

BMPF7326D
Kayleigh Reimer
2316805

Teaching Voice Habits in the High School Choral Classroom

Word Count: 6392

Teaching Voice Habits in the High School Choral Classroom	1
Project Proposal	3
Context	3
Justification	3
Impact	3
Intention	3
Ethics and Insider Research	4
Personal Learning Outcomes	4
Project Report	5
Introduction	5
Literature Review	5
Teacher Training	5
Language and Systems	6
Student experiences	8
Methodology	8
Participants	9
Data Collection	9
Data Analysis	10
Ethics and Researcher Perspective	10
Findings and Discussions	11
Teacher Education	11
Continued Learning	13
Voice Habits	15
Knowledge Transmission	17
Conclusion	19
Appendix A: Questionnaire	24
Appendix B: Interview	26
Appendix C: Analysis Codes	42
Appendix D: Ethical Approval	46
Appendix E: Consent Forms	63
Appendix F: Employer Permission Letter	67

Project Proposal

Context

As a voice teacher and former choir director, I understand the subtle differences between the two roles. Often the latter is a student's first voice instructor. Through questionnaires and interviews, I will ask high school choral teachers about their experience with voice pedagogy, how they seek further knowledge and how they impart that knowledge to their singers.

Justification

Choir teachers must be proficient in numerous areas, including voice use (Center for Educational Leadership, 2012). While professional development (PD) opportunities are generally abundant, anecdotal evidence shows PD rarely focuses on voice science and application. In addition, most universities require only one semester of voice pedagogy for undergraduate students, and assigned choral method books include little information about vocal function (Perna, Redman and Glasner, 2024; Spurgeon, 2024).

While music-specific PD opportunities for music teachers have increased (West, 2021), content is rarely voice-related. Reckers, *et al.* (2021) identify students' voice instructors as critical for young singers knowing healthy habits and techniques outside of standard voice pedagogy curriculum; the study, however, focuses on the students and not the instructors. The instructors' points of view may inform curriculum development and continuing education opportunities for classroom choral directors.

Impact

I aim to empower educators to seek further information to best educate their students, and to discuss how healthy vocal habits are incorporated into rehearsals. Ultimately, many student groups benefit when teachers are supported and given access to further education (Palkki, 2020; Kwak *et al.*, 2014; Mercado and Draut, 2024; Levett and Pring, 2023).

Intention

For this research, I will use three methods: a literature review, questionnaire and interviews. I will recruit colleagues and other local educators to participate in data collection to occur May 1 through June 7. The first two weeks are dedicated to encouraging participants to respond to the open-ended questionnaire and volunteer for the next phase of the project. Upon

closure of the questionnaire, and as suggested by Holmes and Holmes (2013), participants will continue in semi-structured interviews to engage in deeper discussion of topics. These interviews conclude the data collection portion. I will continue to engage with participants to clarify their words.

As proposed by Papaioannou (2024), I will combine phenomenology with critical discourse analysis to research the experiences of choir directors, understanding that conversations of equity and access may arise. While reflexive thematic analysis would be appropriate, critical discourse will engage with conversations regarding systemic issues and power structures that may not be otherwise uncovered (Fairclough, 2010).

For practical purposes, I will use a GANTT chart to manage tasks and deadlines, as well as technology tools to set reminders to ensure no details are missed.

Ethics and Insider Research

I will be asking teachers to reflect on their labels, experiences and pedagogical practices, which is quite vulnerable. By wording my questions with compassion and remaining neutral, I aim to avoid such unwanted behaviors as malevolence and disrespect. In addition, participants' names and locations will be anonymised so as to protect their participants and their students.

Because this is a field in which I have worked, and as a current voice teacher, I recognize the inherent bias. Wilkinson and Kitzinger (2013) propose numerous strategies for addressing bias, and as with Palkki (2020), I intend to mildly incorporate my own perspective where appropriate and responsible.

Personal Learning Outcomes

I will be able to:

- a. design a succinct and user-friendly questionnaire in order for participants to adequately and openly respond;
- b. propose relevant professional development materials for choir directors based on teachers' and students' needs;
- c. identify potential gaps in knowledge for young singers working with voice teachers.

Project Report

Introduction

High school choral directors (HSCDs) are often the first voice teachers many young singers have, and in addition to the many requirements and responsibilities of being an educator, they must also be proficient in the vocal instrument (Spurgeon, 2004; Center for Educational Leadership, 2012; Frizell and Windsor, 2021; Perna, Redman, and Glasner, 2024). In order to understand what HSCDs know, where they learned it, and how they disseminate that information to their students, it is imperative to look at HSCD experience.

As part of the learning process, I assigned to myself three learning outcomes:

- d. design a succinct and user-friendly questionnaire in order for participants to adequately and openly respond;
- e. propose relevant professional development materials for choir directors based on teachers' and students' needs;
- f. identify potential gaps in knowledge for young singers working with voice teachers.

These learning outcomes were referred to throughout the research process and informed literature choice and questionnaire and interview prompts. The aim of this study is to understand the perspectives of HSCDs as they navigate teaching voice habits to singers in their classrooms. The phrase "vocal technique" was avoided due to its potential to imply that there is one correct way of singing. "Voice habits" was believed to be an all-encompassing term that would allow critical discourse analysis to naturally unveil key findings. Such key findings, as is the point in critical discourse analysis, point to broader power structures among HSCDs, their students, and the institutions in which they operate. Through dissecting language, this study identifies how HSCDs prescribe meaning and relationship within their spheres.

Literature Review

Of the selected literature, most refer to voice teachers of various kinds, though research related to classroom choir directors was prioritized. As such, key search phrases included "choral director pedagogy," "'professional development' choir," and "choral 'vocal health.'" Due to a surprising lack of qualitative research on choral directors *themselves*, parameters for inclusion remained broad. Particular attention was paid to research that resulted in systemic change (as in the case of Mercado and Draut [2024]) or highlighted underrepresented voices (as in the case of Palkki [2020], Baker, Oti Rakena and Purdy [2022]).

Teacher Training

Public school educators in the United States are expected to be experts in numerous fields. This is especially true for HSCDs, who, in addition to voice instruction, must be proficient in curriculum, classroom management, the latest instructional initiatives, conducting, music literacy and other related skills (Center for Educational Leadership, 2012). I can attest to the needs of the job; my colleagues and I were evaluated through the Center for Educational Leadership 5D+ Framework. Though exceptions exist, these skills are obtained through bachelor degrees in education and a chosen discipline, as well as exams to prove proficiency to obtain the required license (Elpus, 2015; Education: Regulations of the Offices of the Department of Education, 2024). These degrees are designed to develop a robust knowledge in pre-service educators before teaching. In practice however, future teachers are likely to encounter a large number of subjects in condensed packages. One particular course that future HSCDs are often required to take is a semester of voice pedagogy which serves as a primer to voice instruction (Perna, Redman and Glasner, 2024) Perna, Redman and Glasner (2024) acknowledge that voice majors of all kinds will be required to take only *one* voice pedagogy course, leaving students feeling unprepared. They suggest therefore the flipped classroom in which students study for understanding *before* the professor's lecture or presentation as a means of giving students agency in their learning (Zheng *et al.*, 2020; Weiger, 2021; Perna, Redman and Glasner, 2024). While this method of classroom education may account for deeper learning and applied practices, there are other hindrances to future HSCDs receiving adequate instruction.

Jones (2013) revealed that of 142 choral pedagogy textbooks published between 1989 and 2009, 75% had fewer than 50 in-text citations. The five most-frequently cited journals were *Choral Journal*, *Journal of Singing*, *Music Educators Journal*, *Journal of Research in Music Education*, and *Journal of Voice* (Jones, 2013). The quality and rigor of the instructional materials can vary depending on the undergraduate program, resulting in new HSCDs having a wide array of exposure to pedagogical content upon entering service. As Spurgeon acknowledges, only 4-16% of 7 analyzed textbooks included content related to "singing or voice pedagogy issues" (2004, p. 30). While PD opportunities are abundant and can level the playing field, music educators were less likely to engage in long-term PD or have agency in determining PD according to their own needs and goals (West, 2024). West (2024) acknowledges that despite vast improvement in recent years, the PD landscape for music educators is lacking in comparison to that of teachers in other disciplines. While there is no expectation that an HSCD should learn everything they need to know prior to entering the classroom, ongoing, albeit slow,

change is being considered. Unfortunately, this likely impacts only new HSCDs. Veteran HSCDs must consider other ways to bolster their knowledge.

Language and Systems

Where HSCDs may have an advantage over their other music colleagues is access to continuing education through alternative professional organizations. Rollings Bigler and Osborne's (2021) summation of the Voice Pedagogy Interest Group acknowledge the role of choir directors as voice teachers who, with the rest of the field, are encouraged to operate within a Comprehensive Voice Pedagogy Framework, consisting of knowledge (of self, content, student and general pedagogy), feedback, administrative skills, student interaction and relevant community interaction. Because of evaluation programs like the 5 Dimensions of Learning, such a framework would be familiar to HSCDs; however, there are various knowledge sources from which a choir director can draw.

Often novice teachers tend toward language and practice of their own choir directors and voice instructors, which can result in objective language being used to describe subjective experiences. Frizzell and Windsor's (2021) work identified that choral directors typically rated music within their own culture (often the Western Classical canon) as healthier and more appropriate in tone than non-Western Classical selections. In addition, Western Classical pieces were reviewed with higher rates of positive emotion in regards to tone than non-Western Classical pieces (Frizzell and Windsor, 2021). They acknowledge that directors would benefit from continuing education hours related to multicultural music, but it is unclear whether or not this would address the ways in which HSCDs evaluate the sounds they hear. While broadening their musical and linguistic toolbox would equip them to teach repertoire outside their own culture, a reframing of possible desired vocal aesthetics would be of equal importance. Unfortunately, Herring (2015) finds that teachers have rather mixed reviews on the quality, accessibility, and practicality of various multicultural music workshops. This leaves HSCDs in a conundrum where they are left to decide what will truly help them grow as educators.

While voice pedagogy and ethnomusicology courses can aid in preparing a teacher for a changing educational landscape, there is no guarantee that the education will, to no one person's fault, have an impact. For example, knowledge of the vocal mechanism can improve during the length of an undergraduate degree, but said knowledge may not fully protect teachers and their students from voice misuse and misunderstanding (Manning and Blanchet, 2014; Reckers, Donahue and LeBorgne, 2021). After all, there is a difference between *knowing* and *doing*. Myers, Manternach and Titze (2020) advocate for institutions to create a robust,

interdisciplinary structure in which university students can understand vocal function on various levels, allowing preservice HSCDs the opportunity to avoid parroting tropes of the past, clearly understand their instrument, and prevent injury while serving in a profession known for high rates of voice disorders (Van Houtte *et al.*, 2011). Though HSCDs may not have access to systems as those at research universities, I suggest they build relationships with school speech-language pathologists and healthcare providers to create a culture of voice care for students and provide students with robust knowledge of voice habits.

Student experiences

HSCDs work with a vast demographic of students at a developmentally rich time in students' lives. Much research has given attention to the adolescent male voice, which has been theorized and studied at length (Cooksey, 1977; Rutkowski, 1984; Freer, 2006; Willis and Kenny, 2008; Lee *et al.*, 2021); females, however, are far more populous in high school choir programs, yet have far less literature devoted to their changing voice (Sweet, 2018; Baker, Oti Rakena and Purdy, 2022; Mercado and Draut, 2024). Despite this, available research shows that female students have an increased sense of self-efficacy when they and their teachers have an understanding of the female voice change (Baker, Oti Rakena and Purdy, 2022; Orton and Pitts, 2019; Mercado and Draut, 2024). Practically speaking, when teachers feel empowered in their knowledge, students also feel empowered.

In addition, there is very little research for teachers working with transgender students despite more students coming out earlier in life (Palkki, 2020). Silveira and Goff (2016) found that roughly 35% of music educators in their 2016 study stated that students should be allowed to sing the part that aligns with their gender identity, leaving a majority of music educators to believe otherwise. Palkki's (2020) interviews with trans singers in high school reveal that teachers who show forth effort in building relationships and offering kindness have a positive impact on the lives and stories of students.

Methodology

A vast number of studies, including most listed above, use quantitative data to generalize best practice for large populations. With the exception of Palkki (2020), few of the aforementioned studies include participant voice, let alone that of the educator. While quantitative research may provide objective data with which to work, it cannot provide nuanced understanding of the structures of power in which the participants operate and how they

influence educational choices (Gee, 2011; Rogers, 2011; Scotland, 2012; Charmaz, 2016). Statistical analysis cannot fully explain how educators navigate their own understanding of the world. As Gee reflects, “some qualitative researchers...believe the language of statistics has spread too far in our understanding of the social world” (2011, pg. 33). As an alternative, I approach the following questions surrounding voice instruction in high school choir classrooms as it relates to knowledge access through the critical paradigm lens, examining the structures through which choir teachers are trained and continue learning.

1. What do teachers know about voice habits?
2. How do they know voice habits?
3. How do they teach voice habits?

While narrative inquiry would have appropriately fit the questions, given their focus on lived experience (Clandinin, 2006), Gee’s building tasks for critical discourse analysis shift the focus from storytelling to creating change.

Participants

Participants were gathered via purposive and snow-ball sampling (Makwana *et al.*, 2023). Participants were required to be 18 years and older, as well as a choral director in a school setting with students grades 9-12 (or years 10-13 for UK educators). 3 teachers completed the questionnaire, with 1 voluntarily participating in a follow-up interview. While this number was lower than projected, it is likely that the timing of the questionnaire played a role in minimal engagement. Having been an educator myself, the end of the year can result in busyness and time constraints that limit a teacher’s ability to participate in non-school related activities. Therefore, due to the small sample size, the following research is not generalizable, though it does provide insight on the ways in which choral educators engage with their content. The bulk of data comes from the interview with “Jamie” who teaches choir, band, and other music-related courses at a small high school in the United States.

Data Collection

Participants provided consent after reading the information and agreement page attached to the questionnaire. The questionnaire was designed with open-ended questions as is recommended in critical and other constructivist methodologies (Charmaz, 2006; Adeoye-Olatunde and Olenik, 2021; Papaioannou, 2024). Prior to submitting, participants were invited to participate in a follow-up interview via Zoom. The interview was semi-structured and designed to provide clarification and further investigation based on questionnaire responses.

