probably like you know the the belting exercise.

Samanta Neto DurÃes Franco (2319578) OK what is how does it go or can you describe what that exercise is?
P4: I forgot about like this exercise… and it's really hard, but it's good as well because then it like gets your vocals training. And also like breath exercises. They help a lot and yeah, like the 'that's mine' one. Yeah.

Samanta Neto DurÃes Franco (2319578) The 'that's mine' is the belty one.

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) So did you do… OK, that one specifically. So is that one you are belting in 'That's mine. Is that it?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK so… you mentioned a belt exercise. So, is that belt exercise? Do you perceive it as being a warm up?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK, not a not a technical exercise. A warm up.

P4: I mean both.

Samanta Neto DurÃes Franco (2319578) Both. OK. OK. OK. Let's talk about your learning. So, in terms of feedback, what do you prefer? Positive feedback or criticism or constructive feedback?
P4: Actually both because like I need a positive to obviously like…You know, hype me up, but then I also need negative in order to know my wrongs so I can…

[coughing interruption]

P4: Both positive and negative because I need the positive to build my confidence up like…Yeah. And the negative, I obviously need to learn like my wrongs and what I'm doing wrong so I can fix that up. So I feel like both.

Samanta Neto DurÃes Franco (2319578) Can you describe a little bit the feedback you received in your lessons?

P4: Mostly I received positive. But sometimes I received negative when like for example when my pitch was wrong and I need to fix it or when like... When I can do something but I'm not doing that thing like, a really good technique like I can do that, but I'm not doing it., so then I get negative feedback so. Fix that up and stuff.

Samanta Neto DurÃes Franco (2319578) And is the feedback frequent?

P4: Yeah, I would… like… obviously in the thing I'm doing is wrong. The feedback is like negative […]. But as long as I'm doing the right thing, then it's always positive feedback.

Samanta Neto DurÃes Franco (2319578) OK. And does it happen as you're singing or after when there is a stop?

P4: Sometimes, as I'm singing, it depends on the technique. But like all the times is afterwards, so I can like work on it during the weekend and the week before my lesson and I can fix it like… so…. It just depends.

Samanta Neto DurÃes Franco (2319578) OK, so you mentioned feedback that happens as a singing and after.

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) Do you have any preference for either?

P4: I say during.

Samanta Neto DurÃes Franco (2319578) OK. Why?

P4: Because then like… Actually I prefer after because then…Like… Then I can know what I'm doing wrong and when like the teacher tells me what I did wrong, then I can go and work on it and then when I come back to make it right.

Samanta Neto DurÃes Franco (2319578) So you… so does that mean that you have more time to process if it's after?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. OK, then you can go back to it and fix it. Does non-verbal feedback or instructions happen so, from a teacher, in gestures or facial expressions?

P4: Yeah, yeah. I would say assume like hands expressions. Like, yeah, face expressions too. It does happen. Like, for example when I need to go louder or like quieter. Or like when I need to do something. Yeah, this happened.

Samanta Neto DurÃes Franco (2319578) And how does that affect you? Is it useful or not?

P4: Yeah, it is useful because then at that moment, I will know that I need to do that thing. And when I do it, it will just… the piece I'm doing will become like, really good. Yeah.

Samanta Neto DurÃes Franco (2319578) Do you ever provide your own feedback, either verbally or in thought? So… So as in so verbally would be, you would state, ‘oh, I've done this wrong. I've done this right’ and in thoughts would be you judging yourself. So, the same thing, but just without verbalising it. Do you ever do that?

P4: Yeah, I do. Like sometimes I hear it when I do something wrong. And I either like… Think about it in my mind, and then my teacher will tell me and I'll be like, yeah, yeah, I noticed that.

Samanta Neto DurÃes Franco (2319578) Is that… is that kind of feedback that you're giving yourself… Is that productive and positive for you or…?

P4: Yeah, I would say so.

Samanta Neto DurÃes Franco (2319578) Why?

P4: Because like, I will know what I do wrong. So it's just like it will be like a turning point. But then I will realise that I'm doing that thing wrong. So then I won't do it frequently.

Samanta Neto DurÃes Franco (2319578) Yeah. OK. And… What about instructions? So rather than feedback, instructions, directions you’re getting in a lesson. Can you describe a little bit what they are like?

P4: Umm, they're like…Like…For example, like…

Samanta Neto DurÃes Franco (2319578) Shall I help you a little bit?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) Are they lengthy, very elaborate, or are they short and straight to the point?

P4: It just depends. Honestly it depends 'cause, if I'm doing that thing wrong, like if I'm doing the specific thing wrong more than one time, then like it's elaborate. But if it's not and it's just like a

one-time thing, then it's just short and to the point because I already know how to do that thing.
Samanta Neto DurÃes Franco (2319578) Do you have a preference for either?

P4: No.
Samanta Neto DurÃes Franco (2319578) Do you think each of them their own use in different circumstances.

P4: Yeah, they do.
Samanta Neto DurÃes Franco (2319578) Does teacher modelling occur? So, teacher modelling is when the teacher demonstrates… so the teacher does it themselves like they… they sing it to you to show how it goes. Does that happen?

P4: Yes it does.
Samanta Neto DurÃes Franco (2319578) What is your opinion on the use of modelling?

P4: I feel like it's good because then I can learn more. From like my teacher. And that just really helps me.
Samanta Neto DurÃes Franco (2319578) How does it help you?
P4: For me, like I can do things when I hear them that are like… being told to like… I can hear like notes very good. And I can like replicate them. I feel like that helps me a lot when it's like demonstrated for me.

Samanta Neto DurÃes Franco (2319578) So what is modelling used for in your lessons?
P4: Just to show me how to…Do things like how to use a technique or how to like…
Pitch or I don't know, like how to… for example, how to go to head voice like chest voices and stuff, yeah.
Samanta Neto DurÃes Franco (2319578) OK so…So it is… and so it's... It's about you perceiving the sound, hearing the sound basically.

P4: Yeah.
Samanta Neto DurÃes Franco (2319578) Do you need modelling in order to learn the melody? Or you do that independently?

P4: Independently.
Samanta Neto DurÃes Franco (2319578) And are you aware of your strengths as a singer in comparison to your peers?
P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. And are those a focus area in a lesson?
P4: What do you mean by that?

Samanta Neto DurÃes Franco (2319578) So does the lesson… does a teacher… What I mean is, is the teacher aware of your strengths and does your teacher focus on your strengths a lot, or more on your weaknesses?
P4: I feel like my teacher is aware of my strengths, so like… More focus on my weaknesses.

Samanta Neto DurÃes Franco (2319578) Do you sometimes experience moments in your lessons where something suddenly clicks, like a 'aha' moment?

P4: Yeah, a lot.

Samanta Neto DurÃes Franco (2319578) What do those moments mean to you?
P4: Like they're good, it means a lot 'cause then that means I actually get the thing, and I will never do that mistake again or like that will… like the thing that I like. I'm like 'oh' it will be stuck in my mind and I will use it for a long time.

Samanta Neto DurÃes Franco (2319578) You use it for a long time. You mean in different… So not just in the song that you… where it happened. OK so you'll transfer it to other songs.

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. And do those… from what you just said you use it always, so you find the breakthrough is easy to replicate then?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. Does it ever happen that you have a breakthrough and then you go away and you're like, 'oh, I don't know how to do that anymore'.

P4: No not really.
Samanta Neto DurÃes Franco (2319578) Would you know why that doesn't happen? Like.. why breakthrough is like, 'yeah, it's forever, basically'. Would you know why?
P4: No, I just feel like it just goes to my long term memory and it just stays there.
So like obviously once or twice I might make that mistake, but it's not something I would be doing like frequently you know, because I will know it. May by accident make a mistake but like… And I feel like we'll just go to my long term memory and will just stay there.

Samanta Neto DurÃes Franco (2319578) Do you practise in your own time?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) And how do you think that impacts your singing lesson?
P4: I feel like when I practise on my own time I try to kind of mimic other singers like… like their vocals and how they do like certain techniques and stuff and I feel like that helps me…To like be able to know how to do multiple techniques and multiple like things. So yeah, feel like it helps me.
Samanta Neto DurÃes Franco (2319578) So you, so you feel quite independent when you are practising on your own.

P4: Yeah
Samanta Neto DurÃes Franco (2319578) How do you think your teacher can influence your motivation?
P4: What do you mean by that?
Samanta Neto DurÃes Franco (2319578) So motivation to learn more, to attend the lessons and to keep improving. Do you think your teacher plays a role in nurturing that motivation?
P4: Yeah, I feel like… Once you get to know the teacher well, after like two lessons, you'll just want to come back to the lesson because…Like, obviously you know the teacher and you're probably quite close with them. So yeah, I feel like we like the teacher being friendly helps a lot with the students actually attending the lesson …and to feel motivated to learn.

Samanta Neto DurÃes Franco (2319578) OK, that takes me into the next part of my interview. It's actually… we're getting to the end, actually. It has to do with rapport and interaction, so you mentioned the teacher being friendly. So are there… is there any interaction that happens between you and the singing teacher in a lesson that has nothing to do with singing?
P4: I mean…Sometimes, but you know, like like for example when something bad happens. Or like. Not even that. It's just like we talk. Like say yeah, but for like a minute or so.

Samanta Neto DurÃes Franco (2319578) And how do you view such interactions?
P4: I feel like these interactions are important 'cause then that's when you built like the good relationship with the teacher and… that relationship will like, like you said, motivate you to go to the lesson and stuff. So I feel like it's good.
Samanta Neto DurÃes Franco (2319578) So you, you find it important to… so that you feel that interaction is important to build a rapport, to increase motivation... Any other reason why

you think those interactions are positive for you or not?

P4: I don't know. I just feel like it's just good. It's just nice to, like, have a friendly teacher and like, it feels like if you have like, a good relationship with the teacher, you're like, be able to freely sing or, like, do like something wrong because you're not afraid. So I feel like it's good in that area too, OK.

Samanta Neto DurÃes Franco (2319578) You still value those interactions even though it's a short lesson? Just half an hour? You still think those are an important element of the lesson?

P4: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. And when do they happen? Do they happen at the beginning, at the end? Throughout?

P4: Beginning and like throughout like…Yeah.

Samanta Neto DurÃes Franco (2319578) So even as you're singing like, as you're going through your exercises and repertoire, those interactions still happen?

P4: Like, not while I'm… like when we're doing work, we do work, but when we're not doing work like in the middle, like if I need like a break or like something like that, then those interruptions will happen.

Samanta Neto DurÃes Franco (2319578) So they'll help you stay engaged and focus because there's a bit of a break.

P4: Yeah. And it's just like a small […] When it's just like straight up work. Just like you know, a bit like, yeah.

Samanta Neto DurÃes Franco (2319578) And… and what is the mood like in a singing lesson?

P4: It's very chill. It's very like good. It's calm.

Samanta Neto DurÃes Franco (2319578) Do you have any idea of what could make a sing lesson ineffective so…Yeah, it can be anything. Anything in any scenario you can think of that can make a singing lesson ineffective.

P4: I feel like… For me, when I hear a lot of noise, I just like, want to like look at that or like, you know, look at what sorry like for example, like when a lesson and I mean like I hear like a lot of noise outside the room… My mind is just like that, like it just goes that.. to the noise. So I feel like that kind of scenario.

Samanta Neto DurÃes Franco (2319578) OK, yeah. How do you feel about such lessons when it's when it feels less effective?

P4: The thing is, even if it's not as effective, it's still effective, 'cause we still do work and we still get on with what we have to do, so it might not be like… Fun or like you know, as effective, but it's still good.

Samanta Neto DurÃes Franco (2319578) OK. I've reached the end of my questions. Is there anything else you can think of that you might like to mention?

P4: Not really.

Samanta Neto DurÃes Franco (2319578) stopped transcription

P5

P5 Interview-20241210_142723-Meeting Recording

December 10, 2024, 2:27PM

11m 14s

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Neto DurÃes Franco (2319578) 0:04

So can you please state your age?

P5: 14.

Samanta Neto DurÃes Franco (2319578) And why did you start attending singing lessons?

P5: Because I thought it was a great opportunity for me and I thought where else can I find this show? I took it.

Samanta Neto DurÃes Franco (2319578) OK. Why did you want to attend the singing lessons at all? Is for educational purposes? Is because you want to become a singer? Is it for fun? Why is it?

P5: I think it's like all and above… like through singing lessons I get to go to choir but it's also… I've got learn some techniques that and something that I didn't realise about my singing. So it's everything above

Samanta Neto DurÃes Franco (2319578) OK. So in terms of the structure of the lesson, how does it, how does it go? Like just speak, talk me through the lesson…. when you come into the room and what happens?

P5: We greet each other. We get into warm-ups. So, like you know. Your body, the chin... top of your head and then your voice, basically that. And then we get into a song and then we see how we can improve it.

Samanta Neto DurÃes Franco (2319578) OK, so…So when you mentioned earlier that you work on technique in the lesson, does that work happen during those warm-up exercises or in the song?

P5: So I tried to take like… most like the warm-up is to prepare you for the song and then the techniques that, like, the singing teacher might point out are the ones that I should keep in mind while I'm singing. But what I like is that she doesn't interrupt me.

Samanta Neto DurÃes Franco (2319578) Sorry, can you say that again, please?