Semi-structured interviews are a suggested choice when attempting to gain understanding of participant point-of-view (Adeoye-Olatunde and Olenik, 2021; Crosetti, Goes, and de Brum, 2016); therefore, the interview consisted of prescribed and spontaneous questions. Further consent was obtained to conduct the interview. Upon completion, the interview was transcribed through Otter.ai and hand-edited for errors and confidentiality. Member checking was offered to the interview participant.

Data Analysis

While open, or initial, coding is most prevalent in grounded theory, it can aid novice qualitative researchers in a variety of methodologies that contain various methods, including critical analysis (Saldaña, 2013; Charmaz, 2014; Adeoye-Olatunde and Olenik, 2021). As such, questionnaire responses and the interview transcript were uploaded to qualitative analysis software Taguette for open coding (Saldaña, 2013). Axial coding was then used to create categories and subcategories (Charmaz, 2014). As axial codes emerged, the transcript and questionnaire responses were analyzed through the lens of three of Gee's (2025) building tasks to provide nuance and context to codes: *identities*, *relationships*, and *signs systems and knowledge* (henceforth italicized).

Gee's seven building tasks offer qualitative researchers a framework for language analysis by asking the data specific questions (pg. 1, 2025). The above three were chosen after seeing patterns emerge within axial codes. While Gee does not advocate for a specific "way" of analysis, these tools can be helpful. Therefore, I consider the following lenses as put forward by Gee (2025):

1. *Identities*: language used to signal one as a part of a group or as having ideas about another's identity.
2. *Relationships*: described as similar to *identities*, but is focused on the ways in which language is used to relate to others, both human and institutional.
3. *Sign Systems and Knowledge*: identifies language and parts of speech which signify one's beliefs that either build up or tear down.

Due to the project's scope, not all seven building tasks were considered. The above building tasks were chosen in line with patterns in the codes. The full list of codes appears in Appendix C.

Ethics and Researcher Perspective

Ethical approval was received from University of Wales, Trinity Saint David, and all identifying information has been anonymized. Pseudonyms have been used in place of real names and locations have been redacted.

I am a former classroom educator with educational and professional experience in teaching choir and orchestra, experience which labels me as an insider researcher. Wilkinson and Kitzinger (2013) offer strategies to mitigate the concern of insider research, while also acknowledging that, throughout the research process, the researcher will at various points be both inside and outside. As a rule of practice, I chose to “incorporate” my label as an insider to recruit participants, build rapport, and speak the language of education (Wilkinson and Kitzinger, 2013, p253). The challenge was to avoid placing my own understanding and point of view on participants’ words. To mitigate this challenge, I engaged in member checking and allowed my interviewee to provide context, clarity, and feedback (Candela, 2019).

Findings and Discussions

When I began my interview with Jamie, I made it known that I was a former classroom teacher. This was relevant insofar as I explained the context of the research, and it allowed Jamie to use educational language that expressed their intent. Jargon like “my numbers,” “k-12 certification,” and “solo/ensemble” refer to specific elements that, with outsider eyes, may have different meanings. Where applicable, explanations have been given. While analysis of educational vocabulary may be of particular interest to another researcher, this data showed a specific and clear pattern in the way these particular teachers discussed what they know, and how they know it. For all three teachers, their vocal education started well before teacher training.

Teacher Education

Two teachers referred to singing in their childhood. Consider the following two responses when participants were asked to describe their voice training prior to teaching:

I sang throughout my youth, and started taking voice lessons in college, while studying music education.

I participated in a lot of musical theater and choir in middle and high school, sang outside of school for fun, and took voice lessons in high school and college.

Because music training starts before college, it is no surprise that choir teachers have prior experience. Lawyers do not practice law before they pass the bar exam, nor do medical doctors practice medicine before they pass their board exams. Yet, before state-required courses and certification tests enter the picture, HSCDs (and usually all music teachers) have begun to develop their *identity* and *sign systems and knowledge*. The phrase “sang outside of school for fun” likely implies that the work done in school choirs was not enough to meet the emotional need for music making. This is often where one begins to define themselves as a “choir kid.” The extracurricular activities they engage in reflect and shape their *identity* as a musician.

Jamie’s coming into choral education was different than what the other two HSCDs reported:

I started playing piano like when I was three... because I have older siblings, and so I copied what they did. Went to cello...went to trumpet and percussion.... I switched to clarinets. ...but with clarinet, woodwinds, of course, you expand out. So I played bass clarinet in high school. I played clarinet in two youth symphonies. I played bari sax in two different jazz bands.

During these formational years when the other two participants built choral skills, Jamie was building band skills, which they still use today. Jamie’s and the other HSCD’s stories collide in childhood where skills, musical language acquisition, and love of the art formed before they entered post-secondary education.

...[I] went to a very small private university, and was one of two to get my degree in instrumental music, and at that time period, they did not offer, like, multiple-pedagogy based certifications, so there wasn't an opportunity to get both choral and instrumental, or even just a K-12 certification or general music...

As of 2015, 47 states require pre-service teachers to pass music content licensure exams before receiving certification in that area (Elpus, 2015). Depending on the state, these exams assess various content proficiencies which allow teachers to be certificated in a given discipline. However, if an institution does not provide the opportunity for a future educator to make themselves marketable as a teacher, the teacher is left to problem solve.

Jamie explained the process for becoming a certificated choir teacher:

...the test that you have to take...for choir, half of it is band...one of the questions on there was, “How often should your piano be tuned?” I’m like, ‘Who’s paying for this?’...I thought the questions on the test were hilarious... that has nothing to do with actually teaching anything.

The concern is not that post-secondary education must equip an educator with everything they need to know; that is not possible. The concern in this case is that the certification test writers valued different knowledge than what was taught in a teacher-readiness program. When institutional requirements do not align with the outcomes of teacher education, teachers are left to fill in gaps.

Jamie became invested in choral pedagogy during their Master's degree.

I took some choral classes, and I was very uncomfortable, and I was looked down upon by other choral teachers that I wasn't a choir teacher..."How dare a band person teach choir?"

When asked further about the discomfort, they shared the following:

...it was more so than fitting in with choral teachers. It was the small school versus big school mentality. And I will say that I've seen a massive change since COVID, especially since choral numbers in general are all really low.

In these two quotes, Jamie's *identity* is put at odds with their choice to learn more from choral classes. This *identity* that has been placed on them as "band person" keeps them from further engaging in institutional professional development put on by other choral directors. Jamie makes it clear that they are comfortable and unapologetic for calling themselves a choir teacher. Their relationship with other HSCDs is not wholly severed because of bad experiences, but another teacher in Jamie's position may be uninterested in engaging in collegial dialogue.

Continued Learning

Much collegial dialogue happens at PD conferences hosted by professional affiliates. Two participants named these music conferences as part of their continued learning of voice habits.

Since becoming a teacher, my experience with voice training has come from music conferences I have attended.

I took a few classes at my masters program, but everything else I learned I picked up from fellow teachers and conference.

West (2024) found that 71% of 1,831 music educators attended conferences for professional development purposes. This number is approximately mirrored here in that two out of three referenced attending conferences. What follows discussion of conferences however, is the prevalence of *relationships* and working with other teachers. As one participant notes, "I ask fellow vocal instructors for assistance." Another participant said something similar: "everything

else I learned I picked up from fellow teachers and conference.” What stands out in these quotes is not necessarily that teachers collaborate. It is the adjective “fellow.”

Jamie says in their interview, “I trust a couple of my other buddies who teach choir.” Words like “buddies” and “fellow” indicate *relationship* wherein teachers trust each other for instructional ideas. Often these are other teachers with whom a relationship is already built. Another HSCD even mentions, “I turn to other teachers I know.” These familial words imply camaraderie and support. While institutions and a lifetime of music making lay the foundations of *identity*, continued education comes from the HSCDs who understand each other. Such language may not seem all that revealing (after all, we all go to colleagues for guidance and ideas) but it may help understand how information is passed among colleagues, shared to students, then continue to dwell in the collective knowledge of choral education. Frizzell and Windsor mention, “Choir directors independently—and within their own communities of practice—develop theories of healthy and appropriate tone production as they learn from their choir directors and voice instructors” (2021, p. 18). They explain that teachers can pass on subjective language, misinformation, and culturally irrelevant practice, but it is important to consider why choir directors and voice instructors do this. Jamie and their “fellow” participants’ language reveal an inherent trust among colleagues, perhaps emboldened that if students were successful with this tool, perhaps theirs would be as well. Gerhard *et al.* (2020) consider that this tendency may be mitigated early in a teacher’s career when opportunities for mentorship would be the addition of structured mentorship programs geared toward a wide variety of styles that reflect what students hear and wish to sing.

One participant, when asked about boundaries to providing students with information about voice habits, said the following:

The only barrier I can think of is the accessibility and density of scientific information in regards to the voice, although there are many books and articles that synthesize concepts in digestible ways.

This teacher uses two words of note: “accessibility” and “density.” When asking how teachers know what they know, it matters how readily available the content is. In considering accessibility, one issue may be that the information is quite literally hard to get. With much trusted content behind membership paywalls, as is the case with *Choral Journal* and *Journal of Singing*, the two most cited sources in choral pedagogy textbooks identified by Jones (2013), choir teachers may not have access. Unless HSCDs are a part of an academic institution or professional affiliation, or if school districts are willing to invite and fund music-specific professional development, new research is difficult to attain.

Jamie considers another accessible source of information:

There's so many amazing tiktokers that are out there. I love the internet.... So I steal a lot off the internet as far as choral warmups are concerned.

Later in our conversation, they add this caveat:

I don't trust a lot of what I find on the internet.... So if I find something that I like, then I'll do the background research into it and figure out where they're coming from or how they got to where they are.

Jones makes a salient point in which choral pedagogy textbooks not only educate, but also “rejuvenate” (2013, pg. 93). For some HSCDs, these texts may be used to refresh knowledge, while others may refer to them as fact checkers for widely disseminated information on social media. It would behoove these authors to ensure cross-checking and rigor in the event that an HSCD searches for information for the wellbeing of their students. In the context of warmups, this is particularly important given that warmups are often where students learn functional voice habits.

Voice Habits

In the questionnaire, participants were asked to identify the most important concepts they want singers to know about vocal habits as well as how they teach them. The following table shows the open codes which fell neatly into subcategories of parts of speech (fig. 1). When contextualized, the *in vivo* codes provide more insight to their use; as one teacher recounts:

I use light "woops," "woos," sighs, etc. to display easeful vocal use in a head dominant range. I use "hum," "hah," and "mah" etc. to display easeful vocal use in a chest dominant range.

The phrases “head dominant range” and “chest dominant range” are indicators of a larger conversation in voice pedagogy regarding laryngeal registration (Herbst, 2020). While some may still refer to older terms as “chest voice,” “belt,” “heavy/light mechanism,” or one of the many other phrases used in this context (Herbst, 2020) the above quote indicates that new models of voice pedagogy teaching may be impacting teachers in the classroom, and therefore impacting students who are developing their language of voice.

Remarkably, there was no mention of a bias toward specific genres or styles of singing. Instead, Jamie states, “we should expose students to all genres of music.” Because of this, it is possible that these teachers’ students may form their own *sign systems and knowledge* which reflect a lack of bias. As stated by Frizell and Windsor (2021), language transmission matters,

particularly between conductor and singer. When teachers signal their embrace of diverse sound production, young singers from various cultural and musical backgrounds may see themselves reflected in curriculum. After all, *identity* and *relationships* are intertwined (Gee, 2025).

Other responses focused on the importance of teaching students healthy vocalizing. Words as “easeful,” “free,” “proper,” and “good,” were all included as markers of what singing should be. Because these are concepts used for teaching, *relationships building* is key to

Open Code	Subcategories	Axial Code
HEAD DOMINANT	Nouns	Voice Habits
CHEST DOMINANT RANGE		
MECHANISM		
VIBRATO		
ANATOMY		
VOCALLY DOWN DAYS		
NATURAL SOUNDS		
TONE		
TECHNIQUE		
VOCAL HEALTH		
VOICE DAMAGE		
SCIENTIFIC INFORMATION		
PROPER	Adjectives	
EASEFUL		
FREE		
GOOD		
HEALTHY		
VOCALLY MODEL	Verbs	
OVERSINGING AND OVERUSING		
MODEL		
SPEAKING		
VISUALIZE		
Singing differently		

Fig. 1, Voice Habits

understanding them. Choir teachers do not want to teach misinformation, and they certainly do

want to cause harm to their students. Consider Jamie's situation when a student asks about vibrato:

I've had multiple students ask me how to have vibrato...and I tell them...I don't know how to help you with this because I can't do it. ...I haven't taken the time to research that myself, and I don't want them to turn to the internet, because one of my trumpet players turned to the internet on how to do that with their trumpet, and what they came back with will literally damage their face.

The ideal teacher/student relationship is such that students can trust their teachers for adequate information. In this scenario, Jamie's *identity* as a teacher inherently places them in the position of power, yet in *relationship building* they relate to their students as not being the one with the information simply because they have a title. In this case, their status as "facilitator of learning" supersedes their status as "educated knowledge keeper."

Knowledge Transmission

In addition to vocal function and health, Jamie's interview revealed another aspect of voice habits; students simply need to know how to use their voice in different ways. The following anecdote recounts when two of Jamie's students sang musical theater repertoire in a regional adjudication that allows only Classical music.

...I had a duo who did, I don't know what it was from, but either [way] they did a current musical, and the judge was like, "Wow, that was amazing, but I can't give you a good score because it was Broadway"...And then [the students] sang in my production of Chicago, and the judge came to my show and was like, 'that was the best thing I've ever heard.' And I'm like, 'and you couldn't give them 1s because it was Broadway.' That makes absolutely no sense.

Jamie exhibits different layers of belief in this anecdote. On its face, Jamie states plainly the belief to teach all genres of music. Layered in the phrase "we should" however is the experience in which their students were not provided with the same educational opportunity as other singers at this adjudication due to the rules set by the governing body. Jamie's *mariachi* program also suffers the same fate:

...I also have a mariachi program, and the fact that they don't "mic" the singers, and it's against the rules to "mic" the singers in mariachi, is not okay.