P5: What I like is like you don't like, interrupt me when I'm singing like, make it like harsh, you just feel like… point it out. Like maybe 'oh, maybe we can improve this'.

Samanta Neto DurÃes Franco (2319578) So that it's definitely something we will be getting back to, but thank you for that. Do you spend more time doing warm ups or on the songs?
P5: I think it's like, I don't know, 50/50.
Samanta Neto DurÃes Franco (2319578) And is there anything that you cover… that happened in those lessons that you find potentially least useful, and it's OK to to say… if there's something that you can think of in the lesson where you go like: 'oh, that's a bit of a waste of time. We have a short time. Why are we doing this?' Is there anything that pops up?
P5: Not really, because like... This…can I refer you as the singing teacher…? are you gonna…? Can I?

Samanta Neto DurÃes Franco (2319578) Whatever.

P5: Well, OK well…I think… what's the question?

Samanta Neto DurÃes Franco (2319578) So, is there anything that you find at least for… like potentially least useful?
P5: I don't, I don't think so, because what I like is that you explain why we're doing this. Sometimes I'm a little bit like, 'why?' and you would be like, 'well, actually this is whole like... thing'… you make it simple because also of course there's like a technical part of it, like your system and the body. So, it's quite simple like you explain it to me and I think it's all about a reason. So it's not…
Samanta Neto DurÃes Franco (2319578) Would you prefer a lesson when you sing through without interruption? So you think through a warm-up or through a song without interruption or a lesson when you get frequent stops for corrections and adjustments?
P5: I think like a whole point of a singing lesson is that sometimes you do have to tell me what's 'maybe we can improve this. Maybe we can do this and why not.' If you don't tell me what's going on, I will never realise it like this and stuff that I've never realised I've done that I.. I like, you know, slip. But it's also like constructive criticism. Like… I don't… I don't want someone to, like, interrupt my song with, like, 'OK, that's wrong. That's completely wrong, let's take it from the start', it's just like, you know what I mean, like… constructive. You're not pulling me down, but you're also not like 'you're doing a great job' and you're not…

Samanta Neto DurÃes Franco (2319578) OK. So that's actually that's that was my going to be my question about positive feedback or criticism, constructive criticism… Is there a preference? Do you have a preference for either of them?
P5: I don't know. I feel like one…. If you're giving feedback to someone, I think it's good for

them… to even like accept it, you've got to… You've got to be nice about it, because otherwise they're just going to revolt against it, and [won't] want to come back to the singing lesson. So… what I've like figured to come is that I've, like, accepted it, and I've taken it and I've realised what I'm doing wrong and actually I'll get happy that I realised, 'oh, I can fix that'. And that's at the end of the day…,

Samanta Neto DurÃes Franco (2319578) OK. Can you describe the feedback? So when does it happen? When you get feedback, is it frequent? Does it happen as you're singing or after you're singing? Do you have any perception of that?

P5: So like feedback is on what we're doing, like the warm ups, and sometimes I'm not doing the like correctly like… like I do them. But there's some things that I could like improve because, like warm up tend to like push like, push your […]voice to the limit. Right… see how you can like belt, how you can do this and sometimes. I think, yeah, I think it's it's fine. It's like it's through… through like the warm-ups and then maybe in the song… After I sang through it and then maybe you can be like, 'oh, that was just wonderful'. Sometimes you have nothing to say about it. And sometimes we can say, 'oh, let's go back to that note where you weren't quite a, like, the fullest on it'

Samanta Neto DurÃes Franco (2319578) OK. Does non verbal feedback and instructions occur and how do they affect you? From the teacher, so any facial expressions or gestures that tell you how you're doing, or what you need to do. How, how to perceive those, like, how to view them?

P5: Like if there is any, or how I feel about it ?

Samanta Neto DurÃes Franco (2319578) Both.

P5: Yeah, you do… do that. Like, like firstly I have a problem with like opening my mouth, but you […] like I see it when I have to do it. And then when you do it, I'm like, there's no way I'm not doing it. Then I look in the mirror and I'm like 'whoa, that's that's a problem'. So it's it's kind of like backed up feedback. It's not like… It's not mean. It's just like, 'oh, let's just… if I do it with you, maybe you'll seem less intimidated to do it', like with some warm ups to… are a bit ridiculous.

Samanta Neto DurÃes Franco (2319578) Sorry my… my computer was about to restart. Oh, we don't want it to do that. Sorry. Cool. So, the facial expressions and gestures that the teacher does during the lesson, how do those affect you? So, as you're singing and your teacher is making some gestures or facial expressions, do those have any impact on you, or is it

something you can't really recall?

P5: I don't know. I find that funny sometimes. Because you know you've got, there's, like sometimes you need to get into a character and be able to do a certain sound and… me and personally, I'm just so like, 'that's hard.' It's like getting out of your comfort zone. But I think in singing, you've got to do that. You've got to explore this range of things you don't… You're not very familiar with and just go at it, which is 'OK. I find it OK.'

Samanta Neto DurÃes Franco (2319578) Do you ever provide your own feedback? Either in thoughts or verbally in the lesson?

P5: Oh yeah, like, I feel like... When you look at me, you're like 'there's something wrong' and I'm like, I'm just 'I can't do it. I can't. It's it's just annoying'. I don't know how to do this. And you're like, 'OK, let's take it from the top' So I think that's maybe it was… Yeah. I think I can […]

Samanta Neto DurÃes Franco (2319578) Do those thoughts... Are they productive for you? Do they help you?

P5: Yeah. I mean, if it's hard, I'm going to tell you like, it's hard. To know what what …like making a witch face is going to help me, you explain it there and I'm like, 'OK, all right, This is why I'm doing this in the first place.'

Samanta Neto DurÃes Franco (2319578) So you think there is also quite a lot of verbal explanation then? Does that work for you?

P5: Yeah. I think like sometimes you're joking when you're like, 'oh', you try to explain the whole, like, biology, like meaning behind it. And I just stare at you. You're like, 'yeah, that's why it's much simpler to do a witch face. So that I don't have to explain to you what's… I know some parts of the body are working while you're singing,' which I find hilarious. It's true.

Samanta Neto DurÃes Franco (2319578) That takes us to instructions. How do you prefer the instructions? How do you think… what type of instructions you think are most effective for you… you just mentioned going for the witch's face for example. So can you elaborate a bit more on that… Like those are instructions. How do you prefer them then?

P5: I don't know. Like I like it when you do it with me, so I feel less that… being like a fool while doing it. Except again, like you explain it. And like I actually see why we're doing it, because once you're like, you're singing, you don't realise that you need to use this type of like…. but you just pick them out and then at the end of the day, I sing it. And I'm like, 'OK, I see where the witches come from, but no one in the audience… can tell I practise of witch's […]for five hours'.

Samanta Neto DurÃes Franco (2319578) stopped transcription

December 10, 2024, 3:52PM

58m 1s

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Neto DurÃes Franco (2319578) 0:05

So let's just go back to the previous questions... So I asked you, if you ever provide your own feedback, either thoughts or verbally? Whatever you say. It's fine. Whatever comes to you spontaneously. So we did talk… We were talking about feedback, like you get feedback from your teacher. And this question was about you getting your own feedback out of thinking about it or just verbalising it.

P5: Yeah, I think I have my free will. I've got it. I don't know. […]feel like I can talk about like the lesson and what I feel about it. It's very like it's very open, to be honest. It's not very strict.

Samanta Neto DurÃes Franco (2319578) Instructions in the lesson: What are they like and how do you prefer them? So do you like them detailed? Like, very much anatomy. And you, you have said this before, so whatever comes to your mind now, so… are they detailed in terms of the sound or anatomy or are they like short and straight to the point?

P5: So normally like... If I if I like, I'm wondering ‘why am I doing this?’ You would normally explain it like simply, and like we do a simple exercise. Like… whereas if you're going to explain to me all the body parts I'm using, I'll totally lose my mind. Go straight into biology lesson. So I like the way it goes straight to the point. It's very like… ‘you do this. You do that. This is how you get It’, whereas there's loads of stuff happening in your body. You don’t even notice it.

Samanta Neto DurÃes Franco (2319578) Does teacher modelling occur? So teacher modelling is when the teacher demonstrates a sound for you, for example sound or mood or a way to sing?

P5: Oh yeah no, I definitely like what I mentioned before. If I'm doing something embarrassing like maybe a witch face to get a nasal sound or whatever I'm trying to do, normally you do it with me because I'm a bit of a shy person when it comes to this so. They're good.

Samanta Neto DurÃes Franco (2319578) So you view it in a… you think it's a good thing, you think it's useful modelling?

P5: Oh, yeah.

Samanta Neto DurÃes Franco (2319578) Even though it's a short time. Do you use modelling to learn a melody for example?

P5: Normally, like if you if you… normally I like to listen by ear. Cool. So if you demonstrate it, I

can do it after which makes a very simple because I don't know how I'm supposed to get the melody if you don't sing it for me, OK?

Samanta Neto DurÃes Franco (2319578) Are you aware of the strengths as a singer in comparison with your peers? Are you aware of your strengths?

P5: Yeah.

Samanta Neto DurÃes Franco (2319578) And are they a focus area in the lesson?

P5: Yeah, I mean normally what we're trying to do is like strengthen my weaknesses, but normally it's like if it's, yeah, like I've gotten to know parts of myself that I didn't know I was good at, like, belting and stuff. Didn't know I had it in me. So yeah.

Samanta Neto DurÃes Franco (2319578) Do you sometimes experience moments in a lesson where something suddenly clicks like a ‘aha’ moment?

P5: Yeah. Like, again, like once if, because first… the first part of the lesson is… because I'm doing this for a long time… But the first part of the lesson is warm-up and then we do some stuff to strengthen our voice. And then we do the song. And then in the song, I get to see like where the stuff I learn the warm-up comes from and that's where it clicks like, ‘oh, this is so much easier to do. Now I've got this breathing technique […]

Samanta Neto DurÃes Franco (2319578) OK. And those moments, what do they mean to you? Those are ‘AHA’ moments. What do they mean to you?

P5: I don't know. It's just like sometimes it's a bit funny. I'm like, ‘oh, all that time I was doing silly stuff and that's all come together.’ I feel like it's sort of bit comforting because in music you do a lot of things that don't really make sense to other musicians like... When we were like meowing for whatever reason, I don't know what it was… My friends like friends like, the door was open and they passed and then they looked at me weird and I was like, ‘this is all part of the process guys. You appreciate me when I sing and sing wonderfully, so shut up.’ So I think it's like that thing of… it's normal. You've got to accept it.

Samanta Neto DurÃes Franco (2319578) That's very funny.

P5: Yeah, it is.

Samanta Neto DurÃes Franco (2319578) OK. And those are the moments where you finally realise, ‘oh, this is… and I can do this like this better because I just, I can do it better’. Do you find it easy to replicate them after, or do you have to go back to your teacher and repeat it again?

P5: Umm, like the the techniques or what like, what I learned.

Samanta Neto DurÃes Franco (2319578) Yeah. So those breakthroughs that you have, like those sudden clicks, are they easy to repeat after you've had them?
P5: I think it is, because I feel like we keep just, we just keep going through it a lot of times. It's like main things... I just can't seem to get rid of. And like techniques I normally just like once I realise it, I just like of course bad happens or like 'Oh, to get rid of', but once I realise it I'll I keep trying to stop doing it and it's that thing of like you learned just how to stop doing it. Otherwise, if you just keep doing it, you're just like, yeah, OK.
Samanta Neto DurÃes Franco (2319578) Do you practise in your own time?
P5: It's something that you always say to me to do like 'look in the mirror, see what you're doing' then I'm just like, normally when I sing, I just sing. Like I'm going through and then I stop and I sing. But I do realise it, like, after some time from looking in the mirror and I'm saying I'm like, 'wow, I didn't really open my mouth like that. I don't know how […]

Samanta Neto DurÃes Franco (2319578) So you. But you do practise, then you do go over the songs?
P5: I know what you always tell me to, so I'm just telling. She told me to.

Samanta Neto DurÃes Franco (2319578) And how do you think that practise impacts your singing lesson? Does it help make the sing lesson make… be more effective?

P5: Yeah, of course. Because if you're doing it outside of it, you're also like, spending some time. It's not only a waste of time because it doesn't matter if you do it once a week and then just come back to it and be like, OK, let's do this again, while if we're not taking it in and doing outside… Or… because that's what basically you're doing a singing lesson. You're taking the stuff to get out in the real world, be able to elaborate your singing.
Samanta Neto DurÃes Franco (2319578) How do you think your teacher can influence your motivation to practise or to attend, or to sing?

P5: Like how?

Samanta Neto DurÃes Franco (2319578) Yes, how do you think your teacher can influence that?

P5: I think like it's not even in music. I think as a singing teacher, a music teacher, I think it's a lot about like if… The students like you, because a lot of the teachers, like if they don't like the teacher, they won't like the subject, which I found it very common. And I think… I I love singing. So it wasn't […] But singing lessons have, like… They've improved, they've like, I've elaborated

my mindset about singing and… like the different things you could do. So I think, yeah, there's a lot of influence, like school and stuff.

Samanta Neto DurÃes Franco (2319578) OK, actually takes me to the like, the final section of the interview, which has to do with student and teacher relationship. So are there any interactions between you and the singing teacher during the lesson that have nothing to do with the actual lesson.