Despite experience and training with teaching mariachi music, Jamie experiences boundaries which prevent students from participating in the art. Here again the *sign systems and knowledge*

of an institution oppose best practice. Jamie values teaching many styles, but must contend with the institutions that create boundaries for students based on either misinformed or outdated practices. For students to not use microphones while performing *mariachi*, in Jamie's words, puts students at risk of voice damage. Jamie, as choir director, also demonstrates *relationship building* with the students as a protector, one with students' best interests at heart and who is willing to make a change at the institutional level for students to achieve success.

In addition to navigating and challenging the structures that determine rules and boundaries for students, HSCDs contend with the day-to-day classroom management which allows their classrooms to function. When asked to identify an important concept they would like their singers to know about vocal habits, one teacher responded, "...it is ok to sing with proper singing technique. People will not make fun of them." While this teacher does not directly address specific vocal tasks they wish their students to know and do, it addresses the *identity* students build and the *relationships* they build with their peers. A student might consider that to sing in a certain way means to leave themselves vulnerable to attack by other students who do not sing the way they do. This is particularly relevant for two young singers from different cultural backgrounds with differing definitions of the "right way" to sing. In addition, two of Jamie's students managed their peer-to-peer concerns other ways:

I had two of my basses get suspended on the day of the concert because they got into a fight because of who was singing on the wrong pitch. And I'm like, "Guys, seriously, I need you at the concert. Stop fighting."

While there is not enough room to analyze the impacts of school disciplinary policies, Jamie's retelling of this anecdote sheds light on the seriousness with which students can take something of which they feel proud. The students should stop fighting because they need to communicate safely, but also because the choir needs them. Jamie shares another way in which they continue to build trusting and encouraging relationships with singers:

I want them to be strong independent singers, along with blending with their neighbors...because a lot of them that I teach are very shy, and they're like, "Okay, well, I can only sing if Ashley's here," or "I can only sing if Hazel's here," and I'm like, "no, no, you're a strong singer. Let's do this."

In saying "you're a strong singer," Jamie continues to be an encouraging voice. This is despite the students' assuredness that they can only complete the task if someone does it with them. And yet, "let's do this" tells the student that someone is there with them along the way. Jamie signals the belief that their students are capable - and they are.

Conclusion

Ultimately, what HSCDs know about voice habits, how they know them, and how they teach them are influenced by a number of factors: (1) their education; (2) their definition of “voice habits;” and (3) the institutions that place roles and responsibilities on students and HSCDs. It is important to note that, because of a small sampling, these findings cannot be applied to all HSCD’s educational experience, nor do they address the whole of each participant’s experience in learning and teaching voice habits.

For the researcher’s purpose, the intended learning outcomes (LO) were to be able to:

1. design a succinct and user-friendly questionnaire in order for participants to adequately and openly respond;
2. propose relevant professional development materials for choir directors based on teachers’ and students’ needs;
3. identify potential gaps in knowledge for young singers working with voice teachers.

As to LO1, the questionnaire included only one page of questions, and was created on a reputable platform that participants could access without logging in or providing any identifying information beyond signatures on a consent form. LO2 was addressed insofar as a discussion was had (as is appropriate in critical discourse analysis) as to how future voice curriculums could address advocacy for music programs. Given the spectrum of data resulting in questionnaire responses and the interview, it cannot be stated with certainty where young singers have gaps in knowledge. While particular mentions to laryngeal registration, vibrato, and microphone technique appeared, the focus remained on the educator. Ultimately, the HSCD’s voice was of utmost importance.

Areas of further research include the specific language different HSCDs use to teach specific vocal tasks, as this current study identified various curiosities surrounding specific word choices to address vocal function. In addition, though not addressed in depth in this research, future investigators may be interested in the textbooks, music resources, and curricula which educate preservice HSCDs, as these resources play a key role in determining exactly what content one learns. Both research recommendations could potentially identify areas in which the gatekeepers of knowledge are restricting access to educational opportunities which do not align with the status quo.

Scotland (2012) addresses that the critical paradigm carries out change with participants, and not for them. While the questionnaire and interview served to let teachers discuss their experience, the interview allowed for conversations of change. Jamie and I discussed at length that our two approaches (mine in research, there’s being on the state music

education board) can provide teachers with the tools they need. For example, many choral books include tips and tricks for singing, but usually include a bias toward Western Classical aesthetics. Future initiatives can provide HSCDs with professional development tools, as well as advocacy for those whose programs are being cut, and robust information for administration and policy makers who question the value of music education.

References

- Adeoye-Olatunde, O.A. and Olenik, N.L. (2021) 'Research and scholarly methods: Semi-structured interviews', *JAACP: Journal of the American College of Clinical Pharmacy*, 4(10), pp. 1358–1367. Available at: <https://doi.org/10.1002/jac5.1441>.
- Baker, C.P., Oti Rakena, T. and Purdy, S.C. (2022) 'Exploring perceptions and experiences of female secondary school singers in Aotearoa New Zealand', *Research Studies in Music Education*, 44(3), pp. 491–508. Available at: <https://doi.org/10.1177/1321103X221103788>.
- Candela, A. (2019) 'Exploring the Function of Member Checking', *Qualitative report*, 24(3), pp. 619–628. Available at: <https://doi.org/10.46743/2160-3715/2019.3726>.
- Center for Educational Leadership (2012), *5 Dimensions for Teaching and Learning*. Available at: <https://info.k-12leadership.org/hs-fs/hub/381270/file-797242241.pdf>. Accessed: 7 July 2025.
- Charmaz, K. (2014) *Constructing grounded theory*. 2nd edn. Los Angeles, CA: SAGE Publications, Inc..
- Charmaz, K. (2017) 'The Power of Constructivist Grounded Theory for Critical Inquiry', *Qualitative Inquiry*, 23(1), pp. 34–45. Available at: <https://doi.org/10.1177/1077800416657105>.
- Clandinin, D.J. (2006) 'Narrative Inquiry: A Methodology for Studying Lived Experience', *Research studies in music education*, 27(1), pp. 44–54. Available at: <https://doi.org/10.1177/1321103X060270010301>.
- Cooksey J. M. (1977). 'The development of a contemporary, eclectic theory for the training and cultivation of the junior high school male changing voice: Part I: Existing theories.' *Choral Journal*, 18(2), 5–14.
- Crossetti, M. da G., Goes, M. and de Brum, C. (2016) 'Application of Constructivist Grounded Theory in Nursing Research', *Qualitative report* [Preprint], Available at: <https://doi.org/10.46743/2160-3715/2016.2610>.
- Education: Regulations of the Offices of the Department of Education (2024). 34 CFR 668.14(b)(32). Available at: <https://www.govinfo.gov/app/collection/cfr/2024/title34>. Accessed 7 July 2025.
- Elpus, K. (2015) 'Music Teacher Licensure Candidates in the United States: A Demographic Profile and Analysis of Licensure Examination Scores', *Journal of research in music education*, 63(3), pp. 314–335. Available at: <https://doi.org/10.1177/0022429415602470>.
- Freer P. K. (2006). Hearing the voices of adolescent boys in choral music: A self-story. *Research Studies in Music Education*, 27, pp. 69–81.

- Frizzell, E.Y. and Windsor, L.C. (2021) 'Effects of teaching experience and culture on choral directors' descriptions of choral tone', *PLOS ONE*, 16(12), pp. 1-24. Available at: <https://doi.org/10.1371/journal.pone.0256587>.
- Gee, J.P. (2011) 'Discourse Analysis: What Makes it Critical?' in R. Rogers (ed.) *Critical Discourse Analysis in Education*. New York City, New York: Routledge, pp. 23-45.
- Gee, J.P. (2025) *How to do discourse analysis: a toolkit*. 3rd edn. New York, NY: Routledge.
- Gerhard, J. et al. (2020) 'The Role of Observation and Mentorship in Voice Pedagogy Training', *Journal of voice*, 34(1), p. 160. Available at: <https://doi.org/10.1016/j.jvoice.2018.09.014>.
- Holmes, P. and Holmes, C. (2013) 'The performer's experience: A case for using qualitative (phenomenological) methodologies in music performance research', *Musicae Scientiae*, 17(1), pp. 72–85. Available at: <https://doi.org/10.1177/1029864912467633>.
- Herring, M.L. (2015) *Middle School Choir Directors' Perceptions and Applications of Multicultural Music Education*. University of North Texas. Available at: <https://doi.org/10.12794/metadc804861>.
- Jones, S. (2013) 'A Quantitative Content Analysis of In-Text Citations in Choral Pedagogy Books Published Between 1989-2009', *Choral Journal*, 4(2), pp. 77-104.
- Lee, D.R. et al. (2021) 'Endoscopic Findings in Male Prepubertal Choir Singers', *The Laryngoscope*, 131(3), pp. 592–597. Available at: <https://doi.org/10.1002/lary.28786>.
- Levett, J. and Pring, T. (2023) 'Amateur choir singers – Does good vocal health matter?', *International journal of language & communication disorders*, 58(4), pp. 1286–1293. Available at: <https://doi.org/10.1111/1460-6984.12863>.
- Makwana, D. et al. (2023). 'Sampling Methods in Research: A Review.' *International Journal of Trend in Scientific Research and Development*, 7(3), pp. 762-768. Available at: www.ijtsrd.com/papers/ijtsrd57470.pdf.
- Mercado, E.M. and Draut, D.M. (2024) 'Eighth- and ninth-grade students' perceptions of a curriculum designed to support adolescent female vocal development: An action research study', *Research Studies in Music Education*, 46(1), pp. 98–113. Available at: <https://doi.org/10.1177/1321103X221149661>.
- Orton, A. and Pitts, S.E. (2019) 'Adolescent perceptions of singing: exploring gendered differences in musical confidence, identity and ambition', *Music education research*, 21(1), pp. 40–51. Available at: <https://doi.org/10.1080/14613808.2018.1507019>.
- Palkki, J. (2020) "My voice speaks for itself": The experiences of three transgender students in American secondary school choral programs', *International Journal of Music Education*, 38(1), pp. 126–146. Available at: <https://doi.org/10.1177/0255761419890946>.

- Papaioannou, E. (2024) 'Combining hermeneutic phenomenology and critical discourse analysis: a bricolage approach to research', *International journal of qualitative studies in education*, 37(6), pp. 1804–1821. Available at: <https://doi.org/10.1080/09518398.2023.2233923>.
- Perna, N., Redman, Y.G. and Glasner, J.D. (2024) 'Flipping the Voice Pedagogy Frame: Background, Foundation, and Framework', *Journal of singing*, 81(2), pp. 177–188. Available at: <https://doi.org/10.53830/sing.00079>.
- Reckers, H., Donahue, E. and LeBorgne, W. (2021) 'Comparison of Reported Vocal Habits of First-Year Undergraduate and Graduate Vocal Performance Majors', *Journal of voice*, 35(6), pp. 852–858. Available at: <https://doi.org/10.1016/j.jvoice.2020.04.001>.
- Rogers, R. (ed.) (2011) *An Introduction to Critical Discourse Analysis in Education*. 2nd ed. Routledge. Available at: <https://doi.org/10.4324/9780203836149>.
- Saldaña, J. (2013) *The coding manual for qualitative researchers*. 2nd ed. Los Angeles: SAGE.
- Scotland, J. (2012) 'Exploring the Philosophical Underpinnings of Research: Relating Ontology and Epistemology to the Methodology and Methods of the Scientific, Interpretive, and Critical Research Paradigms', *English Language Teaching*, 5(9), p. p9. Available at: <https://doi.org/10.5539/elt.v5n9p9>.
- Silveira, J.M. and Goff, S.C. (2016) 'Music Teachers' Attitudes Toward Transgender Students and Supportive School Practices', *Journal of research in music education*, 64(2), pp. 138–158. Available at: <https://doi.org/10.1177/0022429416647048>.
- Spurgeon, D. (2004) 'Vocal Pedagogy Skills for the Undergraduate Choral Conductor', *Journal of music teacher education*, 13(2), pp. 28–33. Available at: <https://doi.org/10.1177/10570837040130020105>.
- Willis, E.C. and Kenny, D.T. (2008) 'Relationship Between Weight, Speaking Fundamental Frequency, and the Appearance of Phonational Gaps in the Adolescent Male Changing Voice', *Journal of Voice*, 22(4), pp. 451–471. Available at: <https://doi.org/10.1016/j.jvoice.2006.11.007>.
- West, J.J. (2021) 'Is Music Teacher Professional Development Becoming More Effective? Evaluating Practice and Policy in the United States, 1993–2012', *Journal of Research in Music Education*, 69(3), pp. 321–342. Available at: <https://doi.org/10.1177/0022429420982525>.
- West, J.J. (2024) 'Professional Development Among U.S. Music and Non-Music Teachers: Comparative Evidence From the 2017–2018 National Teacher and Principal Survey', *Journal of Research in Music Education*, 72(2), pp. 113–138. Available at: <https://doi.org/10.1177/00224294231180084>.
- Weiger, E.A. (2021) 'Flipped Lessons and the Secondary-Level Performance-Based Music Classroom: A Review of Literature and Suggestions for Practice', *Update : applications of*

research in music education, 39(2), pp. 44–53. Available at:

<https://doi.org/10.1177/8755123320953629>.

Van Houtte, E. et al. (2011) 'The Impact of Voice Disorders Among Teachers: Vocal Complaints, Treatment-Seeking Behavior, Knowledge of Vocal Care, and Voice-Related Absenteeism', *Journal of Voice*, 25(5), pp. 570–575. Available at: <https://doi.org/10.1016/j.jvoice.2010.04.008>.

Zheng, L. et al. (2020) 'The Effectiveness of the Flipped Classroom on Students' Learning Achievement and Learning Motivation: A Meta-Analysis', *Educational Technology & Society*, 23(1), pp. 1–15. Available at: [https://doi.org/10.30191/ETS.202001_23\(1\).0001](https://doi.org/10.30191/ETS.202001_23(1).0001).

Rutkowski, J. (1984). 'Two year results of a longitudinal study investigating the validity of Cooksey's theory for training the adolescent male voice', In Runfola M. (Ed.), *Research symposium on the male adolescent voice* (pp. 86–96). Buffalo, NY: State University of New York Press.

Appendix A: Questionnaire

Describe your experience with voice training prior to teaching.