P5: This is the thing. It's like… if we've got a short amount of time. So normally, yes, we should get straight to the point, but sometimes it's nice to be friendly, you know, that's the whole point of singing, you're not getting there and be like, ‘yes, let's do this and that’. Just that sometimes it's nice to do a greeting. ‘How are you?’ We get there, we get straight into it and it's fun and it's like it's not… I'm not being forced to be in a singing lesson. It's a privilege that's... Do you know what I mean?

Samanta Neto DurÃes Franco (2319578) So those interactions, even though you have a short time, you still think they are a valuable use of time?

P5: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. Can you elaborate a little bit more why you think those interactions help make the lesson effective?

P5: Because I feel like if… like again with the like if a student if a student doesn't like the teacher, they won't like be motivated to learn… like they won't be bothered to listen to what you're saying. So I think it's… if you're knowing, like your students, which is a great thing, because if you don't talk to your students, like, how can you know their strengths and weaknesses and also how their day's been. So maybe this that's why their singing is not fully like… you know… There. Maybe they're just sick. Do you know what I mean? That's why it's good to talk to your students. Because if you don't… like, you won't be knowing why they're sad that day and they don't want to sing, do you know what I mean?

Samanta Neto DurÃes Franco (2319578) What is the mood like in a singing lesson?

P5: It's fun. Like for a singing lesson we got to do choir too, and that's just it's fun. It's something I've like... I would never thought I'd be in, but it's super, super fun. Yeah, it's a fun environment.

Samanta Neto DurÃes Franco (2319578) Anything you can think of what can make a singing lesson ineffective? For example, you mentioned someone being sad. So those sorts of things. What things do you think can make a lesson be less effective.

P5: I think…I think like arriving late, I think that's one because… because we've got a short […]

But like it's just really taking up that time like being late. But I feel like for… if the students not feeling that well, you can't really push it to be honest. So it's like it's not, it makes it less effective, yes. But it's also like you've got to you got to appreciate what's going on. Maybe also set back with it and be like, OK, we'll try next week and maybe we'll be better and then probably they will be better.

Samanta Neto DurÃes Franco (2319578) And how do you feel about such lessons? How do you.. do they do they feel make you feel in a specific way or it's just you just accept it is what it is? What you… what you, how do you perceive those lessons when it happens?

P5: Singing lessons?

Samanta Neto DurÃes Franco (2319578) Yeah. Yeah,

P5: When I'm in a bad mood or…

Samanta Neto DurÃes Franco (2319578) Yeah. For example. How do they make you feel?

P5: Well, normally I just don't want to be there. So I'm going to sing… And it's just like, ‘oh, I wanna go home, I hate this school’. But whatever it is, you know, it's also I've got to separate the side of, ‘OK, I had a bad day’. And so you have nothing to do with it. So the push that to the side and be positive for at least 30 minutes.

Samanta Neto DurÃes Franco (2319578) OK, I've come to the end of my of my questions, not lessons. We still have many of those, but is there anything else you'd like to mention? Anything that's occurred to you might want to say to add?

P5: No, I think that's about it.

Samanta Neto DurÃes Franco (2319578) OK, thank you very much. So this is about it. If I have any follow up questions, I'll let you know. But for time being this is it.

Samanta Neto DurÃes Franco (2319578) stopped transcription

P6

December 10, 2024, 3:10PM

12m 30s

Samanta Neto DurÃes Franco (2319578) started transcription

Samanta Neto DurÃes Franco (2319578) 0:03

Thank you very much for doing this. First thing I need is for you to state to your age.

P6: 15.

Samanta Neto DurÃes Franco (2319578) So why do you attend half hour singing lessons?

P6: Because I want to improve my vocal skills and my singing.

Samanta Neto DurÃes Franco (2319578) OK. Any specific reason why you're doing taking those lessons in the educational context?

P6: Because my GCSE is music so I had to pick an instrument and then I picked singing.
Samanta Neto DurÃes Franco (2319578) So. In the lessons… What happens when you enter the room? Can you just talk me through what happens throughout those 30 minutes

P6: I get there, do a vocal warm up and then we sing like my practise song.

Samanta Neto DurÃes Franco (2319578) Can you elaborate a little bit more so… Do you spend more time in the warm up or in the song?
P6: In the song we practise like… Three to two times. Like we sing it to three to two times. Like get the… try to get the pitching correct and stuff like that.

Samanta Neto DurÃes Franco (2319578) OK, we’re going to go back to that. But OK. So, do you develop any technique in those lessons or it's more focused on the pitch?
P6: […] I think the other techniques as well

Samanta Neto DurÃes Franco (2319578) Such as what can you elaborate?
P6: Like how to project and stuff like that.

Samanta Neto DurÃes Franco (2319578) OK, how to project, anything else?
P6: I can't remember right now.

Samanta Neto DurÃes Franco (2319578) OK, that's fine. Is there in…. in those things that you cover in a lesson… Is there anything you can think of that is not very useful, that you might think, ‘oh, why are we doing this in half an hour?’
P6: No, not really.

Samanta Neto DurÃes Franco (2319578) OK. And in regards to your learning, what you prefer: a lesson where you sing throughout a lot without interruption. So, through

the warm up, so through song, without interruption, or a lesson where you get frequent stops for corrections?

P6: Frequent stops for corrections.

Samanta Neto DurÃes Franco (2319578) OK, can you elaborate how that helps you?

P6: Because it helps me like to think and stop and be like 'oh, this is wrong'. Or like. It just helps me.

Samanta Neto DurÃes Franco (2319578) Do you prefer… positive feedback or criticism… Constructive feedback.

P6: Constructive feedback, because it will help me like to develop and like I will know what I have to do. Whereas if you only just tell me, 'oh, this is good… This that' then I won't learn and I don't know what like I have to practise.

Samanta Neto DurÃes Franco (2319578) Do non-verbal feedback and instructions occur from your teacher? So, any body language you detect that is giving you feedback or telling you what to do.

P6: Not really, not really.

Samanta Neto DurÃes Franco (2319578) Do you ever provide your own feedback? Like in thoughts or verbally?

P6: Yeah. If I feel like it's wrong... Like I'll say it.

Samanta Neto DurÃes Franco (2319578) Is that productive for you?

P6: Yeah. Yeah.

Samanta Neto DurÃes Franco (2319578) OK. How is it productive for you?

P6: Because you're like… Help me.. to to think and be like 'oh. Why […]' We just happen to get better. My own like criticism.

Samanta Neto DurÃes Franco (2319578) OK, so it's like you're assessing yourself.

P6: Yeah.