1. I sang throughout my youth, and started taking voice lessons in college, while studying music education.
2. None, I never sang before starting at my current job
3. I participated in a lot of musical theater and choir in middle and high school, sang outside of school for fun, and took voice lessons in high school and college.

Describe your experience with voice training as a teacher.

1. Since becoming a teacher, my experience with voice training has come from music conferences I have attended. I have given voice training on a one on one basis and also in class settings.
2. I took a few classes at my masters program, but everything else I learned I picked up from fellow teachers and conference
3. I started to teach elementary and middle school-level voice lessons in my early college years. Similar to my voice use now as a teacher, I vocally model a lot for my students. In the early years, I experienced a lot of oversinging and overusing my voice when speaking as well.

Identify the most important concepts you would like your singers to know about vocal habits.

1. That it is ok to sing with proper singing technique. People will not make fun of them. That said, I'd like my students to know proper technique to sing.
2. Good Vocal health, how to project healthy, pitch matching
3. It can be normal to have vocal days that are up and down, just like our emotions or other feelings in our bodies. In vocally down days, rest, hydration, and serving the body's basic needs is important--give the mechanism time to repair itself. Also, viewing singing/vocal use as the body making its natural sounds has helped me visualize and execute more easeful and free sensations and tone.

Briefly describe how you teach the concepts of vocal habits which you find most important.

1. I do my best to model concepts of vocal habits that I find important. Also to address them during rehearsals to fix problem areas.
2. I do vocal warm ups that I stole from a friend.
3. I use light "woops," "woos," sighs, etc. to display easeful vocal use in a head dominant range. I use "hum," "hah," and "mah" etc. to display easeful vocal use in a chest dominant range.

If you experience a challenge in teaching a concept of vocal habits, where do you seek further information?

1. I ask fellow vocal instructors for assistance.
2. I go to my [state association] conference and ask friends who teach the subject. Some times even youtube
3. I turn to other teachers I know, and continue to reflect on my own experiences as a singer.

What do you believe are the barriers, if any, to choir teachers providing their students with access to information about vocal habits?

1. Time and willing participation from students
2. Knowledge...

3. The only barrier I can think of is the accessibility and density of scientific information in regards to the voice, although there are many books and articles that synthesize concepts in digestible ways.

Appendix B: Interview

Interview Transcript

Interviewer: Okay, well, thank you, [name] for joining me here today. You'll see me popping back up onto my other screen. If I'm typing away, I'm usually just jotting down a note so that if I have a question to come back to, I don't forget about it. I'm wont to forget things really quickly. And thank you for your consent form that is incredibly helpful and allows us to continue moving forward before we get into the interview. I do want to tell you a little bit more in depth from just the participant info sheet that you would have seen before about what this research is. I am a former classroom educator in the in the choir classroom and orchestra as well, but it's not particularly pertinent to this. And when I left, I realized that there was this entire world of voice pedagogy that I was not privy to as a teacher, even as a vocal teacher, and I wondered why that was. It seemed to me that in this profession there would be more access, a more accessible bridge to be built between these two, like obviously related fields. So I'm going out asking educators, asking their experience with teaching voice habits. What do they know? How do you know it? And pardon me, um, the baby got into the class or into the into the room. Sorry. Okay, let's turn that back on. In any case, hearing perspectives from educators is really what this is all about here. So thank you for taking your time with that. Let's get started right away. I would love to know more about your background. If you could tell me about your teaching background, pre service experience. Musical background, why are you teaching choir? I would love the full story.

Teacher: Okay, so. Musical background, most of the time when people, like, are doing this stuff, like, they ask about, like, where I was or where the people were when they were a student. And so I've always been a band kid. I started playing piano like when I was three, just because I wanted to, because I have older siblings, and so I copied what they did. Went to cello, wasn't my thing. Went to trumpet and percussion. My teacher looked at me and said, Hey, we need more clarinet. So I switched to clarinets. And so I stayed on the clarinet all the way through college, but with clarinet woodwinds, of course, you expand out. So I played bass clarinet in high school. I played clarinet in two Youth Symphonies. I played bari sax in two different jazz bands. And from there, when I was of the age of going to college, I decided that I wanted to be a pastry chef, and I started going to school for that. And then I realized I didn't really like it— really like it. So then I thought, what's the easiest degree I could get? And I said, music teacher. And I was like, wow, that's very not, right. So went to a very small private university, and was one of two to get my degree in instrumental music, and at that time period, they did not offer, like, multiple pedagogy based certifications, so there wasn't an opportunity to get both choral and instrumental, or even just a K-12 certification or general music plus all this stuff. So I'm like, Well, I don't sing, so I did just band, and so I have my BA in instrumental music education. So then fast forward a bit. My first teaching position was in a private home school program where I taught band and then I went and got a real job. No offense to that person, but I got a real job teaching at a private— another private school, and just taught band there and then. That was not a good fit for me or my family in that community. And so then I ended up where I am currently, where I am teaching for 16 years now. And when I got the job, it was a 7 through 12 position with choir, and I'd never taught choir before, but I also had never taught jazz band or marching

band or pep band and so and those are all the other pedagogy that's not really covered in any of these degrees. So it's just that's why I thought it was ironic that you brought that, the whole pedagogy thing, in your survey. I was like, Oh, I'd love to chat more about that one. So I did several years here. I will honestly say I had no idea what I was doing when I was teaching choir. And I've learned through the school of hard knocks, but then I decided to go back for my master's degree through [university] summer program that they used to have. It sounds like they'll be bringing it back. And the— there, when I did my master's program, they told me, No, you're either instrumental, general music, orchestra or choir. And I said, Well, no, I am in a small school 7 through 12, and I want to get as much information as possible. So I told the head of the department, and I said, No, I want to take these other classes. And so they finally were like, Okay, fine, whatever. I can see that you teach other things. So I went back for my masters because I knew that there were holes in my education. So with that being said, I— at that master's program, I took some choral classes, and I was very uncomfortable, and I was looked down upon by other choral teachers that I wasn't a choir teacher. How? How dare a band person teach choir so I chose, over the summers that I was there to not continue taking the choral classes because it was the same cohort of teachers, and I just didn't fit into what they believed in. I also, by the way, did not have dyed hair when I was there, because the first time that I was there, I was very much so like outcast. So, yeah, so, but I've— I've always been an alternative person, not on purpose. It's just who I am. And so either way, I got my— my master's degree in that, and I took amazing classes, musical theater classes, jazz pedagogy classes, marching band pedagogy. So I tried to really beef that up. So fast forward even more with my choral side. I reach out constantly to my buddies who also teach either in a small school, or I feel comfortable asking them questions on singing. So I— I always joke with my— my baritones and tenors and basses, like I'm not a guy. I can only sing so low. And so I bring in my buddies who teach in surrounding schools nearer to me, and we do like classes for them, so that way they can feel a bit more confident and comfortable. I found out recently this year that our— our, one of our counselors, actually sings really well. He's an amazing singer, and so he's been popping in to work with my men, because a lot of times it's the auditory you need to hear that pitch, because if I sing it, they try to bring it up to my range. So I— I've hit up a lot of friends and a lot of people that I know, and then I go to sessions at [state music educators associate] and NAFME's conferences. But again, it's very much so a club. So if you're not, if you're if you're not one of them, you kind of not outcast, but you just don't fit in as well. Plus, at conferences, at [state music educators associate], at NAFME's conference, there isn't as many opportunities to do both band, choir and small school sessions, jazz sessions and everything. I do not feel comfortable going to the ACDA conference, because, again, I don't— I have— I had to go back and get my choral certification, because to teach in [state], you have to be certified in that music area. And they posted my job for my 0.2 of choir. And I'm like, Okay, fine, I'll go take my test. So I did, which the pedagogy, not the pedagogy, but the— the— the— test that you have to take, like the [certification test] for choir, half of it is band. And I was like, Why do I have to— well, like, whatever I did it, I passed, whatever. I studied so damn hard. And then it was funny, because one of the questions on there was, How often should your piano be tuned? I'm like, Who's paying for this? It was every six months. And I'm like, my district doesn't have budget to do that, so either way, I thought the questions on the test were hilarious, like, I'm like, that has nothing to do with actually teaching anything. So that's short, long story short, that— that's kind of where

I've come to. I have been teaching choir for the last 16 years. Currently, I teach a 9 through 12 because I built the program so large that they have me just at the high school, we have a middle school teacher. Sadly, the middle school teacher does not teach choir because she doesn't feel comfortable teaching it, so they've decided to have her teach other things, which hurts me as a feeder program. But today I got my numbers, and I'm really happy. As a small school, we have 280 students and 34 kids signed up for choir without me pushing them into it. So I'm really happy with those numbers. But my current choir kids are like, No, you need to have more. And I'm like, Oh my gosh. So I average between 37 and like, 50 kids in choir, which, again, for a high school of 280 is a little insane, plus, without having a feeder program, like I don't have just like die hard choir kids because they did choir Middle School on it's me recruiting them, which is fantastic. It's just, it's hard. So, yeah, so there you go. That's, that's a long story short, but, yeah, I try to steal things from everybody. There's so many amazing tiktokers that are out there. I love the internet versus, like, long time ago, I do choir warm ups because you get stuck in a rut. You do the same choir warm up and gets boring. So I steal a lot off the internet as far as choral warm ups are concerned. But if you ask me about, like the anatomy and like the all those things I have no idea. Um, I had the opportunity of taking nine students to New York to sing in Carnegie Hall with Eric Whitaker. And I stole a lot of his warm ups because I was also able to be a part of that, that singing and like, the raising of the soft palate, like he explained things so amazing. And I'm like, okay, yawn. And then I had them feel the soft palate, and I, you know, all that kind of stuff. So it, it works really well. So again, I steal things from everywhere, and I'm more than willing to admit to everybody that I don't know everything, and that's okay, and so let's figure this out together. So yeah,

Interviewer: Thank you for sharing all of that. I do have some— some follow up questions. Can you tell me a little bit more, if you don't mind about the— the idea of fitting in with choral directors. I would love to know your perspective on, maybe, what you perceive and like, what the— the energy that comes your way, um, things that make you feel otherwise, not interested in engaging.

Teacher: Yeah, so it, in my opinion, it had to do all pre COVID, is what I'm going to say. So and it was more so than fitting in with choral teachers. It was the small school versus big school mentality. And I will say that I've seen a massive change since COVID, especially since choral numbers in general are all really low. Because, I mean, honestly, there was a choir in, I think it was Bellingham, Washington, that or one of them, either there's a choir in Washington that over half the choir members died, and so people, especially in small schools, they cut choral programs. They're like, it's killing people. You can't have choir. I'm like, Oh my gosh, no. It's because they socialized during their break and they weren't wearing masks and they weren't distanced. And you do the research, it's actually not because they were singing. So it's, it's that mentality. And I'm, I'm still haven't changed who I am because of that, because I've had, you know, 15 years of negativity from people, and so it's hard to change. And so we find our own people we hang with. We just did a massed choir for our region of small schools, and I don't feel comfortable conducting choir, because I accompany my choir. And so I encouraged our one gentleman instructor who only teaches choir and shop, and I said, Hey, you should conduct. And he's like, why? Because you're really good at it. And so he did. So I was watching how he was

conducting and integrating with the students, and I'm like, I just don't feel confident doing that. So it's a lot of it comes down to not them. It's a me, me thing. So feeling like I'm just not part of the club because I don't know that, I don't have that knowledge.

Interviewer: Okay, thank you. Thank you for sharing that. In addition, I'd love to know more about your current school where you've been teaching for 16 years. You do not have to share, like, identifying information, but especially because you mentioned doing private the homeschool coop, private school, and finding now your place, where you currently are. Can you tell me more about that environment, your students?

Teacher: So when I came to where I am, I was taking over from a gentleman who decimated the program, and I have a lot of energy. I'm just gonna make that statement. And everybody here is like, oh my gosh, you do so much stuff. And I'm like, yeah, what? So my previous job, I was in a city. I was working two jobs because I'm the sole provider for my family. We're a family of five, and so, like, doing what I do as a music teacher fills my bucket, versus, like, where I was at the private school, I was working at the mall, and so I never slept. So doing this is not hard, okay? So with that being said, My school is very because the climate it has changed into that is very accepting of everybody, no matter who you are, no matter what your religion is, what your your political stance, what your sexuality, what your it's just very, very accepting, and the kids are just super duper kind most of the time. I mean, kids are kids, and I've stayed here because my two older children graduated from this school, and my youngest is going to be in high school next year. And the reason, like I said, the reason I stayed is because it was a great place to raise kids, because I saw them blossom and develop into amazing human beings. And so everything that I do because we travel a ton to get them away from this very, very, very small town, and I've seen that change lives, left and right. And my own children say that that's changed their lives was because of what they were able to do here in our small town, our small school here, like my son, my middle child, he was a four year state, placing wrestler, the lead trumpet player in my jazz band and concert band, and he worked a job, and so he yeah, oh yeah. He was my backstage and light technician for my drama program. So in a small school, you can do everything if you really want to. So that's one of those big things that I love about here, is because you can do all of that, I can also be myself here, and I don't feel like I have to change who I am. A lot of teachers have two sides. They have their work face, and then they have their outside of work face, and it's just, this is me. I always tell the students, I'm like, this is what you get. I mean, half the time, like, so my youngest laughs when I do zooms. I didn't have time to change. But when I do zooms, like, on the bottom half my body, or, like, sweatpants, the top is like, business. And he always giggles. He's like, are you on a zoom but I'll also go to our local grocery store dressed like that, because I don't care. I mean, just throw on some slippers and you're fine. So yeah, and then it's really funny when I dress up, because, like, for concerts, I dress to the nines, like I I, one of my hobbies is I manipulate ball gowns, wedding dresses, and I dye them black, and then I wear these massive ball gowns for my concerts, and the kids like they're amazing. So I'm, I'm a full gambit so that I don't know if that answers your question, but it's an amazing, amazing community. It's, we, this whole area is an artist area, and we have a lot of retired artists here, as far as like painters and things like that. So I feel very supported here as a musician and and as a an educator. We fundraise a ton. We like this next school year, we'll be

raising between now and April of next year, we'll be raising \$200,000 I'll be taking 125 people to Florida next year. So and we do, we just, we do car washes every weekend, we play gigs, and usually every single fundraiser, we make a little over \$1,000 and because people just, they want to give back, and they want to see the kids succeed. So why? I just want to say, like, why would I leave this? It's amazing. So.

Interviewer: You know, I can get a sense that and correct me if I'm wrong, but I get a sense that the energy that you have, the I mean, with lovely blue and purple hair, right? Like I can sense that your students can see a part of themselves in the way that you hold yourself on the podium.

Teacher: It's what I my hope is, because my biggest thing is kindness and servant leadership and helping as many kids be successful as possible, no matter their socioeconomic situation, because music, generally speaking, like, when I was a kid, it was for the rich kids, like, it's just it's changed. I will say it's changed left like, it's changed so much, which is fantastic. So.

Interviewer: yeah, thank thank you. Um, I let's, I would love to move on, to something that you mentioned in your questionnaire, and you talked a little bit about it when we were just first starting out, but you mentioned a few classes in your master's program. What classes were those specifically?

Teacher: So I took a vocal pedagogy class and I passed it, but I didn't really understand it. So I know how bad that sounds, and I could go back and talk to that professor, but that professor didn't really like me, and so it was very obvious in the classroom. I took a musical theater class, and that teacher really liked me. However she was a little too intense. And one of the things that she did is, when we were singing, she came up behind me and she grabbed my abdomen while I was singing, and I was not ready for that. And, yeah, I burst into tears because I was so self conscious of my my own personal voice. Because, I mean, I didn't start singing until I was here in a lot at a walk of so that's and so I always explain that to my students, that I don't feel confident sometimes singing in front of people either. So it's okay, because it's such a personal thing, I don't remember what else I said about my classes. So I sorry. I filled out the survey a while ago. So is there anything else? Or

Interviewer: truly, it was, it was, you know, in quotes, a few Ma, a few classes at my master's program. Okay? Choral conducting, by any chance?

Teacher: No, they didn't offer that. yeah, there's a choral the anatomy of the voice or the of the anatomy of singing. And then choral methods like, I would have even have loved. I don't know how to pick curriculum, like songs like, I don't I know how to pick band stuff, but even my So, my poor solo/ensemble kids, like, I pick songs for them, and they get docked points because it's not the right genre. I'm like, and I forget, are you in [state] or just a nationwide one,

Interviewer: I'm in [state].

Teacher: okay, yeah, because there's no rules when it comes to solo/ensemble, like there, there's literally is no written rules, what they can and can't sing. It's an unwritten rule. It's an expectation of blah. And I'm like, well, what's the blah? Well, folk songs, or, you know, art songs, like, what's the definition of an Art song like and it's okay if it's Edelweiss from Sound of Music, but it can't be I don't remember the name of the song from Mean Girls, either way, one of my kids got docked because she sang a song from Mean Girls, and the other girl got massive score because she's saying Edelweiss from Sound of Music. I'm like, they're both musicals. What is either way? Yeah, that one just bothered me.

Interviewer: I'm curious though, can you tell me a little bit more about why it bothers you?

Teacher: Because there's no rules. Like, you give me a rule, I'll fit in the box. Like, give me a box and there isn't a box. Like, with band music, again, I'm comparing apples to oranges, and I know that. But with band music, it can be anything that's considered classical, so it can be stuff written now, as long as it's not from a movie or is like a rock and roll song. But with choir, I've so I've reached out to tons of my choir friends, because this last year was really frustrating, like my solo/ensemble kiddos, like, they even were frustrated, and I reached out, and they're like, well, we've always just used these books. I'm like, Well, I'm tired of playing Homeward Bound. I'm tired of my kids singing that song, or Poor Wayfaring Stranger, or Water Is Wide, okay? Or Danny Boy, I'm done like, I'm just like, oh my gosh, can we not hear these songs anymore? Um, and I'm like, okay, who's which, which key are we in for homeward bound? Because I'm their accompanist, I'm just gonna say that, because we don't have that here. Um, so I bought a bunch of books, and I'm hoping that my kids do better at solo/ensemble next year. However, in our region of [state], we're the rebel rousers, which is great. We have our own small school category where they can win for their category of small schools, like we have a soprano winner for small school and we have a soprano winner for large school, and the judge can pick which one goes to state. That's what we do. And I suggested, okay, fine, then let's have a Broadway category. They can't go to state, but at least my kids have somewhere that they can sing their Broadway songs and no one's going to be like, Why are you singing Broadway? Because, again, it's just, it's finding the rules that are not there. And that's, that's my frustration is there's no rules.

Interviewer: I'd be really interested to see what [state music educators associate] would do given the opportunity to change or expand categories. I mean, the National Association for Teachers of Singing, right when they hold their yearly regional adjudications, there's different there's there are different categories. So if you have a singer who does mostly musical theater. They're not competing against Caro mio ben, like they they can sing their own tune and feel comfortable getting adjudicated by someone who knows that genre

Teacher: Exactly.

Interviewer: You know, I I remember having the same feelings. Still, I have the same feelings now. So I, I would hope that that sooner rather than later...

Teacher: So ironically, I don't think I put this on my application, but I am actually on the board for [state music educators associate]. I'm [board position]. So I'm just saying hi, I'm [board position] for [state music educators associate]. Sorry, I wear a lot of hats. So it there is change coming down the pike. So I am going to say that, because I'm as a as a small school person, I get very frustrated. And so I also have a mariachi program, and the fact that they don't mic the singers, and it's against the rules to mic the singers in mariachi is not okay. That's hurting their vocals. So I will change that, and so hopefully, actually, this Saturday, it'll get pushed through so we can rule change that, because it's dangerous for our vocalists to try to sing over trumpets. Like, that's not okay. So yeah, yeah. So I, I foresee in the future a lot changing, especially with category adding. In our region, we also added jazz combos. So like I said, the region that I'm in, we're little rebel rousers, like we're like, Okay, well, you can't go to state, but why can't we offer it? Let's do it. So

Interviewer: I love that. Yeah, I have a number of students who usually feel a little just discouraged that they sound really fantastic singing Heather's and then don't know what to do with, Mendelssohn, or whatever they were singing this year. I don't remember, but yeah,

Teacher: yeah, and yes, I so we should expose students to all genres of music. And I 1,000% agree with that. It's just like I had a duo who did, I don't know what it was from, but either they did a current musical, and the judge was like, wow, that was amazing, but I can't give you a good score because it was Broadway. And I was like, You can't give them a good score because it's Broadway. Okay, whatever. I'm not gonna go there. And then they sang in my production of Chicago, and the judge came to my show and was like, that was the best thing I've ever heard. And I'm like, and you couldn't give them ones because it was Broadway that makes absolutely no sense. So yeah, either way, it's just yeah, again. I'm glad I pushed it through. We had our region meeting last night, and I'm like, Okay, we added jazz last year. Can we add Broadway this year? And they're like, Absolutely. I'm like, thank you. Like my kids will do Broadway and they will also sing a classical piece for something else. So because I do, I make my kids sing multiple pieces at solo ensemble. I mean, why can't kids do more more than one song? And everyone's like, Oh, I guess they can. I'm like, yeah, let's get them to have that quote private lesson for 10 minutes and get better at what they're doing. Mm, hmm, yeah,

Interviewer: I love that. I'm excited to see what kind of benefits that reaps. You know, even in the next 15, 20 years, yeah, especially in the state. Yeah, speaking a little bit more to both your masters and your undergraduate, if you'd like, was there anything that you thought was maybe missing? What would you change? What would you feel more adequately prepared for knowing what you know now?

Teacher: So that's actually something. So I'm a massive where I reflect on my practice like every day, but you know, once a year for sure, aggressively write down things and what I can do to change my practice, but then also to change and help others. So I reach out to the large state schools, speaking to especially the next level of music educators, that they need to make sure that they take choral pedagogy. They need to make sure they take like mariachi pedagogy. A lot of the schools are offering that now, because you're more likely to teach everything, and you're

also more likely to teach in small schools, especially those K through 12 positions to make sure people realize you're not going to graduate from [large state university] and go teach at a 4A school. It's it's rare. There aren't that many jobs. And even at the 4A schools, a lot of those teachers are teaching band and orchestra, or orchestra and choir or all these mixed things. So I came out of my undergrad knowing I was not prepared. I was fortunate enough to do my student teaching in three different locations because my school was messed up, and but I learned a lot at them. One of them was an amazing choral teacher, and so I learned a lot from him and then, but it was just these understanding of I was not ready to pick literature. I was not ready to pick for any subject matter, so I did a lot of research into that. I go to a lot of reading sessions, and I look at a lot of the other lists from other states, because [state] doesn't have one. So with the my master's program, like I said, I went in knowing where my holes were, and I made sure I hit those classes pretty hard. I would have loved to been able to take all of the elect, elective air quotes that were in the afternoons. I would love to have taken more of those classes versus the they made us take theory. They made us take old European music history. I'm trying to remember what it was called so but like, I took one class that was popular music of the world, and I turned that into a class that I taught here at my school, and it opened the eyes to students. World Music is, like, amazing. I would love to have learned something about modern band, because that's the next wave that's coming through. And I would love to add that at my school I don't have time to schedule, but, yeah, it's just realizing that, first of all, just, I mean, realizing that you're not going to learn everything you need in college. I'm just gonna say that. So yeah, you're not. And then the continuing, continuing education is massive for me, which is why I fill out these surveys, because I know that's what you're doing. You're trying to help fix things or help educate others so, and that's why it's a huge passion of mine. Like, everyone's like, you're so busy. I'm like, Yeah, but this could help somebody. So that's why I offered to do zooms and stuff. So I hope that answers your question. Sorry, I'm like, talking in circles today.

Interviewer: No, it does. And just, you know, for some transparency, a lot of what inspired this current project, aside from my own experience, is a research study that was done recently, within the last five years, that looked at a curriculum teaching adolescent girls about their voice. There's a lot of emphasis on the adolescent boy voice, (teacher: yes), and which is important for us to know, especially since most choir directors are female. We just don't, we just don't know, we know it from textbooks. We don't know it from experience 100% but that's not to say that at some point, every female choir director didn't turn to 13 and go, what is happening? (teacher: Yep). Um, so if, if there was a possibility to ensure that teachers had access to a curriculum that could really help their students understand what's what's happening internally and how to deal with it, that that we would raise student self-efficacy, that students would go into more advanced programs feeling prepared, that if they wanted to become choral educators, they weren't starting at baseline zero. So all this to say, where, where I hope to go with this is figuring out what, what teachers need. Yeah, it's, it's all well and good to write a curriculum and throw it out there, and a teacher goes, I didn't ask for this. Need this, but rather asking first, what? What do you need? What do, What do teachers want? What do teachers have time for? Because we all have sat through professional development where we're like, what are why are we here? (teacher: Yep) this is not for us, right?

Teacher: Yep, yeah, no, I agree. I appreciate that a lot, like it's because there's so many beginning band method books, but there's not that many beginning vocal method books. I mean, they're out there, but (interviewer: they're out there for sure. That's why I said but the reason they're not super popular), yeah, and ironically, there's so I'm really like, head over heels in the mariachi. I'm gonna say that right now. There are beginning, then there's mariachi method books and the but at the end of that, also they're not good and, yeah. So I've, I've, again, that's a whole nother, whole nother bag that I go over, and I go to a mariachi educators workshop every summer, and I learn, I learn more and more and more on how to teach that. And I read. I'm reading a book right now that was written by this amazing Professor out of Texas about the female mariachi voice. Talk about something that's mind blowing. Yeah, good gravy, because mariachi and opera singing is exactly the same thing. And once, once she explained that in that book, I was like, okay, because I'm a huge opera buff also, like, I love opera. We have an opera club here at our high school, and we go and watch operas. And I'm a Met opera educator, and I go to the Met in New York every year. And, yeah, I love opera, and my students love opera because I love opera. So, yeah. So once I connected those two dots of mariachi singing and opera singing are the same thing, I was like, okay, so then I started explaining it to my students, because I understand more operatic singing than I do other things. And that was like, okay, okay, now I can once, once I realized it was like the same thing. So.

Interviewer: Would you mind sharing with me the name of that author?

Teacher: Uh, let me go grab it. I'll be right back. I turn my camera off, but I'll be right back.

Interviewer: Yes, please.

Teacher: Okay, it was under my bed. Sorry, it's my night reading. So it's the mariachi voice by Dr Juanita, and her last name is U, L, L, O, A, and she because they didn't offer degrees in mariachi has a degree in ethnomusicology and opera, and so she wrote this book specifically to inform on the female voice in mariachi, because their majority of mariachi singers are actually male, because it's a male dominated music genre, and so she wanted to empower the females of the future generation, and she wrote this amazing book, so

Interviewer: I'm excited to dig into it. Yeah, it's fantastic,

Teacher: yeah, because, so that's what I do for fun. I mean, I try to figure out, like, you know what books and that, and the hard thing with vocals, well, music in general, and dance too. They're like, Oh, yeah, just do this. And you're like, can you, like, visually show me what you're talking about? So yeah, that's the other thing. And there's so many, like, with workout videos, there's so many good ways to do things, and there's some really bad ways to do things. So if you're looking at doing some sort of a curriculum of videos would be amazing. So

Interviewer: I do know some really great practical application books that also include pictures. And if you buy the book like, um, not secondhand, brand new, um, there's some like videos.

There's a publishing company called Plural Publishing, okay, that allows for authors to put supplemental materials online, like videos. Oh, that's cool. And so if you're ever interested in looking up more more reading, plural publishing is a great resource, (teacher: awesome, yeah) Um, this is actually a great segue into my next question. Um, what sources do you trust when you're looking for information on voice habits?

Teacher: I trust my friends that have grown choral choral programs. Um, I mean, honestly, that's what it comes down to. So it around me, there's an amazing choral instructor. I actually spoke to him recently because we're, I'm trying to do all of my programs having some sort of, like camp, like, you know, marching band camp. Everyone's like, oh, yeah, you do that. But we're gonna do a choir retreat and having him come in. So I trust him, because he's very well researched. I trust a couple of my other buddies who teach choir. I trust [state music educators associate], but they're very band focused. They're trying really hard to change that. So there's I have some connections from [state music educators associate] that I feel comfortable talking to, especially the vulnerability piece, can be very difficult, and I know I should trust ACDA, but I haven't even dove into that as much as I should, just because it's another organization to belong to, and because I teach everything, that's why I stuck with [state music educators associate], because it's all music. So I do reach out to my mariachi buddies that teach vocal also. one of the gentlemen that works there, his name is [redacted], and he's an operatic singer, along with being a mariachi instructor and his, I, we video all of us who are in the class, video his warm ups and things like that and his lessons, and then we try to duplicate that into our classrooms. So for me, it's a let me get to know you as a human. Let me listen to you sing and listen to how you teach a kid or a person like me, and then I go from there. So yeah.