Samanta Neto DurÃes Franco (2319578) What are the instructions like in a lesson that… how do you… or how do you prefer them? Do you like detailed explanations involving anatomy, anatomy or the sound, or do you prefer them short and straight to

the point?
P6: Short and straight to the point.
Samanta Neto DurÃes Franco (2319578) And does teacher modelling occur? So, when the teacher demonstrates for you?
P6: Yeah.

Samanta Neto DurÃes Franco (2319578) OK. Can you explain a little bit how that occurs, what's... why and how it's done?

P6: Sometimes like when we're doing the warm up and I'll do something wrong, she... like you... Do it and then after like... what's it called... I copy it.
Samanta Neto DurÃes Franco (2319578) What goes wrong?

P6: Sometimes... Like... what's it called? I'm doing a vocal warm up and I did wrong. You demonstrate how to do it.

Samanta Neto DurÃes Franco (2319578) OK, but what goes wrong, is it technique?

P6: Oh, technique. Technique.

Samanta Neto DurÃes Franco (2319578) Or is it the pitch either... or is it not? Because you did mention pitching earlier.

P6: Pitching and technique.

[...]

Samanta Neto DurÃes Franco (2319578) And... OK, what is your opinion about the use of modelling in the lessons?
P6: I think it's good because like...It will teach me like how to properly do and I just won't be wasting time.
Samanta Neto DurÃes Franco (2319578) OK. Can you can you elaborate how it would be wasting time if there were... if there wasn't modelling?

P6: Because I wouldn't like know if I was doing properly or like how to do it properly.
Samanta Neto DurÃes Franco (2319578) But why would it waste time to not have the modelling?

P6: Because I'll probably get it wrong. [...] doing it like wrong. OK.

Samanta Neto DurÃes Franco (2319578) And you feel that you get results quicker if the teacher is modelling for you.

P6: Yeah.

Samanta Neto DurÃes Franco (2319578) So do you need modelling to in order to learn a melody? So do you need someone, the teacher or the singer to sing for you? Do you need to be listening to it to learn the melody?

P6: Yeah, I think it helps me a lot.

Samanta Neto DurÃes Franco (2319578) And are you aware of your strengths as a singer in comparison to others other, for example, your peers? Do you have any… Do you have an awareness of your strengths?

P6: No, not really.

Samanta Neto DurÃes Franco (2319578) Not really. OK, so those wouldn't be a focus area in your lessons though. So your strengths because you don't what they are?

P6: No, not really.
Samanta Neto DurÃes Franco (2319578) OK. Do you sometimes experience moments in a lesson where something suddenly clicks like a 'aha' moment?
P6: Yeah, sometimes, yeah. When like… I'm singing in a way, and then it's like the other way, which I thought it was wrong. I thought I was meant to be singing like a chest voice, and sometimes it's in a falsetto.

Samanta Neto DurÃes Franco (2319578) OK, so those are the 'AHA' moments that you have.

P6: Yeah.

Samanta Neto DurÃes Franco (2319578) OK, and what do those moments mean to you?
P6: Like that I need to like improve my listening skills and how to… differentiate falsetto and chest voice.

Samanta Neto DurÃes Franco (2319578) So is that is that a recurring issue that you have?
P6: Sometimes, yeah, but not like that often.

Samanta Neto DurÃes Franco (2319578) OK, when you have those 'aha' moments… Do those… do those realisations last? Like, do you go away and you're able to replicate them?

P6: Yeah, yeah.

Samanta Neto DurÃes Franco (2319578) OK, is there any circumstances where you found that you couldn't replicate and you have to go back to your teacher?
P6: Rarely… But yeah.
Samanta Neto DurÃes Franco (2319578) Do you practise in your own time?

P6: I do, yeah.

Samanta Neto DurÃes Franco (2319578) And how do you think that impacts your singing lesson?

P6: I think it improves and like… Will speed up the process of me learning the song and getting the pitch correct and like the melodies and stuff.
Samanta Neto DurÃes Franco (2319578) OK. How do you think your teacher can influence your motivation to attend the lessons and to practise?
P6: Just like give feedback, like you said before, constructive feedback.
Samanta Neto DurÃes Franco (2319578) Do any interactions occur between you between you and the singing teacher that have nothing to do with singing so… off-topic chat, does that happen?

P6: No, not really, no.

Samanta Neto DurÃes Franco (2319578) So it's always straight to be point, always about singing.
P6: Yeah, basically.
Samanta Neto DurÃes Franco (2319578) And so do you think there is a rapport between you and the teacher? Like a relationship, kind of a rapport, or is it very

professional focused?
P6: I think there is like... Kind of like... a relationship. Yeah.

Samanta Neto DurÃes Franco (2319578) How do you think that is developed? If there isn't... if the conversation is very much on topic, how do you think that evolves?

P6: It's rare. But like, sometimes when like, oh, there's end of term. She just asks me ‘what are you going to do with holidays’ and that's it. But nothing too much.

Samanta Neto DurÃes Franco (2319578) OK. Do you think it is important to... Build that relationship? Do you think those interactions you just mentioned about your holidays, about your personal life? Do you think they should happen more or less, or they're about right?

P6: I think they’re about right, yeah.
Samanta Neto DurÃes Franco (2319578) What is the mood like?
P6: It’s fun, it’s happy. It's nice.
Samanta Neto DurÃes Franco (2319578) Is there... can you think of anything that can make a singing lesson ineffective?
P6: Maybe me not knowing that the melodies and stuff.
Samanta Neto DurÃes Franco (2319578) OK. Can you elaborate a bit more?
P6: Like, we're doing a song that you asked me before to practise it and I don't practise it and then I'll go to your lesson... And I don't really know the song.
Samanta Neto DurÃes Franco (2319578) So you think that lack of practise will contribute for the lessons to be ineffective?

P6: Yeah.
Samanta Neto DurÃes Franco (2319578) How do you feel about such less lessons that are less effective? How do they make you feel?
P6: Like sometimes I only feel guilty because you've told me to practise... practise and I didn't.
Samanta Neto DurÃes Franco (2319578) OK. Is there anything else you'd like to mention that has occurred to you throughout this conversation or before when I spoke to you about this study, anything else you'd like to add?

P6: No, not really.

Samanta Neto DurÃes Franco (2319578) OK. That's it. I might yes, maybe or not, I don't know. Come to you with follow up questions that might happen, but this is kind of what I need. So I'm going to stop recording.