Interviewer: Similarly, though, are there sources that you don't trust?

Teacher: Well, I don't trust a lot what I find on the internet besides that, no, I always do the background research. So if I find something that I like, then I'll do the background research into it and figure out where they're coming from or how they got to where they are. Yeah. I mean, like I said, if it's something that I realized the background is something that I enjoy that or is trustworthy, then I would use them. But no, I there's nothing out there that's right now, I would not trust them. So, no,

Interviewer: okay, that's mean. I think that's a good thing, right? First of all, to just double check your knowledge. I appreciate that you, like a lot of us, could learn from that, like we see a piece of information and we just dig a little further. It's good. There was a question that I wanted to follow up on from your questionnaire, because I think that your response said multitudes. But I'm so curious to hear what more you have to say about it. What do you believe are the barriers, if there are any, to choir teachers providing their students with access to information about voice habits.

Teacher: Okay. And what was my answer? Um,

Interviewer: Your answer was knowledge with an ellipses after it

Teacher: Okay. Um, ellipses might have been on accident. I don't know when I filled this out, I don't think I was in the best like, because, you know, end of the year, I'm like, was I in a bad mood that day? Probably, um, so it's not having the knowledge to pass on, I think is one of the big things. Like, I don't feel comfortable. Like, okay, so vibrato I've had multiple students ask me how to have vibrato, or I have one student that she only has vibrato and I can't get her to stop and and so I don't know, and I tell them, I said, I don't know how to help you with this, because I can't do it. And I've, haven't, well, I haven't taken the time to research that myself, and I don't want them to turn to the internet, because one of my trumpet players turned to the internet on how to do that with their trumpet, and what they came back with will literally damage their face. And I was like, you can't be doing that. And so it's that whole knowledge and the time to research, the time to find the information the time to pass it to the student to make sure they get the right information. Yeah. And the other thing with the knowledge piece is there are many ways to do what we do to make that statement, I remind my students when they walk into my choral classroom there are many different types of singing. There's many different ways to produce sound with your voice, and what we're trying to do is create one voice, and sometimes that means that we have to dial it down a little bit. Sometimes that means you have to make sure you listen to your neighbors and blend, and sometimes it means you have to be accepting to the one student who sings a third below everybody else, because they can't hear that they're doing that we are a "come all" choir. And I remind my students of that, because I've had, I had this year, I had some kids that were just full of themselves. And I looked at my choral this my choir this year, and they were I didn't realize it until somebody pointed it out, half of my choir. My choir has 42 kids in it. Half of my choir is special needs. And I didn't realize that, because we are an inclusive school district where there isn't a special education classes, and then there's regular classes. They everybody goes to all the classes doesn't matter. And so we a kid does not walk into your room with the label, I'm autistic, I have dyslexia, I have home issues, I have asthma, I have so we we don't do that. And so when I saw them, I just saw them as my choral students. I had some kiddos that had never been in choir before. That's awesome. And then when I saw that, there was some disparities between students, and then also in the knowledge and the learning, and how many times I had to repeat myself and some things, then I was like, okay, so then somebody pointed out, oh, oh, that makes more sense. So because some of the kids need instruction a little bit differently, so the knowledge, yeah, the knowledge to pass on to students can be difficult because, like, I have two students who are taking vocal lessons in [state]. I'm on the [state] border, and they came back to me and said, Well, my choir teacher said this, and or my private instructor said this. I'm like, Well, that is true in that situation, and I agree with that. And I think it's great that you're taking vocal lessons, and I think that's great that you want to attribute that to what we're doing here. So let's just bring it down to where everyone can understand you, and you're not going to tell everyone that they're wrong and you're right. So it's, again, it's that knowledge piece everybody, everybody has a different way of explaining things. So, like, I had some people ask, do you teach solfege? Like, well, no. Do they know Do re mi fa sol la ti do, yes. Do we do vocal warm ups with it? Yes. Do I make them sight read self? No. Do I make them sight read? No? Do I feed them with a spoon? And I like make them, yeah, yes. I do do that because I was only so much time in the day, and they have to learn songs. And yeah, so again. But I have some kids who took it upon themselves to learn how to read sheet

music, and they have a little piano on their phone, and they're like, this is my starting pitch. I'm like, Oh, that's amazing. Help your friends with that. So again, it's that knowledge. Again, I agree a knowledge is definitely the answer to that. So I hope that it expands a lot on what my answer was, which was very short.

Interviewer: It does. Thank you. I appreciate also just hearing that teaching sight reading to a choral student is a different experience than teaching it to an instrumental student, and I think that a lot of choir teachers take that approach and don't like to talk about it, but, but that our students come with more flexibility in their voice than they do with an understanding of music is just different than where the instrumental kids are at. And we, we've got to work with that. And that's us working with that.

Teacher: yep, yeah, the amount of kids that walk away from my choral program. Actually being able to read sheet music is way more than I thought it would be. Like, I actually, like, tested a couple kids a few years ago, and because I wanted to see I'm like, Well, this is a very different way of reading sheet music. And yeah, they're they were getting it, and they could tell, like, the our poor Altos, altos is like, A-A-A the whole time, and they can read that, and they're like, Okay, so I stay the same pitch, and then here I go down. And maybe they don't know it's A and a G and an F, but they know they have to move their voice down, or they have to move their voice up. And I was like, okay, then you're learning something. This is fantastic. So yeah, everybody learns in a different way. And I have a lot of instrumentalists in my choral program, and I let them know when we start I do play piano for my choir. And no, a metronome is not my best friend. And no, I don't play the rhythms exactly what's on the sheet of paper, like a band person, because it's ebb and flow. And you want to emphasize this a little bit longer, yeah, as a band, kids freak out on me because I wasn't holding a dotted half note long enough. I'm like, Well, this is my interpretation of it. This is what I'm teaching you. But I do, I do have a drummer. He's a singer also, and like we do, we do pop songs, and I throw him on the drum set to keep me true, and he laughs. And he's like, nope, nope. You got to start this. We did a man in the mirror. And he's like, you're not. Playing that rhythm correctly. And I'm like, Okay, let's do this together. Ready? And then I played it, and then he I'm like, Okay, your mind of metronome. Thank you. I appreciate you.

Interviewer: Great, yeah, student agency too to to be a part of the process, yeah,

Teacher: yeah. But because, I mean, when you're the accompanist and the instructor, like, I'm playing piano, making sure that A and B aren't on their cell phones, because they're not supposed to be in our class, in our school, and then they're not fighting in the back, and they're actually paying attention. And I'm just like, oh my gosh, let alone everything else that you have to do. And words, oh my word. Because I'm an instrumentalist, so I can read notes really fast. I can play piano really fast. And I'm just slightly dyslexic. I know there's not really a thing, but I flip words all the time, and my students are like, that's not what the word is there. I'm like, sorry, my fault. I messed that up. Let's go back and do that again for me. Oh yeah, words.

Interviewer: I really only have one, one official question left, and then I'll open up the floor to you. But I would love to hear about a time that you felt successful teaching voice habits. What was the habit? What was the technique? Tell me about it.

Teacher: I love teaching rounds, and I really happy when my students do. We do rounds by sections like soprano, and then my altos are here, Soprano, Alto, and the baritones are in the middle. And I love it when a section can hold true. And then I'll play the pitch on the piano, and they're right on. They didn't naturally go sharp or flat depending on what note they started on. And then what I do with the whole round thing is I have them like, choose a number between one and three, and then they start the first second or second or third time. And then I also have them do it, where each person starts at a different time. And it's awesome to see, to see that growth from beginning of the year where they can't do that, to the end of the year where, like I'm doing, I'm starting here, and my neighbors starting here, and my other neighbors starting there, and yet they can hold true to their tone and exactly what they're doing. So we do a lot with that, because I want them to be strong independent singers, along with blending with their neighbors. But, you know, strong independent singers, because a lot of them that I teach are very shy, and they like, Okay, well, I can only sing if Ashley's here, or I can only sing if Hazel's here, and I'm like, no, no, you're a strong singer. Let's do this. So that's one of them. And the other one I try really hard to do is encourage soloing. And I know that's not really like, you know, vocal pedagogy or anything like that, but yeah, I encourage every single student to try out for a solo for any of our concerts or anything like that. And this year, especially, I had kiddos. One of them was that boy who sang a third below all the time, and he tried out for a solo you will be found from dear Evan Hansen, and on pitch, bam, there it was. And I was like, what? And every single time, so he got the solo. I'm like, I don't care what any of the others in here are really great. I'm like that kid grew so it's just seeing those, those growths and the actually like method thing. I love doing rounds and having them be that strong, independent. I'm not sure if you ever did this or if this was in your time period, but Grace Kelly, the TikTok trend that went around with Will Ferrell and Ryan Reynolds, my choir does that, and they love it. And it's that, that round thing, but it's not really round, but it's that, that changing of pitches. And so we, we do that as a warm up, and they love it, even though that's an old TikTok trend. So

Interviewer: yeah, my kids wanted to try it, but I also taught middle school, and their ear is just at a different place, we were able to do two parts.

Teacher: Yeah, I agree with that, yeah.

Interviewer: And then it was too hard. And then, you know, as with a middle schooler, it's they're fickle and, yeah, it's too hard. Let's do something else.

Teacher: I totally get that, like at our our mass choir, one of the rounds that they did was Row, row, row your boat. And my students are like, Why are we singing Row, row, row your boat, when we could sing all these other things, like the Grace Kelly about like, we're going to follow what the instructor said. We did. I don't know if you've heard the piece lumen. Let me, let me look up real fast. It's a very unique round. I never in my wildest dreams thought it would go well,

but it knocked my freaking socks off. (searching on the computer) Lumen, lumen, lumen, nope, that's not it. Lumen, lumen, choral. Abby Bentis, it's a chant and a three part cannon, and my students don't naturally, wait, stop. Sorry. It was loud in my ear. Um, I'll put it in the chat, but it my kids don't, don't do Latin very often, because I'm not confident in Latin. That's another whole. Another thing is enunciation of foreign languages. Um. But that we did that at Mass choir, and then we brought it back to our last concert, and my audience said it was her favorite song, which I thought was fantastic, and the kids ate it up. But again, it's that round type situation, because it's a canon, and then you add the different layers, and people were able to be strong and independent on their part. And that was it was so cool.

Interviewer: Good, good. And now I can kind of picture the name in my head, so I I've sung some of Abby Betinis's work before, and if you haven't looked at her other compositions, they're very folksy. (teacher: That's awesome). Love them. I've heard I like, I've heard students love them. I personally love to sing them. And usually that's one of my like, that's one of my requirements. Is that, like, I'm not going to, we're not going to work on a song that I don't want to hear.

Teacher: Yes. Oh my good gravy. Yes. So yeah, my two requirements are, can I play the accompaniment? And then, do I want to hear it? (interviewer: There you go,) yeah, yeah. I know how ridiculous that sounds, but I'm like, oh, or can I buy the background if it's a pop tune, yeah, yeah. So, yeah. So that one again, going back to that round thing, was just amazing for my students. And then they were able to learn the enunciations really fast, which is so cool. So, yeah, good, good.

Interviewer: Well, the last thing that I want to offer up is there anything that you would like to say to this, to this topic that's just burning on your mind that I didn't get to ask?

Teacher: I don't think so. I think what you're doing is fantastic, and that's why I filled out the survey, and that's why I also put my information so that way you can do follow up, because surveys are surveys, right? Like you just you need to have that human contact to have that communication. And I have participated in a lot of these for a lot of different things, and I just really, really appreciate what you're looking at doing and forward thinking, because music education in general is changing. So I guess the only additional piece that I could see, if you are making a curriculum or you're looking to change things for the future, is an advocacy piece, because choral programs are like the first thing to get cut from schools in general. Being on the board, like I said, I've been getting massive amount of emails asking, How do I advocate for this being cut, and this being cut and choir is the cheapest thing you can add for a music program. Why are they cutting them versus orchestras and bands cost money? Like, choir is the cheapest thing. You don't need instruments. You don't need choir robes, unless you want them. Like, so, yeah, just, just adding that advocacy piece for, like, what are the benefits of having choir like, that's, that's one of the biggest things that I would love to see more more literature about, because they always use the whole thing of performing in a group raises your SAT score and blah, blah, blah, blah, blah, blah, which nobody cares about that anymore. No offense, um, but at conference last year and the year before, two of our music educators, well, music

educator and his wife, who is a psychologist, did a presentation on trauma informed teaching in the music classroom. And there's studies out there now that show that if you are performing, doesn't matter what kind of group, what size of the group it is, it actually reverses, like childhood trauma in your brain, and it's so like, that's the stuff that you're like, Okay, this is why we need to have it. And choir is, again, the cheapest option that you can do, yeah. But again, it's getting over the I'm afraid of teaching choir, or how am I going to get kids to come sing so and the reason I grew my choir so large is because I during the the Hey, the heyday of Glee, we did show choir, and then we did we did full dance numbers, every everything you you name it, we did it. And then that grew my choral program into where it is now, which please, not popular anymore, and that's okay, but, but for some reason, kids want to be a part of choir, and we're having a blast. So like today we did we call it boom whacker hero. I don't know if you know, like boom whacker play alongs. Yeah, my, my high school choir, kids just eat it up. They They sing along with the song, and they're hitting boom whackers against things or people. And yeah, so again, it's just creating that community, which I think is huge, and that's something else you could talk about in the curriculum, is how to create a community, because you can have a group of singers singing together, but sometimes singers are the most dramatic people you'll meet. (interviewer: Mm, hmm). Several years ago, my alto section, I think two of them almost got into a fist fight, and then I had two of my basses get suspended on the day of the concert because they got into a fight because of who was singing on the wrong pitch. And I'm like, Guys, seriously, I need you at the concert. Stop fighting. So yeah.

Interviewer: I appreciate the the commitment. Let's find a different way to really show. It, yeah, you know, one of my favorite advocacy pieces that I think gets left out a lot is that choir is one of the most beneficial things that you can do for students who are working with non specific learning disabilities, especially in reading and ELA. (teacher: Yes), if, if I had a student who had reading and writing goals on their IEP, I would say they need to stay in choir, right? Yeah, if they've got the support that they need in other rooms, this is like music in general is good for students of all kinds with all needs, (teacher: yeah), and one of them has words inserted into it. Are you kidding?

Teacher: Yeah, I 1,000% agree. Like it's yeah. So yeah, I guess just adding those, I guess nuggets, would be the best way to to say it, because when we're in the thick of it, it's just so hard and like, like I said at the end of the end of the year, like you'd mentioned, the very, very, very beginning, like, June 3. I'm like, Yeah, June 3, this week and next week are hell week, because we don't have anything for them to do. And either way, it's just it, like I said, we did boomwhacker, hero, and it was great. And the kids were fully engaged. And then I had seven kids who were helping file all this choir music, because one of my other small school buddies let me know, hey, by the way, I'm going to throw away all my choir music. It's either going to go to the dumpster or somebody needs to pick it up. So I drove and I picked up. It's about \$5,000 worth of choir music, and it's like old school, but also contemporary stuff, like from Wicked or Newsies or like, I'm like, why are we throwing this away? So my choir kids are like, we'll file it. I'm like, thank you. I'm like, I don't want to file it. So, yeah. So yeah, either way. Those those nuggets to make sure administrators understand the importance and superintendents, school boards, because a lot of them understand sports, but they don't understand music. And that's

yeah, those are going to be my biggest thing is little nuggets of that. So I believe that, like I said it before, that the mentality of band versus choir is going away. It's just, you know, we're ingrained in something, and that's something that I'm ingrained with, is that I'm a band teacher who teaches choir, which I'm not. I've been a choir teacher for a long time. (interviewer: You're choir) yeah, and I'm certified choir teacher because I have a certification now. So yeah, that that needs to change too. I don't know how to get OSPI to change that test, but I'm like, if you're requiring everyone to get certified in both band and choir, that choir test needs to be about choir, not about band. So yeah, I was shocked when I went and took it. I'm, like, this is like, half band stuff. Oh, absolutely, yeah. So okay, well, I appreciate, like I said, all that you're doing. I think it's fantastic. And keep up the good work. And I would love to know where this heads out. And if you ever need any assistance with the [state music educators associate], let me know. Because I'm, I'm that rebel rouser, I massively shake things up. So you probably saw the emails. I know this is being recorded about how they fired everyone on the executive team, yes, so yeah, and it's because we're a board that are like, we need to hold people accountable for their mistakes, and change has to happen. We have to have change. We cannot keep doing the same whole thing and expecting change. So yeah, yeah, anytime you want, let even, like I said, adding categories to solo/ensemble, I'd love to figure out ways to add things for more students to be successful.

Closing Remarks

Appendix C: Analysis Codes

Open Code	Subcategories	Axial Code
THROUGHOUT MY YOUTH	Teacher Education	Teacher Knowledge
MASTERS PROGRAM		
COLLEGE YEARS		
IN COLLEGE		
UNIVERSITY		
OLD EUROPEAN HISTORY		
FEW CLASSES		
CONTINUING EDUCATION		
MUSIC CONFERENCES		
NEVER SANG BEFORE		
KNOWLEDGE		
CHORAL PEDAGOGY	Institutional Requirements	
BAND AND ORCHESTRA		
CERTIFICATIONS		
TEST		
PASSED		
RESEARCH	Self-Imposed Mediums	
SCHOOL OF HARD KNOCKS		
AS MUCH INFORMATION AS POSSIBLE		
FUTURE RESEARCH		
SOCIAL MEDIA		
BOOKS		
ARTICLES		
REFLECT ON MY OWN EXPERIENCES		
trust	Internal	Social Dynamics
energy		
in the thick of it		
confidence		
uncomfortable		
participation	Communal (among)	
accessibility		

opportunity		
community		
socioeconomic	Relational (between)	
rich kids		
small school		
students questioning authority		
CHANGED LIVES		
DRAMATIC		
questioning decisions		
lack of distinction in rules and regulations	Sustaining the Field	Institutional Factors
kids want to be a part of choir		
end of year challenges		
unwritten rule		
paradigm shift for music programs		
advocation	Existential Concerns	
cutting programs		
administrative decisions to cut programs		
numbers		
HEAD DOMINANT	Nouns	Voice Habits
CHEST DOMINANT RANGE		
MECHANISM		
VIBRATO		
ANATOMY		
VOCALLY DOWN DAYS		
NATURAL SOUNDS		
TONE		
TECHNIQUE		
VOCAL HEALTH		
VOICE DAMAGE		
SCIENTIFIC INFORMATION		
PROPER	Adjectives	
EASEFUL		
FREE		
GOOD		

HEALTHY		
VOCALLY MODEL	Verbs	
OVERSINGING AND OVERUSING		
MODEL		
SPEAKING		
VISUALIZE		
Singing differently		
MARIACHI	Content	Part of the Job
JAZZ		
PEP BAND		
MARCHING BAND		
OPERA		
A LOT OF MUSICAL THEATER		
REPERTOIRE		
CULTURAL DIFFERENCES IN MUSIC		
MORE THAN TEACHING MUSIC		
TIRING OF SAME MUSIC		
POPULAR MUSIC OF THE WORLD		
the choice to NOT teach specific content		
vocal method books	Dissemination	
method books		
PEDAGOGY		
DIGESTIBLE		
PASSING ON INFORMATION		
ONE ON ONE BASIS	Student Interaction	
ELEMENTARY AND MIDDLE SCHOOL LEVEL		
MAKE FUN OF (STUDENT-TO-STUDENT)		
difference between choir and voice lessons		
understand		
success		
FELLOW TEACHERS	Collegiality	
FELLOW VOCAL INSTRUCTORS		

FRIENDS		Teacher Self and Relationships
FRIENDS/BUDDIES		
TEACHERS I KNOW		
TEACHER SAID		
ONE OF TWO	Personal Identity	
BAND KID		
TEACH CHOIR		
STILL HAVEN'T CHANGED		
MUSICIAN AND EDUCATOR		
DON'T FIT IN		
personal voice		
identities		
teaching as identity		
COPIED	Transactions	
PICKED UP FROM		
STOLE FROM		
STEAL THINGS/STOLE		
REACH OUT TO		

Appendix D: Ethical Approval

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:	Kayleigh Reimer			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	X	Postgraduate Research Student

3	Institute/Academic Discipline/ Centre:	WAPPAR
4	Campus:	Carmarthen
5	E-mail address:	kayleigh.m.reimer@gmail.com
6	Contact Telephone Number:	253-355-8615

For students:

7	Student Number:	2316805
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	The Belmont Report - https://www.hhs.gov/ohrp/regulations-and-policy/belmont-report/index.html University of Washington, Office of Research: Guidance on Data Security Protections - https://www.washington.edu/research/policies/guidance-data-security-protections/ University of Washington, Office of Research: Consent - https://www.washington.edu/research/hsd/guidance/consent/ ☐

SECTION D: External Collaborative Research Activity

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

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?	YES	☐	NO	☐	
5	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
6	Are you specifically employed to undertake this research in either a	Voluntary	YES	☐	NO	☐
7	paid or voluntary capacity?	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	☐
	If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).				

SECTION E: Details of Research Activity

1	Indicative title:	Teaching Voice Technique in the High School Choral Classroom			
2	Proposed start date:	31/03/2025	Proposed end date:	16/09/2025	
	Introduction to the Research (maximum 300 words per section) Ensure that you write for a Non-Specialist Audience when outlining your response to the points below: • <i>Purpose of Research Activity</i> • <i>Proposed Research Question</i> • <i>Aims of Research Activity</i> • <i>Objectives of Research Activity</i> Demonstrate, briefly, how Existing Research has informed the proposed activity and explain • <i>What the research activity will add to the body of knowledge</i> • <i>How it addresses an area of importance.</i>				

3	Purpose of Research Activity Choir teachers are expected to accomplish many things in their role. In addition to teaching choral ensemble techniques, attending to administrative tasks, fundraising, grading and other professional expectations, they lay the foundation of basic vocal technique for young singers. Of concern is the relevance quality and clarity of voice technique that choir directors impart to their students. Choir teachers often have no further voice training beyond their undergraduate voice pedagogy class unless it is actively sought out. Professional development opportunities in voice technique are rarely offered or advertised by school districts, whereas other relevant opportunities are widely available. Though voice pedagogy research provides new relevance, guidance and application for private teachers, little exists for choral directors. Therefore, there are two main purposes to this research. One purpose is to understand how teachers impart voice technique to their students. Choir teachers may see themselves also as voice teachers, considering that many of their students will not (for an abundance of reasons) have access to private voice lessons. Other choir teachers may avoid referring to themselves as voice teachers due to a gap in knowledge, an awareness of the challenges of individual vocal assessment or that students may already have private instruction. A wide variety in approaches to teaching voice is worth study. The second purpose of this study will be to identify <i>what</i> vocal techniques choir teachers are imparting. Similarly to the wide spectrum of approaches, there is a wide spectrum of knowledge, given the advances in voice science in recent years, yet a lack of emphasis on voice technique in large group settings. It may be the case the choir teachers with the best of intentions teach false science or misinformed technical approaches simply because they have not been exposed to alternative approaches or updated practices. (this box should expand as you type)
4	Research Question For the purposes of this research, the investigator is asking, “what information about vocal production and technique do high school choir teachers have, and how are they teaching it to their students?” Due to the nature of possible methodologies, the researcher is avoiding an hypothesis. The data collected will serve to answer an open-ended question that does not theorize what may or may not be the case. (this box should expand as you type)
5	Aims of Research Activity The aims of the research activity are to identify possible areas of professional development for the purposes of equipping choir teachers with the tools they need to adequately teach their students basic vocal technique. Teachers want to ensure their students are singing well, and this research project would aid in finding specific and cohesive ways to fill gaps in knowledge. Certain professional certificates exist which provide frameworks for teaching voice technique (Somatic Voicework TM and Estill Vocal Training, to name a few), but these methods may not be accessible to choir teachers due to time and financial restraints. While these and similar frameworks may contain a wealth of knowledge, it may be more than what some teachers need or have time for. Nevertheless, choir teachers need access to the body of information that informs how they teach voice techniques to their students, but the opportunities for knowledge acquisition are vast and broad. This research aims to pinpoint areas of strength and growth so as to make clearer the pathways for choir teachers to refresh and update their knowledge on voice production, as well as how to teach it to their students. (this box should expand as you type)

6	Objectives of Research Activity Through various potential qualitative data collection methods, including questionnaires, interviews and focus groups, the investigator will learn more about what a small sampling of choir teachers already know about the voice and how they teach it. Specifically, the investigator will ask questions that will possibly locate areas in which teachers feel like they could use extra support and professional development. The research will begin with a questionnaire in which participants can provide short- and long-form responses to open-ended questions regarding their knowledge of voice systems, pedagogical stances and application for student use. After participant responses have been collected, a random sampling of respondents will be selected for either an interview or focus group discussion. Further questions based on early coding will be asked so as to gather more nuanced data. Throughout the research process, the investigator will use member checking to ensure that collected data is true to the respondents' meaning. The investigator will also triangulate data to ensure validity and reliability. Through thematic analysis of the data, the researcher will be able to draw conclusions from the data, as well as provide ideas for future research projects. (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	I will potentially collect qualitative data through the following methods to accomplish the research activity: 1. Literature Review: There is minimal research discussing the intersections of voice pedagogy and choral pedagogy. Many choral philosophy and conducting books include cursory information on vocal production that provide choral directors of all populations with basic knowledge to encourage specific tone production, however while much of this information teaches the director, little yet teaches the director <i>how to teach it</i>. The literature review will critically evaluate recent publications as to the scope of training for choral directors in voice pedagogy; it will also look at studies in which the knowledge of teachers and students had specific affects on sound production, teacher and student efficacy and various other variables that investigate this intersection. 2. Questionnaires: the questionnaire will ask open-ended questions that ask about a choir director's knowledge of vocal systems, pedagogical beliefs and application for student use. Specific questions may include: demographics and background; knowledge of specific voice systems; common wording or phrases used to teach technique in choral classrooms; biases regarding voice training; and areas of interest relating to voice research. Upon the closing of the questionnaire period, the investigator will use a randomizing sample generator on the participants who wished to participate in further inquiries to identify possible candidates for focus groups or interviews. 3. Focus Groups: After initial data has been collected from the questionnaires, the investigator will form a focus group in which selected participants can continue discussions curated after questionnaire responses. Similar to the questionnaire, discussion questions will begin with low- vulnerability questions or activities to encourage open and honest discussion, then move toward open-ended where participants can discuss nuanced opinions and perspectives. The focus groups will be designed such that participants can find common ground in their experience while also having opportunities to respond to others' perspectives. The conversations will be recorded via video recording so that the investigator can transcribe multiple layers of data beyond what is spoken. 4. Interviews: In the event that focus groups are not viable (transportation, scheduling, lack of sampling, et cetera), the investigator will engage in one-on-one interviews with no more than four participants. Participants will be asked a range of close- to open-ended questions that go further in depth into topics discussed on the questionnaire. Participants will have the opportunity to share their more nuanced thoughts, perhaps ones they felt they could not articulate or would have required more characters to adequately explain. These interviews could provide further data to triangulate questionnaire responses, as well as unearth alternative perspectives that did not arise earlier. The investigator will coordinate with selected participants to schedule 45 to 60 minute sessions with the most appropriate meeting location to accomplish these goals. 5. Video/audio Recording: Because much of human communication is non-verbal, I would opt to take video recordings of interviews or focus groups discussions. For robust data collection, video recordings would allow for transcriptions to include hand gestures, facial expressions and other clues regarding a participant's thoughts. For phone interviews, where video recording is moot, audio recording would suffice. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.