Samanta Neto DurÃes Franco (2319578) stopped transcription

Appendix F

Signed Ethics 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:		Samanta Aniana Neto Durães Franco			
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:	samanta.aniana.franco@gmail.com
6	Contact Telephone Number:	07521607119
	For students:	
7	Student Number:	2319578
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 Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	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	**Ark Data Retention and Disposal Policy**	☒

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	N/A				
2	Contact person name	N/A				
3	Contact person e-mail address	N/A				
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 Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☒

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**	☒
	N/A				

SECTION E: Details of Research Activity

1	Indicative title:	"How can half-hour singing lessons with young people in formal music education be most effective? An exploratory study of students' perceptions and experiences"		
2	Proposed start date:	25th September 2024	Proposed end date:	31st January 2025
	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:** *Purpose of Research Activity* *Proposed Research Question* *Aims of Research Activity* *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain *What the research activity will add to the body of knowledge* *How it addresses an area of importance.*			
3	**Purpose of Research Activity** 1) In my work as a singing teacher in different schools, teaching half-hour long slots is a very frequent requirement. I am interested in finding out more about how to make that time as productive as it can be and equip myself with knowledge that will allow me to take better decisions on the use of my limited time with a student who needs to prepare for a performance or for an exam. To the best of my knowledge, there is limited literature specifically about this topic in singing or in any other instrument.			

	Some articles suggest that plenty can be done in half an hour, especially as this seems to be the timeframe chosen for many studies involving some sort of intervention through voice lessons. There is also some disagreement in the literature about whether warm up and technique should be combined. I would like to expand my knowledge on this matter, make up my own mind about it and apply my conclusions into half-hour singing lessons. (this box should expand as you type)
4	**Research Question** "How can half-hour singing lessons with young people in formal music education be most effective? An exploratory study of students' perceptions and experiences" (this box should expand as you type)
5	**Aims of Research Activity** The aim of this study would be working together with the literature and participants in establishing priorities in a singing lesson and if any important stages in a lesson (such as warm up and technique) can be combined to make a short lesson as complete and effective as possible. (this box should expand as you type)
6	**Objectives of Research Activity** - Gain information about what constitutes an effective singing lesson according to different points of view - Understand which elements of a lesson are most essential to cover and why (this could be warm up, technique, repertoire, etc.) - Understand how to combine some of those elements to save time (this box should expand as you type)

	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that **may** 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 here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	Mixed methods methodology: - Literature review: gather knowledge already available about length of singing or instrumental lessons and understand context of half-hour singing lessons. Gather information about warm ups, vocalisations, building of repertoire, students' attention span, and different learning and teaching styles. 2) Survey/questionnaire: This will be aimed at any Contemporary Commercial Music students or singing teachers who may have attended or taught half-hour lessons in a formal music course before. This may generate a mix of quantitative and qualitative information from people I may not work with nor even know personally. 3) Interviews: I may undertake a limited number of semi-structured interviews with students I currently work with or worked with before, as well as potentially someone with whom I have never worked with. This would provide me with data about their perceptions on what makes a singing lesson successful and effective, which could vary greatly and be very different from my own perceptions and opinions. To be recorded on an audio device. 4) Focus groups: I may lead a discussion with a small number of my GCSE students on their perceptions of half-hour singing lessons and allow them to share and compare points of view. To be recorded on an audio device. 5) Reflective Journal: throughout the study I will be regularly writing down any thoughts and ideas that occur to me in order to read back at the end of the study to help take my own conclusions and monitor any issues of insider researcher bias which may occur. (this box should expand as you type)
	Location of research activity

	Identify all locations where research activity will take place.
8	Ark Acton Academy: using a private room with partially glass door and close to other individuals (pre-authorisation letter to undertake research on school grounds attached; full authorisation to be requested following ethical review). Zoom (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, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
9	N/A *(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 Yes, 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. N/A *(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)		

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: N/A. (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?	No more than 65 in total. Of those, around 60 would be responding to a questionnaire. The remaining 5 would be interviewed. *(this box should expand as you type)*
11	Who will the participants be?	For the questionnaire, it will be anyone who has participated in half-hour singing lessons as a student, a teacher, or both. This must have been in the context of some sort of formal musical education, such as GCSE, BTEC, Higher Education, or others. The participants of the interviews or focus groups would be aged 15 to 22 and have attended half-hour singing lessons recently as a part of their formal musical education. There is a possibility of this including adults considered to be vulnerable, in which case appropriate ethical guidelines will be followed. *(this box should expand as you type)*
12	How will you identify the participants?	Methods for sampling will be convenience and purposive. Questionnaire: I will be posting in different groups on social media, as well as reaching out to other students of my course or any work colleagues. They will have to confirm that they fit the description above before completing the questionnaire. Interviews or Focus groups: They will be my own students who are currently doing their Music GCSE or who have completed it this past academic year, in which half-hour singing lessons have been standard. I will also approach former students and work colleagues who are attending or recently attended a Sixth form equivalent or Higher Education course where half-hour singing lessons were also standard. *(this box should expand as you type)*

	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)			

	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			
	I may use a laptop, tablet, or phone to record interviews. *(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 participants: 1. Participants who are currently my students may feel pressured to participate. 2. Participants who are underage or vulnerable adults may not fully understand the implications of participating in research and not be able to fully consent.	*How you will mitigate the risk to participants:* 1. Make it clear verbally and in writing that their participation is voluntary and their decision will have no positive or negative consequences for them. Reiterate that they may change their mind at any time without any repercussions. 2. Inform legal guardians and get their consent. Have an informal and engaging conversation with potential participants to explain the study aims and the interviewing process in order to get their assent. If potentially vulnerable adults are involved, offer for them to get their next of kin involved.	

	3. Students missing classes to attend an interview on school grounds. 4. Misunderstandings during process of consenting or data collection/analysis due to the participant and/or their guardian not speaking English as their first language. *(this box should expand as you type)*	3. Undertake interviews where possible during any gaps in participants' timetable. If not at all possible, ensure that disruption is kept to a minimum and does not affect the same lesson more than once. 4. Where applicable and possible, provide a translated version of the consent form. Allow participants to check a summary of their interviews. *(this box should expand as you type)*
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	
	N/A *(this box should expand as you type)*	
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:	*How you will mitigate the risk to the investigator:*

	1- Participants not responding to requests to take part. 2- Participants withdrawing the project before its conclusion. 3- Accusations of impropriety.	1- **Survey:** set up a broad recruitment strategy, with a clear and concise brief. Keep the questionnaire simple and easy to complete and make it clear that all data will be anonymous. **Interviews/focus groups:** Clearly communicate the purpose and aims of the study and commit to adjusting to their time constraints. Be flexible on which participants I can work with, by having backup options. 2- Be flexible with scheduling and location where possible and ethically appropriate. Keep any sessions with participants to a minimum. Have a backup recruitment plan. 3- Keep thorough records of all interactions. Set clear boundaries around everyone's roles, without any duality. Getting informed consent/assent. Interactions to happen within school setting in rooms with doors that are partially glass to allow for external visibility. 4- Follow carefully all ethical guidelines regarding consent, anonymity, and confidentiality. Set clear boundaries between everyone's roles. Keep communication with everyone clear and transparent. 5- Attend therapy sessions regularly. Reserve one day a week for studying only. Make time daily for leisure and to disconnect. Contact tutor in a timetly manner if I feel stuck, instead of waiting for the situation to resolve itself. *(this box should expand as you type)*

	4- Personal relationships within my workplace could be damaged. 5- The stress to complete the project may impact my mental health. *(this box should expand as you type)*	
5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1- Violation of data protection rules. 2- Being brought into disrepute. *(this box should expand as you type)*	*How you will mitigate the risk to the University:* 1- Keep all data anonymous and use pseudonyms. All data will be stored safely in password-protected cloud storage on the University's Office 365 system which will not be shared with anyone else. Compliance with UWTSD Research Data Management Policy. 2- Promote transparency and accountability throughout my research activity. Keep research methods and practices under constant review. Compliance with UWTSD Research Ethics & Integrity Code of Practice *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	

	Risk to the environment: N/A *(this box should expand as you type)*	*How you will mitigate the risk to environment:* N/A *(this box should expand as you type)*

	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.	**001759909728**		

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?
	I plan to undertake member checking, by providing participants with a summary of their interviews for them to read. I will still provide them with professional email address should they wish further details or results. *(this box should expand as you type)*
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.
	Before interviews or focus groups: informal conversation prior to presentation of consent form to discuss the project. Afterwards, a consent form will be sent to participants and, where applicable, to their guardians for signing.

	Questionnaire: there will be a screen before the questions start that acts as a consent form, informing participants that by clicking on the NEXT button they are providing consent. *(this box should expand as you type)*
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.
	Names of participants will not be collected. Pseudonyms will be used instead. Organisation(s) where research will take place or that participants have attended in the past will not be named under any circumstances. *(this box should expand as you type)*

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 is considered to be personal data.*	x	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	There will be audio data resulting from interviews or focus groups. I shall still collect consent forms for participants as they may not take part without those. *(this box should expand as you type)*		
	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 subjects' –* *(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,*	☐	x

	(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	N/A *(this box should expand as you type)*		

	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: Tablet and phone	☒	☐
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 data will be kept in password protected cloud storage on the University’s Office 365 system which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. *(this box should expand as you type)*		

	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 kept in password protected cloud storage on the University's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. *(this box should expand as you type)*		
22	List all who will have access to the data generated by the research activity:		
	Principal researcher and Dr David Cane. *(this box should expand as you type)*		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Principal researcher. *(this box should expand as you type)*		
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 why not.		
	All data will be encrypted and kept in password protected cloud storage on the University's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. *(this box should expand as you type)*		
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. (*Most relevant to academic staff)*		
	N/A *(this box should expand as you type)*		

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 application I hereby confirm that I undertake to ensure that the above named 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:**	Samanta Franco	**Date: 14/08/2024**

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	**Date: 17.10.24**
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 appropriate) *ONLY TICK IF YOU HAVE* ***ATTACHED A FULL RISK ASSESSMENT***

☒	I understand that it is my responsibility to ensure that the above named 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.

Appendix G

Letters of permission

Samanta Franco

142 Buckler Court, Eden Grove, N7 8GQ, London

14th August 2024

Dear UWTSD,

RE: How can half-hour singing lessons with young people in formal music education be most effective? An exploratory study on students' perceptions and experiences.

I confirm that I approve of the research proposed into 'half-hour singing lessons' to be carried out by Samanta Franco between September 2024 and January 2025.

Kind Regards,

Samanta Franco.

Employer permission:

Ark Acton Academy

Dear colleague,

I am pleased to confirm that I approve of the research proposed into either 'Students' perceptions and experiences in short singing lessons' or 'Adolescents' experiences with acting through song in Musical Theatre repertoire' to be carried out by Samanta Franco at Ark Acton Academy between September 2024 and January 2025.

This is subject to a review of the ethical and GDPR plans to ensure pupil safety and privacy – to be reviewed by the school ahead of any research interactions with pupils.

With thanks

Sarah Donachy
Principal
Ark Acton Academy

Emails after ethical approval:

SD [redacted]
To Samanta Franco
Cc [redacted]

Reply | Reply All | Forward
Tue 22/10/2024 07:34

You replied to this message on 22/10/2024 13:22.

Sent: Monday, October 21, 2024 3:43:28 PM
To: [redacted]
Cc: [redacted]
Subject: Undertaking research at [redacted]

Hi [redacted]

I hope you are well.

As I mentioned last summer, I would like to interview some students for a work-based project for my MA. I settled for the following research requestion: 'How can half-hour singing lessons with young people in formal music education be most effective? An exploratory study of students' perceptions and experiences'.

I finally have ethical approval from my university to start the project. Please find attached the complete signed form. I also attached the authorisation letter you wrote in the summer, in case you wish to re-phrase it and address to UWTSD (my university) now that you have seen the ethics form and chosen title.

If you could please confirm your authorisation at your earliest convenience, that would be deeply appreciated. I would like to approach potential participants later this week and am aiming carry out the interviews in November outside of my working days to minimise disruption.

If you have any questions or concerns, please do not hesitate to contact me.

Best wishes,
Samanta.

Re: Undertaking research at Ark Acton

SD [redacted]
To Samanta Franco
[redacted]

Reply | Reply All | Forward

Tue 22/10/2024 07:34

You replied to this message on 22/10/2024 13:22.

Hi Samanta

I approve this request- be fascinating to see the results.

[redacted]

Appendix H

DBS Certificate

Enhanced Certificate

Page 1 of 2

Disclosure & Barring Service

DBS Fee Charged

Certificate Number 001759909728

Date of Issue: 25 NOVEMBER 2021

Applicant Personal Details

Surname: NETO DURAES FRANCO

Forename(s): SAMANTA ANIANA

Other Names: NONE DECLARED

Date of Birth: 08 MAY 1990

Place of Birth: V F XIRA PORTUGAL

Gender: FEMALE

Employment Details

Position applied for:
CHILD WORKFORCE MUSIC TEACHER

Name of Employer:
SING EDUCATION LIMITED

Countersignatory Details

Registered Person/Body:
UK CRBS LIMITED

Countersignatory:
LOUISE WOODS

Police Records of Convictions, Cautions, Reprimands and Warnings

NONE RECORDED

Information from the list held under Section 142 of the Education Act 2002

NONE RECORDED

DBS Children's Barred List information

NONE RECORDED

DBS Adults' Barred List information

NOT REQUESTED

Other relevant information disclosed at the Chief Police Officer(s) discretion

NONE RECORDED

Enhanced Certificate

This document is an Enhanced Criminal Record Certificate within the meaning of sections 113B and 116 of the Police Act 1997.