8	I will potentially conduct research: 1. In my home studio in Bremerton, Washington 2. In a choral classroom in Tacoma, Washington 3. On Zoom call 4. On phone calls The investigator sees the ideal situation for interviews and focus group discussions to be in person due to collecting robust transcriptions (including postures, hand gestures, and other non-verbal cues); however, she understands that online platforms are a valid alternative. The location of the research will ultimately be determined by a number of factors, including (but not limited to) sample sizing, location of the participants and scheduling limitations. <i>(this box should expand as you type)</i>
---	--

	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	The purpose of the study is to engage in pedagogical development within my own practice. Under current IRB regulations my study consists of PRACTICA using myself as a research subject. The purpose of the work based learning project is to engage in professional development, and it constitutes an educational exercise. The audience for the results of the activity is myself and my students. IRB approval is not required. If the data offers a scholarly contribution, US IRB application can be sought subsequently to enable dissemination. <i>(this box should expand as you type)</i>

10	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	X	
		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. <i>(this box should expand as you type)</i>			

	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	☐	X	
13	A resilient Wales	☐	X	
14	A healthier Wales	☐	X	
15	A more equal Wales	☐	X	
16	A Wales of cohesive communities	☐	X	
17	A Wales of vibrant culture and thriving Welsh language	☐	X	
18	A globally responsible Wales	☐	X	

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?	X	☐
2	Use of interviews?	X	☐
3	Use of focus groups?	X	☐
4	Use of participant diaries?	☐	X
5	Use of video or audio recording?	X	☐
6	Use of computer-generated log files?	☐	X
7	Participant observation with their knowledge?	☐	X
8	Participant observation without their knowledge?	☐	X
9	Access to personal or confidential information without the participants' specific consent?	☐	X
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	X
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	X
12	Investigation of participants involved in illegal activities?	☐	X
13	Use of procedures that involve deception?	☐	X
14	Administration of any substance, agent or placebo?	☐	X
15	Working with live vertebrate animals?	☐	X
16	Procedures that may have a negative impact on the environment?	☐	X
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	X	☐
	Details of any other primary data collection method: Primary researcher's field notes (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?	☐	X

2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒

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

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	5-50 <i>(this box should expand as you type)</i>
11	Who will the participants be?	Participants will be High School (grades 9-12) choir teachers in the United States. <i>(this box should expand as you type)</i>
12	How will you identify the participants?	I will identify participants through: 1. Email addresses known through my professional network 2. In-person communication 3. Social Media; comments will be turned off, and participants will be provided with contact information so as to avoid direct messaging. 4. Research Survey posting through National Association for Teachers of Singing <i>(this box should expand as you type)</i>

	Information for participants:	YES	NO	N/A
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
14	Will you tell participants that their participation is voluntary?	☒	☐	☐
15	Will you obtain written consent for participation?	☒	☐	☐

16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☐	☐	X
17	If the research is observational, will you ask participants for their consent to being observed?	X	☐	☐

18	Will you tell participants that they may withdraw from the research at any time and for any reason?	X	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	X	☐	☐
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?	X	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	X	☐	☐
22	If NO to any of above questions, please give an explanation			
	<i>(this box should expand as you type)</i>			

	Information for participants:	YES	NO	N/A
24	Will participants be paid?	☐	X	☐
25	Is specialist electrical or other equipment to be used with participants?	X	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	X	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	X	☐
28	If YES to any question, please provide full details			
	The investigator will use video recording during interviews and focus groups for the purpose of adequate transcription. Participants will be made fully aware prior to discussions that recording will take place. The recording will be kept as a native file on the investigator's laptop and will be used only during data analysis, then deleted upon completion of the research. <i>(this box should expand as you type)</i>			

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	X

2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information				
	<table border="1"> <thead> <tr> <th data-bbox="261 348 748 380">Risk to participants:</th> <th data-bbox="748 348 1222 380">How you will mitigate the risk to participants:</th> </tr> </thead> <tbody> <tr> <td data-bbox="261 380 748 1367"> - Participants will be asked to critically evaluate the way they teach voice technique to students, which may or may not be incorrect. - Participants may feel uncomfortable sharing specifics of their teaching technique with others that they do not know personally. - Participants may fear sharing too many details about students in order to protect student identities. - Participants will need to include contact information in a questionnaire in the event that they are interested in participating in a focus group. </td> <td data-bbox="748 380 1222 1367"> - The researcher will not tell participants explicitly that specific information is correct or incorrect; should disagreements arise during focus groups, the researcher will continue to encourage a discussion in the spirit of collaboration and growth. - The researcher will ensure that adequate introductions have been made; in addition, questions asked during focus groups will be formatted such that early questions will be open-ended and activity-based to allow for freedom of expression. - The researcher will tell the participants that the information they share will be anonymized to the fullest extent it can be. Names and other non-relevant identifying pieces of information will not be included, and confidence will be maintained. - The researcher will use a reputable questionnaire platform to protect participants' private information. The researcher will also destroy contact information upon completion of research. The researcher will inform participants of their right to withdraw at any stage of the research. <i>(this box should expand as you type)</i> </td> </tr> </tbody> </table>	Risk to participants:	How you will mitigate the risk to participants:	- Participants will be asked to critically evaluate the way they teach voice technique to students, which may or may not be incorrect. - Participants may feel uncomfortable sharing specifics of their teaching technique with others that they do not know personally. - Participants may fear sharing too many details about students in order to protect student identities. - Participants will need to include contact information in a questionnaire in the event that they are interested in participating in a focus group.	- The researcher will not tell participants explicitly that specific information is correct or incorrect; should disagreements arise during focus groups, the researcher will continue to encourage a discussion in the spirit of collaboration and growth. - The researcher will ensure that adequate introductions have been made; in addition, questions asked during focus groups will be formatted such that early questions will be open-ended and activity-based to allow for freedom of expression. - The researcher will tell the participants that the information they share will be anonymized to the fullest extent it can be. Names and other non-relevant identifying pieces of information will not be included, and confidence will be maintained. - The researcher will use a reputable questionnaire platform to protect participants' private information. The researcher will also destroy contact information upon completion of research. The researcher will inform participants of their right to withdraw at any stage of the research. <i>(this box should expand as you type)</i>
Risk to participants:	How you will mitigate the risk to participants:				
- Participants will be asked to critically evaluate the way they teach voice technique to students, which may or may not be incorrect. - Participants may feel uncomfortable sharing specifics of their teaching technique with others that they do not know personally. - Participants may fear sharing too many details about students in order to protect student identities. - Participants will need to include contact information in a questionnaire in the event that they are interested in participating in a focus group.	- The researcher will not tell participants explicitly that specific information is correct or incorrect; should disagreements arise during focus groups, the researcher will continue to encourage a discussion in the spirit of collaboration and growth. - The researcher will ensure that adequate introductions have been made; in addition, questions asked during focus groups will be formatted such that early questions will be open-ended and activity-based to allow for freedom of expression. - The researcher will tell the participants that the information they share will be anonymized to the fullest extent it can be. Names and other non-relevant identifying pieces of information will not be included, and confidence will be maintained. - The researcher will use a reputable questionnaire platform to protect participants' private information. The researcher will also destroy contact information upon completion of research. The researcher will inform participants of their right to withdraw at any stage of the research. <i>(this box should expand as you type)</i>				
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities				
	Participants may be asked to discuss topics of voice science in which they do not have adequate knowledge. This scenario can cause tension and anxiety for some. The investigator will ensure that participants understand that their level of knowledge is not being assessed, but collected as data. Participants will be able to withdraw at any stage of the research. <i>(this box should expand as you type)</i>				
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest				

	Risk to the investigator: 1. The investigator may engage with participants with whom she has a personal relationship, allowing potential bias. 2. The investigator may need to travel to meet participants in person. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the investigator:</i> 1. Discussion of the research will be off-limits outside the bounds of specific research- related activity. In addition, the investigator will ensure that contact is professional and within the bounds of an appropriate researcher-participant relationship. For the purposes of mitigating bias, the investigator will ensure methodological rigor throughout the research process while adhering to ethical guidelines. 2. The investigator will use safe methods of transportation and meet in appropriate public spaces to ensure safety of all involved. <i>(this box should expand as you type)</i>
5	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1. The University may face scrutiny for potential data breaches. 2. The views expressed by participants and interviewer may not reflect the views of the University. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the University:</i> 1. The investigator will take all necessary and formal measures to ensure participant data is encrypted and password protected so that the risk of data leaks is as minimal as possible. 2. The investigator will ensure that controversial information will include a disclaimer that separates the views of participants, investigator and University from one another.
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: 1. Transportation to and from meeting locations will contribute to ongoing climate crisis. 2. Use of printed paper in unnecessary situations will have an impact of resources. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to environment:</i> 1. The investigator can encourage participants to use public transportation and other non- carbon emitting sources of transportation when applicable. 2. The investigator will keep data and other documents in electronic forms only, unless an extenuating circumstance arises. <i>(this box should expand as you type)</i>

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

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?	
	The investigator will provide participants with an email to contact should questions and concerns arise. The investigator will also engage in member checking in order to ensure that participants' words are adequately collected and analyzed. <i>(this box should expand as you type)</i>	
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.	
	The first page of the questionnaire will be a consent form in which participants will be informed of the scope of research and details of their participation, and have the opportunity to explicitly state their consent to participate in the research by clicking "NEXT" to move into the questionnaire. If participants would like to be included in further research through interviews and focus groups, they will have the option to leave their name and email address through which the investigator can contact them. Participants will again be informed of further research and asked to provide additional consent should they be selected to participate in interviews or focus groups. Consent will be documented by the investigator and stored throughout the research process. Participants will have the opportunity to rescind consent at any point throughout the research process without any repercussions. <i>(this box should expand as you type)</i>	
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.	
	Names of participants and affiliated organizations will not be collected. Identifying information will be used only with explicit permission in the case that anonymized information is not possible. The researcher does not foresee this will be the case. Upon completion of transcription, all recordings will be deleted. All following identifiable data will be deleted when the research has concluded. <i>(this box should expand as you type)</i>	

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
--	---	------------	-----------

1	“Personal data” means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants 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	Age ranges of questionnaire participants will be included for the sake of identifying potential generational gaps in data. Video recordings of interviews and focus groups will be used to collect further data and deleted after having been transcribed. Names and contact information will be collected. Only the researcher will have this information, and it will be deleted after research is complete. <i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	“Special category data” means sensitive personal data consisting of information as to the data 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, f. sexual life, g. genetics, h. biometric data (as used for ID purposes),	☐	X
If YES, provide a description of the special category data and explain why this data needs to be collected:			
4	<i>(this box should expand as you type)</i>		

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

12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:
	Data will be stored on the investigators personal laptop and will be secured with a password. The data will also be stored on the researcher's Microsoft 365 cloud and secured with a password and multifactorial authentication. Recordings (deleted after transcription), data and other identifiable information will be deleted upon completion of the research activity. Manual files will be shredded. <i>(this box should expand as you type)</i>

Data Protection			
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	X	☐

14	Sharing of data with others at the University outside of the immediate research team?	☐	X
15	Sharing of data with other organisations?	☐	X
16	Export of data outside the UK or importing of data from outside the UK?	X	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	X	☐
18	Publication of data that might allow identification of individuals?	☐	X
19	Use of data management system?	X	☐
20	Data archiving?	☐	X
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):		
	Data transfer will be encrypted and password protected. All data will be stored in password protected folders that only the investigator will have access to. The investigator will ensure that the data management system is reputable and secure for the purposes of ensuring anonymity and confidentiality.		
22	List all who will have access to the data generated by the research activity:		
	Only the investigator and research supervisor will have access to data. <i>(this box should expand as you type)</i>		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The primary investigator is custodian of the data. <i>(this box should expand as you type)</i>		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		

	All data will be encrypted and password protected on the investigator's personal laptop, as well as Microsoft 365 cloud storage. The data will be deleted upon completion of the research activity. <i>(this box should expand as you type)</i>		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	The data <i>will not</i> be stored in the UWTSD Research Data Repository. <i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	X
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	X

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:		Date: 01/03/2025

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Laura James	Date: 11.04.25
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:

X	I have read the guidance notes supplied before completing the form.
X	I have completed ALL RELEVANT sections of the form in full.
X	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
X	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.

X	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.
---	--

Appendix E: Consent Forms

Interview Consent Form - Teaching Voice Habits in the High School Choral Classroom

7/28/25, 11:01 PM

If you wish to participate, please check the box *



I consent and agree to participate.

Participant Name *



Date *

MM DD YYYY

06 / 03 / 2025

This content is neither created nor endorsed by Google.

Google Forms

If you wish to participate, please check the box *



I consent and agree to participate.

Participant Name *



Date *

MM DD YYYY

05 / 14 / 2025

Teaching Voice Habits in the High School Choral Classroom

Please answer the following questions in as much or as little detail as you like. Any and all input is valuable!

Describe your experience with voice training prior to teaching.

None, I never sang before starting at my current job

If you wish to participate, please check the box *



I consent and agree to participate.

Participant Name *



Date *

MM DD YYYY

05 / 20 / 2025

Teaching Voice Habits in the High School Choral Classroom

Please answer the following questions in as much or as little detail as you like. Any and all input is valuable!

Describe your experience with voice training prior to teaching.

I participated in a lot of musical theater and choir in middle and high school, sang outside of school for fun, and took voice lessons in high school and college.

If you wish to participate, please check the box *



I consent and agree to participate.

Participant Name *

[REDACTED]

Date *

MM DD YYYY

05 / 05 / 2025

Teaching Voice Habits in the High School Choral Classroom

Please answer the following questions in as much or as little detail as you like. Any and all input is valuable!

Describe your experience with voice training prior to teaching.

I sang throughout my youth, and started taking voice lessons in college, while studying music education.

Appendix F: Employer Permission Letter



Kayleigh Reimer
1745 4th St, Bremerton, WA, 98337
kayleigh.m.reimer@gmail.com
March 1, 2025

Dear UWTSD,

RE: Teaching Voice Technique in the High School Choral Classroom

I confirm that I approve of the research proposed into 'teaching voice technique in the high school choral classroom' to be carried out by Kayleigh Reimer, of Kayleigh Reimer Voice Studio between March 2025 and July 2025 during administrative hours.

With regards,

A handwritten signature in black ink, appearing to read "Kayleigh Reimer". The signature is fluid and cursive, with a long, sweeping horizontal line extending from the end of the name.

Kayleigh Reimer